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VARIETY

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SHOW BIZ'S IRON CURTAIN 'TIME'

Russian Farmers As Critics

Des Moines, Aug. 2.

The delegation of Russian farmers visiting in Iowa (while Iowa farmers are visiting in Russia) have been spending the hot evenings relaxing in airconditioned film theatres.

While they wax enthusiastic over Iowa corn they are critical of some of the Hollywood leading ladies. They have been interpreted as opposed to hard faces, tinny voices, too much gesticulating with hands, slouch walks and "busty busts."

SAG Strike Call May Convert Web Shows to Live; O'Neil to Rescue?

Hollywood, Aug. 2.

The three major networks using telepix from production outfits to be struck by the Screen Actors Guild on Friday (5) aren't too alarmed by impending cessation of activity. All agreed the stockpile of oldies could be rerun for months, with the public advised of the expediency.

The possibility of converting some vidpix to live broadcast is being considered as one expediency. A CBS spokesman said stations buying syndicated pix would be harder hit by a long strike than the networks, since most of these are dependent on film to stay on the air the required hours. Fred Wile, NBC-TV veepee in charge of Hollywood programs, reported, "We're far enough ahead on new shows to keep us going for awhile. It's highly possible we may convert to live some series. New shows coming up on the networks are the ones in trouble. They have no stockpile to fall back on as with our other series."

Ken Craig, ABC's program director, said most of their series are far enough ahead on new product, but a long strike would force the net into reruns. He indicated that this time there's little chance going live with such shows as Danny Thomas and Ozzie & Harriet.

Howard Meighan, CBS-TV veepee in charge of the Western Divi-

(Continued on page 34)

Herbie, My Boy

San Francisco, Aug. 2.

After NBC made a documentary about the Hoover library at Stanford U., a young NBC exec, mercifully unidentified, rushed up to Herbert Hoover and told the former President of the U. S., "You're a doll!"

Cary Grant's 10% (Might Be ½-Mil)

Cary Grant is to receive 10% of the film's world gross for taking a starring role in Stanley Kramer's indie production of "The Pride and the Passion." Picture is to roll next April in Spain with Grant portraying an English naval officer ("Pride") and Frank Sinatra as a Spanish guerilla leader ("Passion"). Pic is based on C. S. Forester's novel, "The Gun."

There are no guarantees, moneywise, for Grant under the deal but $5,000,000 in global revenue for an entry of this production caliber is not uncommon—meaning a half million dollars to the actor for work in a single picture. (Clark Gable, who's now also receiving 10% of the gross on his new films, recently was quoted as complaining he should have had such a deal with "Gone With the Wind." The original release and the many reissues would have provided Gable with over $4,000,000.)

Chi Columnist Barred By Shuberts; Crusaded Against Ticket Scalping

Chicago, Aug. 2.

As expected, Sun-Times columnist Irv Kupcinet, who campaigned last spring against ticket scalping, has been removed from the opening night press list for all of the Chicago Shubert houses.

Kupcinet, rated as Chicago's most influential columnist, at least in show biz matters, learned he had been blacklisted on orders from the New York Shubert home-office with the arrival last week of the advance pressagents for "Skin of Our Teeth" and "Can-Can." Issue hadn't come up earlier because there have been no legit openings ever since the columnist's crusade for a "better boxoffice break for

(Continued on page 54)

'Man Called Peter' May Get $5,000,000 in U.S.

"A Man Called Peter," the 20th-Fox pic on the life of the late Peter Marshall, chaplain of the U.S. Senate, is heading for a $5,000,000 domestic gross. Film is the first one with an out-and-out Protestant theme for some time from a major company.

At the moment, "Peter," which was heavily supported by Protestant groups when originally launched, has grossed for 20th $3,300,000 in 6,000 bookings. It was brought in at a $1,700,000 negative cost.

U.S. PIX SALES TO REDS NOW LIKELY

By FRED HIFT

A new day seems to be a-dawnin' in Russo-American relations and show biz, always sensitive to the international barometer, is quick to react to the change.

At the moment, hypoed by Geneva and encouraged by the Soviets' currently smiling mien, America's entertainment industry stands poised to crash through the slowly parting Iron Curtain.

But it's apparently not going to be a one-way street. Moscow, now in a cooperative mood, is actually pushing the kind of cultural exchange between East and West which Americans have long felt could and would be the most effective medium of understanding and contact between the two worlds.

Latest to take note of the new note sounded at Geneva is the U.S. film industry.

Spokesman for the Motion Picture Export Assn. in N. Y. last week acknowledged that the subject of film sales to Russia and the satellites is alive once again and has been discussed. He said that a new policy may be shaped on the return to the U. S. of Eric Johnston, MPEA prexy, from his Middle Eastern tour on which he is due leave soon.

At the moment, the American film companies are unwilling to enter into any kind of trade relations

(Continued on page 62)

Disneyland's B.O. $350,000 Weekly

Hollywood, Aug. 2.

Gross intake for first two weeks of Disneyland has been running around $350,000 a week for admissions and rides, according to unofficial estimates. Spending per person hit an average of $2.10, or 10c a head beyond the figure fixed as probable expenditure. Spending for food and refreshments was not available.

Rides showing biggest daily grosses are the Adventureland boat ride and passenger train. Two new rides which started operation last weekend, the kid train and the flying elephant, are expected to swell ride grosses during succeeding weeks.

B'ar to Bar

Does this conjure up kiddies in coonskin caps leaning against the bar, or does it apply to their elders, frustrated latterday Daniel Boones?

Anyway, Popper-Morson distillery has just merchandised a Davy Crockett label of straight bourbon, $4.59 a fifth.

Code-Nixed 'Camera' Focuses on Same Subjects Okayed in Other Films

Hollywood's Production Code is the subject of another hassle now brewing. The question: why one picture can be denied a Code okay whereas its pictorial and dialog content supposedly are actually milder than the subject matter of other films which do get Code approval.

Fred J. Schwartz, president of Distributors Corp. of America, is raising the issue in behalf of DCA's new release of 'I Am A Camera," adaptation of the John van Druten play which has Julie Harris, Shelley Winters and Laurence Harvey in the leads. Schwartz revealed on the weekend he sent letters to major company presidents taking appeal from Code Administrator Geoffrey Shurlock's rejection of the film. The chief execs comprise the board of directors of the Motion Picture Assn. of America and serve as an appeals board in matters pertaining to the Code.

Schwartz, back in N.Y. at the weekend following meetings with Shurlock on the Coast, said he asked the presidents to look at "Camera" at the earliest possible time and give him an audience immediately following.

Shurlock, related Schwartz, objected "to the concept of the picture, to the dialog generally, its discussion of abortion and the fact

(Continued on page 54)

No Double Trouble

Doubletalker Al Kelly, who has been the nitery partner of comedian Joey Adams for the past few years, has been out of the Latin Quarter, N.Y., show because of pneumonia. He's on the mend.

Adams, telling about it, marveled that during a siege of delirium, Kelly talked lucidly, and for the first time in his life was understood by everybody.

'Pipe' To Extend R&H at Drury

If, as tentatively planned, the upcoming Rodgers-Hammerstein show, "Pipe Dream," is produced in London next spring, it will be booked into the Drury Lane and thereby extend the R & H tenancy of that house, which has been continuous since the opening of "Oklahoma" in 1947. It all depends on how the musical goes over on Broadway, where it premieres Nov. 30.

"Oklahoma" was followed at the Drury Lane by "Carousel," which then made way for "South Pacific," which was in turn succeeded by "King and I." The latter is still running there to profitable business, but it probably won't survive beyond early next spring.

By that time, provided "Pipe Dream" has been successfully received on Broadway and appears suitable for British audiences, it will be presented at the Drury by

(Continued on page 62)

Evangelist Graham Inked For Comm'l TV Series

London, Aug. 2.

Evangelist Billy Graham, who returned to London after a Continental tour, confirmed that he has been inked for a commercial tv series by Associated Broadcasting Co. Because of present commitments, the program will be on a monthly basis for September until the new year and will then switch to a weekly slot.

ABC-TV, which will operate the London network on weekends and the Birmingham station on weekdays, signed Graham for a total of 26 programs, which will be staged under the general title of "Christianity." They will run for 15 minutes apiece and will not be preceeded or followed by commercials. Graham asserts that he is receiving no renumeration, salary or honorarium. He sailed for the U. S. July 28.

Jerry Wald Can Choose (Before Prod.) Columbia Pix on Which He Gets %

Under Jerry Wald's new percentage-sharing deal, whereby he can have 50% of the net profits from any two Columbia pictures per annum, he is also privileged to cut the percentages and make it 25% on four pictures, or even a 12½% cut on eight pictures. This new three-year pact is the payoff on the deal Hollywood attorney David Tannenbaum originally set up for Wald when he first joined Col three years ago.

After the initial term's click, Wald would share for three years on any pix he designated before they go into work. Prime consideration is that word "before." Nor does it limit him to a cut on pix which he produces; it embraces the entire Col program for the next three years.

He has already selected 25% shares in Col's future "Eddy Duchin Story," "Joseph and His Brethren," "Picnic" and "The Harder They Fall" (Bogart). New termer is a straight three-year pact, no options.

This is the deal Darryl F. Zanuck has been hankering for and which none of the other major studio toppers (Dore Schary, Don Hartman, et. al.) have.

Longhair 'Invasion' of Borscht Belt Via 250G Ellenville, N. Y., Music Fest

By ARTHUR BRONSON

One of the most unusual, ambitious and comprehensive longhair fests bows tonight (Wed.) in the Catskills, at Ellenville, N.Y., with the teeoff of the Empire State Music Festival.

What its originators fondly hope will be the "Tanglewood of New York," comprises an enterprising, daring "invasion" of the so-called Borscht Belt, known for sports and light entertainment, by the forces of longhair. Not only are the forces strong and many in number, but they encompass all the classical arts—symphony, opera, choral works, the dance—in a profusion and variety unusual for major music fests, like Bayreuth or Berkshire.

Fest tees off tonight with a concert by the Symphony of the Air, under the guest-baton of Eduard van Beinum. Orch repeats Friday (5). "La Boheme," with a part-Met Opera cast, under Emerson Buckley, will be heard tomorrow (Thurs.) and Saturday. Morton Gould conducts a Gershwin program Sunday.

The five-week fest will offer more opera, under Buckley and Tibor Kozma; orch concerts under Alfred Wallenstein, Erich Leinsdorf, Leroy Anderson, Thomas Scherman, Hugh Ross, Izler Solomon and Arthur Fiedler, with Leonard Rose, Eugene List and Oscar Shumsky among the soloists; and the Jose Limon Co. Opera will contain such Met leads as Eugene Conley, Frank Guarrera, Virginia MacWatters, Mildred Miller, John Brownlee, etc., with principals from the N.Y. City Opera and Chicago Lyric Theatre added.

$250,000 Venture

Spearheads of the $250,000 venture are John Brownlee, vet Met Opera baritone; Jascha Rushkin, Symphony of the Air violinist; Frank Forest, onetime film and radio ("Camel Caravan") tenor, now a businessman, and Albert B. Gins, N.Y. attorney with strong show biz ties. Gins has been impresario

(Continued on page 60)

Italian Film Wins 1st At San Sebastian Fest; U.S. Short Cops Award

San Sebastian, Aug. 2.

"Giorni d'Amore" (Minerva Films), Italian pic in Ferraniacolor, won the first prize at the second San Sebastian Film Festival which wound up on July 26. Honorable mention went to "La Picara Molinera" (Perojo Interproduction), in Gevacolor, a Spanish-French coproduction. Latter stars Carmen Sevilla, Francisco Rabal and Mischa Auer. Magazine Triunfo gave a silver cup to Miss Secilla for top work in pix this year.

The short, "Zim-Zim-Boum-Boum," listed as a Walt Disney production, won first place for a film short. Fest this year was held under auspices of Spain's Syndicato de Espectaculos. A film was

(Continued on page 54)

New Russian Films to Say, 'Marx Nicer Than Czar'

By ART SETTEL

Moscow's peace-peddlers, who appear to have convinced just about everybody that they are misunderstood, and never really meant any harm to anyone, will go all-out in an internal Kultur crusade aimed at showing Ivan Ivanovitch the advantages of bolshevism.

Key to the campaign will be films, mostly of the documentary variety, to be produced by the USSR Ministry of Culture inside the borders of the Soviet, but many of them in East Germany, with the aid of communist technicians drafted from Satellite lands.

A radio announcement out of Moscow reported that the Kultur campaign will be conducted through 2,200 new feature films now on the boards, most of them scripted to show how much "better" life is under Marxism than it was under Tsarism!

Radio Moscow broadcast cited some of the titles already produced as part of the crusade—"Daughter of the Steppe," by the Alma-Ata

New Kultur films will also sell idea that more Russians should pick themselves up and go out to cultivate "the virgin lands" in remote Siberia where the Kremlin is anxiously trying to grow corn. In line with this Alma-Ata Studios is shooting a film at new State farm set up in Kazakhstan a year ago.

MCA Getting Into Merchandising Biz In a Real Big Way

The merchandising department started by MCA at the beginning of the year is gaining steam. This new arm for the ever-expanding agency has arranged for products to be manufactured under the names of three tele shows it produces and in all has similar schemes underway in behalf of about a dozen MCA personalities.

Company also reports that the first profits from merchandising are now being realized. Frank Mincolla, whom MCA prexy Lew Wasserman hired six months ago, began by exploiting the "Dragnet" tv filmer and its star Jack Webb. From toy "Dragnet" guns, badges, etc., and Webb kiddie clothes, MCA's merchandising has licensed manufacture of two Ralph Edwards parlor games, "This Is Your Life" and "Truth or Consequences."

Firm also has a hand in marketing a toy tugboat, a replica of the Cheryl Ann, boat in Preston Foster's "Waterfront," a syndicated 30-minute film skein. And the title of another syndicated property, "Lone Wolf," appears in retail

(Continued on page 62)

ONE OF THE FAMOUS REASONS
(ZSA ZSA GABOR)
FOR THE 23.6 RATING ON
SAMMY KAYE'S
"So You Want to Lead a Band" CBS-TV series
Current Columbia record
"BANJO'S BACK IN TOWN"

Writers' Income Moving Upward

Hollywood, Aug. 2.

Screen and tv writers' income will hit a record high this year on the basis of current Writers Guild of America figures which indicate that pix writers will earn close to $10,000,000 and tv writers $3,000,000. Not counted in the nine-months figures released by WGA last week is income from the new live tv pact. With upbeat in writer's income, the Guild expects its income from dues also to hit a record peak this year.

Tv writers income tripled in last nine months over the like 1954 period, with $2,400,000 earned till last June 30 compared to $800,000 for the period ending June 30, 1954. Pix writer earnings are up $500,000 in the same period, from $6,400,000 to almost $7,000,000. Radio writers earning $700,000 during the same period, with no previous figures available for comparison.

London Legit Surviving Something New: Summer Slump Due to Heatwave

London, Aug. 2.

With the heatwave finally over, West End managements hope legit business will at last return to normal. This year, London has had a taste of something Broadway has been complaining about her generations—a summer slump. What's made it particularly tough is that the boxoffice-shrinking hot weather followed the successive and costly press strike, rail strike and dock strike.

London's first experience with a summer slump was particularly rough, not only because it followed the string of crippling strikes, but because this city isn't accustomed to the sort of hot weather that's usual in New York at this time of year, and isn't prepared to stand it. With normal summer temperatures in the 70's, West End theatres and restaurants are not airconditioned, and are virtually unbearable when the mercury soars into the 90's. More-

(Continued on page 63)

Gag Revivals

At the time of General Douglas MacArthur's classic observation, "Old soldiers never die, they just fade away," the Broadway bunch ad libbed, "Old crapshooters never die, they just go like *that!*"—business of snapping the fingers. The sudden death of Tony Cornero Strella, the "admiral" of the gambling ships, in Las Vegas this past weekend, will probably revive that grim wheeze.

The razing of the 3d Ave. "El" (elevated railroad), however, hasn't revived the memorable Gimbel Bros. ad, at the time of the razing of the 6th Ave. elevated railroad—"Joyeux Noel" (No-"El"), a timely and clever institutional for the Herald Sq. department store.

'The Wally Cox Treatment'

"The Wally Cox treatment" may become a new show business axiom and a threat to mutuality of relations between talent and managers in future. Already, so far as Cox is concerned, it certainly has put a great big spotlight on him in his future nitery personals.

As has been accented in these columns last week, inept management is as much to blame as overpaid headliners who can't deliver the goods. Unfortunately, the anonymous managements are not likely to suffer in the same degree as the act which is cancelled preemptorily, with attendant fanfare that he or she didn't have the stuff to soothe the weary crapshooters' nerves.

Las Vegas at the moment is in the midst of a crazy-mixed-up situation that is none of the talent's doings. What sounds suspiciously like managerial jitters has resulted in double-billing headliners for the same dates and then hassling with their agents about the overlapping engagements just because some glorified dice-house's booker "forgot." Vegas has produced unorthodoxy along many lines, from astronomic salaries to gastronomic bargains, just to lure the gamblers, but "forgetting" what headliner is booked for which date borders on a Nevada desert mirage.

But worse is that "Wally Cox treatment" which any disgruntled management can send up as a smoke-screen if (1), their judgment in paying fancy salaries does a brodie, or (2), the talent refuses to knuckle under to any last-minute booking whims or salary compromises.

Whether the gambling potentates know it or not, or like it or not, they're in show business. And how! They must respect Guild obligations and they must learn to live with the agents who, in more than one instance, provide the life-blood of the gaming operation itself. On the talent's side there is an obligation, of course, of professional satisfaction. Sane judgment may have to be substituted for greed. Including the agent's. *Abel.*

Sandbags, Accidentally On Purpose

Way back before World War I Leo Carrillo, the actor, was political cartoonist for VARIETY. He did sketches, to Sime's order, satirizing vaudeville business practices, and especially, and always, those of the Keith-Albee coterie. There was a smugness about the latter gents which made their self-serving seem a little harder to take, and maybe a little easier to burlesque, than what their contemporaries thought up. Suffice that Sime and VARIETY always went in for discrimination among angle-shooters.

Carrillo who was to have a long and profitable career as a legit and screen star, billed himself in his vaudeville days as "The California Mimic" and/or "The Only American Chinese on the Stage." He came of a pioneer Angeleno (Spanish settler) family, of the same clan as Eugene W. Castle, the home-movie king who sold out to Universal Films in 1947. It was a compliment to Carrillo when a reviewer (Chicot) for this sheet called him "A real Chinaman."

The Artists' Forum was long a readable and serviceable and oft-times unwittingly funny department in the early years. Actors and managers alike aired their complaints, bared their souls, promulgated intra-industry problems. In all seriousness, for example, Banks Winter ("The Retired Minstrel") wrote the editor of VARIETY, "Seeing an article to the effect that an artist with a gloved hand is considered 'out of style,' would it not be a good suggestion that a law be enacted whereby it would be compulsory to 'remove gloves' in theatres the same as 'hats off' and educate the public to the effect that the only evidence the artist has of their approval is applause?"

The Sound & The Fury

The sound and the fury that would steam from Artists' Forums in later years became a saga all its own. Horace Goldin ("Sawing a Woman in Half") never believed Houdini originated anything, and vice versa; bike acts would accuse each other of lifting routines, and as to who did any gag first was something else again.

(To digress a bit, the current show biz problem of "lifted" material, especially with radio, tv and the columnists giving such "fast circulation" to any new gag, has brought up requests from show biz vets for VARIETY to reinaugurate its Protected Material Department. This is unfeasible for reasons that have been explained time and again. Among the joke-or-routine policemen in the heyday of touring attractions, were the stagehands. They'd frequently tell so-and-so that Jack Rose or Frank Tinney or Jack Osterman created that bit. Sometimes a sandbag would fall accidentally-on-purpose, or props would get in the way of heedless actors, because such was the esprit of the circuits' backstage crews, that too flagrantly plagiaristic talent became unpopular. Stagehands also had their own cryptic markings on wardrobe trunks to key the next stand as to whether the act was a stiff, a thief, and the like).

In a VARIETY ad, Palmer & Jolson bragged, "Booked solid for the next season by William Morris' Chicago office two hours after they opened for business." The same team also advertised: "Notice—tried and convicted to one year's solid booking. Judges: J. J. Murdock and William Morris. Jury: Audiences at the Haymarket, Chicago, this week." Joe Palmer's junior partner was a kid called Al Jolson.

While Palmer & Jolson were fighting their way east from California through the midwest, an ad by Harry Jolson, his brother, heralded himself as "The cleverest comedian in 'The Ghetto Sport,' special 10 weeks' engagement on the Pacific Coast, doing well."

Weekdays Big, But Weekends Off, In N.Y. Cafe Switch

A new phenomenon is occurring in New York's night life during the summer. For many cafes and lounges, the big days are now Tuesday, Wednesday and Thursday. Fridays and Saturdays are now the minor events in the life of a boniface.

This turnabout has been especially evident during July, when the mercury hovered around the 90-degree mark most of the time. Anyone with loose change or a bankroll startes moving out of town early Friday afternoon and returns Monday morning. Result has been a desolate season for the average nitery during the recent tremendous heatwave.

It's the first time in many years that weekend business has hit these low levels during the hot weather. Generally, the tourist business has been able to take up the slack caused by the vacationing city folk. The sole major cafe still getting the provincials over the weekend is the Latin Quarter. But bulk of the other cafes are getting their best play during the weekdays.

This switch is expected to be over shortly after Labor Day. It's anticipated then that the usual state of affairs, big business over the weekend and lesser trade on the other days, will again prevail.

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ODLUM'S RKO 'SHELL' TAX GAME

Martin & Lewis Strictly a Twosome, Par Spurns Separate Starring Idea

Hollywood, Aug. 2.

Paramount has refused the request by Jerry Lewis for a dissolution of his working partnership with Dean Martin in future productions under the corporate setup of York, the team's own company. The proposition for the split-up was placed last week before Barney Balaban, Par's prexy, and N. Y. homeoffice execs by studio head Y. Frank Freeman.

The film company has taken the position that its large investment in York productions can best be conserved by the joint performance of Martin and Lewis, rather than if they performed apart in pictures separately produced by York.

York's next scheduled production is "When Men Are Men," due to go before the cameras in September and designed as a joint Martin and Lewis starring vehicle.

Paramount's investment in York is around $2,000,000, paid to Martin and Lewis for 50% of the company's stock. Par also does the principal financing of York's film output.

SPAIN COMPROMISES, U.S. ACCEPTS ACCORD

One-year extension of the U. S.-Spanish film accord of last year only awaits an official exchange of letters between the American Ambassador in Spain and the Spanish government.

Letters were to have been exchanged, and the new agreement formally approved by the Motion Picture Export Assn. board in N. Y. yesterday (Tues.).

While company execs don't find the new deal anything to brag about, it's recognized that its terms constitute a compromise on the part of the Spaniards who originally came up with demands for a very tough new pact.

James Harris Partners With Kubrick for UA

Stanley Kubrick, who recently sold his indie pic, "Killer's Kiss," to United Artists, has formed a partnership with James Harris, distributor of telefilms, to produce for UA. And UA is backing them up with 100% financing, which amounts to about $600,000, for their first film.

This first property is "Day of Violence," based on the Lionel White novel, "The Clean Break." It's to be locationed in N. Y. in September with Harris as producer and Kubrick directing from his own script.

Harris formed Flamingo Films five years ago to engage in the handling of pix for tv. The initial capitalization was $6,000. This outfit now does nearly $3,000,000 a year in gross business.

Despite this tv background, the product to be turned out via UA is to be strictly for theatrical accounts and there's no video involved, states Kubrick.

Teakettle Sprays Actress In Flukey WCAU Mishap

Philadelphia, Aug. 2.

Jayne Mansfield, film actress, was burned about upper part of body and face by hot water during filming of a scene in "The Burglar," first sound film ever lensed in entirety in this city.

Accident happened at WCAU-TV studios, where indoor scenes are being made, and resulted from a stopper being placed in a teakettle "to make it sing realistically." Miss Mansfield removed stopper and pressure splattered her with boiling water. Presence of a dermatologist in the studio saved actress

"The Burglar" is being produced in this city and Atlantic City by Samson Productions, first local production outfit since early days of century. Dan Duryea, Martha Vickers and Miss Manfield are the leads.

PALMER HOYT LOSES PITCH

'Guys and Dolls' Premiere Moved From Denver to N.Y.

World premiere of Samuel Goldwyn's "Guys and Dolls" is to be in N.Y. which, it's now been decided, was more of Damon Runyon's hometown than Denver, where he was born. Palmer Hoyt, publisher of the Denver Post, had been pressing hard to nab the pic's opening for the Colorado capital and for a while it looked like he had won out.

But now, Goldwyn and execs at Metro, distributor of the film, have come to the conclusion that Runyon had become synonomous with Gotham. No decision yet on which theatre will land the pic.

INSIDERS ACTIVELY BUY REPUBLIC SECURITIES

The insiders are buying Republic stock. Associated Motion Picture Industries, investment operation controlled by Rep president Herbert J. Yates, has purchased 2,300 shares of the Rep common issue, bringing its holdings to 190,084 shares. This outfit also owns 49,600 shares of Rep's $1 cumulative convertible preferred.

Douglas T. Yates, Rep board member, reported that Tonrud, Inc., Delaware corporation of which he's an associate, bought 5,000 shares of the Rep common, increasing its ownership to 196,536 shares of the common and maintaining its holdings of 12,200 shares of the preferred.

In other stock activity, Robert J. O'Brien, v.p. of American Broadcasting-Paramount Theatres, has added his name to the list of AB-PT execs exercising stock options. He acquired 12,500 shares of the AB-PT common issue via option, giving him total ownership of 12,600 shares.

Another Canada-Produced Feature by Mel Turner

Ottawa, Aug. 2.

St. Lawrence Pictures Corp., Melburn Turner's Kingston, Ont., outfit, which produced a feature, "The Little Canadian" recently, has bought a script from Alex Barris, Toronto Globe and Mail entertainment columnist. Shooting starts in August in the Thousand Islands, with Robert Agar, lead in Turner's first one, cast. Film, whose working title is "The River Runners," will be in color.

"The Little Canadian," edited and dubbed in Hollywood, had its four-day premiere three weeks ago at the Odeon Theatre in Kingston. It has played and repeated in Gananoque and is booked into Odeon houses in Belleville, Trenton and Peterboro, all medium-sized Ontario cities.

JOHN HORTON TO COAST

U's Washington Rep Into Studio as Exec Aide

Washington, Aug. 2.

John Horton, Universal's Washington rep for the past five years, left last week for Hollywood to become an executive production assistant at the U studio.

Horton, husband of the former Drucie Snyder, daughter of Truman's Secretary of Treasury John Snyder, was in picture promotion work on the Coast before coming to Washington.

Studio has replaced him in Washington with George Dorsey, Jr., an NBC news film producer in Washington. Dorsey's father heads Warner-Pathe newsreel in Washington and has also been studio rep in Government liaison matters.

ATLAS MERGER FOR WRITEOFF?

Merger of Atlas Corp., investment trust headed by Floyd Odlum, and RKO Pictures Corp., the corporate shell that remained in 1948 when Howard Hughes bought out the film company assets, is in the offing. Hughes' consent is required and he's been alternately "yes and no" on the proposed tieup for some time. Much Wall Street opinion at this point has it that he'll okay the deal.

Hughes owns 1,262,120 shares in the RKO holding company and Odlum controls slightly under that number. About 400,000 shares are held by the public. Odlum, it's apparent, will go ahead with the merger only on condition he's given assurance by Hughes of complete management control.

The matter expectedly will be brought out into the open today (Wed.) when the RKO outfit's annual meeting of stockholders, to elect directors, takes place.

Important angle behind the maneuvering is the substantial tax benefit inherent in this "parent" RKO corporation. Having lost money for years as the holding company that operated above RKO Radio, the "shell" has about $20,000,000 in capital loss carryforward tax advantages.

This means Odlum, presuming his Atlas Corp. absorbs RKO, could have gross profit on his investments up to that amount that would be free from Internal Revenue considerations.

According to financial sources, the merger would have to be okayed by Revenue and it's a cinch close scrutiny of the deal will be forthcoming.

The "shell" now has about $17,000,000 in cash and no other assets. This would go into Odlum's investment kitty. Atlas' holdings now are well diversified, ranging from an uranium mine to stock in Walt Disney Productions.

Foreign Revenues of 20th-Fox Nose Out U.S. Domestic in Precedent-Maker

14-Year Figures

[20th Overseas]

Foreign billings of 20th-Fox in the 14-year period from 1941 through 1955 will have grown an estimated $36,354,000 or better than triple, a study shows.

Back in 1941, at the start of the war, 20th's earnings abroad totalled $15,646,000. By 1946 —$34,098,000—the take had doubled. In 1954—$41,336,000 —it was up by 258% from the 1941 base year. For 1955, a record $52,000,000 is expected.

Following is the breakdown:

Year	(000)
1941	$15,646
1942	19,803
1943	25,247
1944	30,554
1945	30,213
1946	34,098
1947	29,909
1948	30,044
1949	31,724
1950	31,392
1951	32,171
1952	35.737
1953	38,352
1954	41,336
1955	52,000 (est.)

WALL STREET BUZZ RE RKO THEATRES

Wall Street has become rumor happy. The latest buzz in N. Y.'s financial district concerns RKO Theatres. One highly-placed broker said this week he "understands" a stock deal is in the making that will send the circuit's shares up to $15 or $17, which would be a sizeable jump over current levels.

That such a report is in circula-

(Continued on page 61)

Reflecting the "delayed reaction" of CinemaScope abroad, 20th-Fox's foreign billings during the first six months of 1955 overshadowed domestic billings by some $250,000.

This is said to be the first time in the history of the company that the foreign market delivered revenue higher than the domestic market over such an extended period of time. It is also indicative of the rising importance of the foreign market not only with 20th but also with other distribs.

20th's foreign rentals for the six months period ended June 25 were $25,800,000, compared with 26-week billings of $19,100,000 in 1954. That's an increase this year of $6,700,000, or over 34%.

Domestic billings during the first half of 1955 were $26,000,000 (inclusive of Canada), a drop of about $3,000,000 from 1954.

While 20th's foreign division is seeking a record $50,000,000 in 1955 billings, company execs consider it likely that the domestic graph will shoot ahead during the second half of the year to create a more "traditional" ratio between foreign and U.S.-Canadian earnings.

Industry overall gets about 42% to 43% of its revenue from abroad. A 50% ratio, as chalked up by the 20th foreign boys for the 26 weeks of 1955, is extremely rare and, in the view of some foreign department execs, not even very desirable since the international market is subject to unexpected fluctuations and represents the added problem of coin transfer.

Companies within the past year have been doing very well in their continuous efforts to thaw local coin and get their N.Y. share out. In the most important markets, such as Britain, Germany, France and Italy, the money is coming out and practically none is frozen.

Several reasons are being advanced for the unusually strong showing of 20th's foreign sales force. One is the fact that, where-

(Continued on page 22)

National Boxoffice Survey

Biz Hot Despite Heat; 'Roberts' Easily Cops 1st, 'Stranger' 2d, 'Lady' 3d, 'Holiday' 4th

With most key cities undergoing record heatwaves, the way in which firstrun biz is holding up currently is surprising yet exhibitors. Air-conditioned theatres are held responsible partly for continued big trade but a considerable portion of the strength obviously stems from unusually strong summer screen fare. In fact, some film crix have commented on the stalwart lineup of pix for the dog days.

"Mister Roberts" (WB) again is No. 1 by a wide margin. Film adaptation of the legit hit gathered momentum and will show nearly $600,000 in current session from key cities covered by VARIETY. "Not As Stranger" (UA) is winding up second, same as last week after many stanzas in top spot.

Third money goes to "Lady and Tramp" (BV). It also was third a week ago. "Cinerama Holiday" (Indie) is holding tight to fourth place.

"Man From Laramie" (Col), a newcomer, is taking fifth position while "7 Little Foys" (Par) is finishing sixth. "You're Never Too Young," also from Paramount, is landing seventh spot, although out in only seven locations.

"We're No Angels" (Par) is copping eighth place. "How To Be Popular" (20th) is sliding from eighth to ninth slot. "Cinerama" (Indie) rounds out the top 10. "Marty" (UA), "Cobweb" (M-G) and "7 Year Itch" (20th) are the runnerup films. Last-named has about rounded out its big key city firstrun dates.

"Kentuckian" (UA), which continues okay in Chi in second week, is great in Denver. "Private War of Major Benson" (U) is rated great in two Boston theatres.

"The Shrike" (U), continuing nice in fourth N.Y. week, is terrific opening session in Philly. "Summertime" (UA), still smash in N.Y. and Chi, is rated fair in Seattle on initial week there.

"House of Bamboo" (20th) looms okay in Washington and Portland, Ore. "Life in Balance," from same company, is a big disappointment this week in three spots. "Francis in Navy" (U), good in Seattle, is sturdy in Chi.

"Love Me Or Leave Me" (M-G), still big in Chi, is stout in Detroit. "Purple Mask" (U), great in Chi, looks fine in Toronto.

"Land of Pharaohs" (WB) shapes big in N.Y. "Came From Beneath Sea" (Col), nice in Providence, looms hotsy in Cleveland and big in Buffalo.

"Phenix City Story" (AA) continues boffo in Chi. "Wizard of Oz" (M-G) (reissue), fast in Portland, shapes tall in Chi.

"Dam Busters" (WB) looks robust in Toronto. "Magnificent Matador" (20th) is fair in K.C. "Interrupted Melody" (M-G), hot in Toronto, is nice in L.A., good in Philly and okay in Balto.

"Pearl of South Pacific" (RKO) shapes fair in Indianapolis. "Wichita" (AA) looms fine in Denver.

(Complete Boxoffice Reports on Pages 8-9)

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1905 - 1955

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INDEX

Bills	54
Chatter	62
Concert-Opera	60
Film Reviews	6
House Reviews	54
Inside Radio-TV	36
International	12
Legitimate	55
Literati	61
Music	40
New Acts	51
Night Club Reviews	53
Obituaries	63
Pictures	3
Radio-Television	24
Radio-Reviews	34
Record Reviews	40
Television Reviews	28
TV Films	30
Vaudeville	49

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MANY QUESTIONS RE O'NEIL-O'SHEA-RKO; UA MIGHT SERVE AS COMEBACK MODEL

Rarely has any development in the industry drawn so much attention, and speculation, among key trade executives as Tom O'Neil's takeover of RKO Radio from Howard Hughes. The gist of the thinking is that O'Neil is capable of revitalizing RKO if he so chooses and any change must be an improvement over the static production program of the recent period under Hughes.

However, there's much curiosity over what kind of commitment O'Neil made to Hughes, if any, on keeping the company intact. O'Neil himself has been vague on this point, citing a letter of agreement he sent to Hughes but professing indefinite knowledge on to what extent this is legalistically binding.

It has been established that Hughes insisted that RKO be kept in the picture business. His attitude re this was a major factor in delaying finalization of the buyout deal. But the trade suspects that O'Neil must have left some out for himself—an escape hatch from any firm picture business commitment to reduce the risk in his $25,000,000 investment. It's understood he told Hughes he'd try in earnest for at least 18 months to operate the company as a continuing theatrical enterprise. However, if losses mount within that period it's suspected he'd be unrestrained from turning to liquidation of the entire library to tv and perhaps a tv operation to the extent that theatrical film business would be excluded.

In a move that drew applause in the industry, O'Neil this week appointed a new president—Daniel T. O'Shea, who shifts from exec v.p. at CBS. O'Shea an attorney has a substantial film industry background, primarily in associations with David O. Selznick.

O'Shea is regarded as important manpower and this is no reflection on James R. Grainger who's exiting the prexy's post. The business regards it as "one of those things"—when a new owner steps in he

(Continued on page 61)

Combination of Titles Reason for Newspaper Refusal of Ad Copy!

Chicago, Aug. 2.

Ziegfeld Theatre, Chicago filmery specializing in the sexy approach, was forced to cancel a twin-bill booking recently when local newspapers refused to run ads on the combo of "Facts of Love" and "Intimate Relations."

The turn-down was based on the combination of titles alone and not on the ad copy or artwork. Both pictures had previously played Chicago separately and were okayed by the Police Censor Board with an "adults only" qualification.

COLONIAL, SO. PHILLY, SUES MAJORS AND SW

Philadelphia, Aug. 2.

Colonial Amusement Co., which has operated the Colonial Theatre (South Philly nabe) for 35 years, has filed suit in U.S. District Court here charging monopoly, conspiracy and restraint of trade naming as defendants eight film majors and the Stanley Warner Management Corp.

Asking for a jury trial, the plaintiff charges the competitive system of bidding is employed "to take unfair and discriminatory advantage of the Colonial Co. with unconscionably excessive film rentals to prevent the theatre from obtaining first neighborhood runs."

The Court was also asked for injunctive relief to end the alleged conspiracy, and a discovery proceedings has been instituted to find out how much financial damage the house has suffered. Edwin P. Rome is counsel for Colonial Amusement Co. Distributors named as defendants were Columbia, Loew's, Paramount RKO, 20th Century-Fox, United Artists, [illegible] and the local management group.

'ANYTHING TO DECLARE?'

Banned In 1940, French Pic Now Passed In N. Y.

Reversing a 1940 ban, the N. Y. State censor has okayed the French "Have You Anything to Declare?" for showing in theatres. Comedy has dialog by Jean Anouilh and is distributed in the U. S. by Brandon Films.

Pic is now due for release in September.

'White Christmas' Already $10,500,000 In the Till; May Go Double That

First co-partnership returns on Paramount's "White Christmas" reveal a $10,500,000 gross to date (over $9,000,000 of this domestic), with profits split 30% each to star Bing Crosby, songsmith Irving Berlin, and producer Par. The other 10% is Danny Kaye's share plus the $200,000 which he got when Donald O'Connor dropped out because of illness.

The other fees include $250,000 to Berlin for the score and $150,000 to Crosby as star.

"White Christmas" has actually gone over $11,000,000 and is expected to hit $18,-$20,000,000 worldwide. Net yield to all concerned is predicated on a 25% domestic distribution charge and 30% on foreign, along with costs of the ad campaigns etc. The picture came in for $3,750,000.

Incidentally, "Xmas" tops Berlin's "This Is The Army" which Warner Bros. distributed, turning over almost $8,000,000 in net profit to the Army Emergency Relief Fund.

Frank Whitbeck Retires

Hollywood, Aug. 2.

As of Sept. 1, the veteran publicist, Frank Whitbeck, goes into retirement. He has been with Metro Studio for past 22 years as advertising trailer chief.

Whitbeck's theatrical career is a long and varied one including stints with circuses and wild west shows. He headed publicity-advertising for Fox West Coast Theatres when this headquartered at the Warfield on Market Street in San Francisco.

Sidney Kaufman Sets Eight Dubbed Imports For Canadian Release

Release for eight dubbed foreign pix in Canada last week was secured by Sidney Kaufman, Grand Prize Films prexy, via a deal with Columbia Pictures of Canada Ltd. Kaufman formed Grand Prize Films of Canada Ltd. to consummate the arrangement.

In reporting the deal in N. Y. last week, Kaufman said Canadians—due to their English and French language groups—are accustomed to dubbing and fully accept it. He expressed the hope that successful distribution of the eight pix in Canada would tend to have its echo in the U. S.

He pointed out that the dubbed films could be sold to U. S. tv, but said he would attempt to seek theatrical release on the strength of the Canadian performance. "We may set an entirely new pattern here," he stated. Theatrical b. o. of dubbed imports, with a few notable exceptions, has been poor in the U. S. where it's generally felt that audiences don't accept the lip-sync treatment. Actually, many feel that, even if these same features had been made abroad in English, their b. o. values still might be questionable.

Kaufman stated that, if he got a block of pictures together, he might dub them in Germany since, under such circumstances, it would pay to "import" the necessary voices. German dubbing facilities are good, but the voice catalog is lacking. Kaufman, who left yesterday (Tues.) for Europe, said he hadn't picked the eight films yet. While on the Continent, he'll visit Yugoslavia and Germany.

N. Y. to Europe

John Beaufort
Tony Curtis
Betty Garrett
Thomas Gomez
Katy Jurado
Mary J. Lenihan
Allan J. Lerner
Pare Lorentz
Joseph Meyer
Dick Moore
Priscilla Morgan
Larry Parks
Carleton Smith
Stephen F. Temmer
Bruno Zirato

Allied Resumes Fighting Posture

Minneapolis, Aug. 2.

It was the last straw when Warner Bros. and United Artists came out with 50% must percentage for "Mister Robert" and "Not as a Stranger," respectively, regardless of the situation, according to Bennie Berger, Allied States emergency defense committee chairman and North Central Allied president.

And this demand without any evidence of a distributors' change of heart regarding film rentals, despite expressions of sympathy and a professed recognition of the small exhibitors' "dire" plight, is causing Allied to proceed alone on the road to Federal intervention, he's informing North Central Allied directors at a meeting here this week.

Answering TOA president E. O. Martin who in an official statement deplored Allied States' decision to break off the "friendly negotiations" with the film companies, Berger declares "actions speak—not words."

O'Neil's RKO Buy Recalls That Unorthodox Film-Peddling Scheme: TV Stations Cut in for Theatre %

Perhaps indicating one facet of its operation of the future, Tom O'Neil's General Teleradio has been involved in a strictly non-conventional tieup of television stations and theatres whereby the stations participate in the theatres' gross. It's been tried limitedly, with GenTel's feature picture, "Gangbusters," in a few cities but appears to have worked out well.

Plan, developed by Terry Turner, who's promoting "Gangbuster" sales, provides for one tv outlet in a given area to plug the pic via commentators' mentions, presentation of clips and trailers, etc. The payoff to the tv station is a cut on the theatre gross via a simple formula arrangement. The telecaster receives the same percentage of the distributor's gross as the distributor's percentage of the theatre gross. The distributor, say, operating on a 40% basis, collects $4,000 on a $10,000 theatre gross. The telecaster receives 40% of the $4,000, or $1,600.

In its first week at Rube Shor's Cincinnati Drive - in Theatre, "Gangbusters" grossed $13,815 and about $10,000 the second. The local franchised distributor collected 40% and the participating station, which was WLW-TV, got 40% of the distrib's 40%.

Turner believes the plan will work best when groups of up to 25 theatres join in one participation setup. The telecaster, sharing in the gross at all of them, would be encouraged to plug the pic involved more heavily because of the more money involved.

Advantage of the producer, of course, is that he doesn't have to shell out for tv promotion in advance.

U's Offbeat Booking Puts 'Major Benson' Into Plaza For East Side Premiere

In an unusual N. Y. launching that is aimed as much at creating a sustained word-of-mouth as at getting away from the high Broadway ad costs, Universal has opened its "The Private War of Major Benson" at the east-side Plaza Theatre.

House, which has been following a semi-art policy but has preemed several Hollywood pix, is

(Continued on page 22)

N. Y. to L. A.

Alec Alexander
Charles Boren
John P. Byrne
May Singhi Breen DeRose
Howard Dietz
Nanette Fabray
Y. Frank Freeman
Don Getz
Harry E. Gould
James R. Grainger
David Haft
Edward Kook
Doreen Lang
Arthur M. Loew
Lydia Minevitch
Charles B. Moss
Ozzie Nelson
Tom O'Neil
Patti Page
Charles M. Reagan
Edward M. Saunders
Sol A. Schwartz
Warren Stevens
Joseph R. Vogel
Card Walker
Victor Young

L. A. to N. Y.

Edmund Cashman
Dane Clark
Jeanne Crain
Glorya Curran
Martin S. Davis
Roy Disney
Jeanne Dru
Ben Elrod
Anne Francis
Ernest D. Glucksman
Farley Granger
Leland Hayward
Bill Hendricks
Albert J. Kelley
Grace Kelly
Paul Klein
Mori Krushen
Max Liebman
Janet Leigh
William Cameron Menzies
Roger Moore
Maureen O'Hara
Walter Pidgeon
Joe Reddy
Hillevi Rombin
Anna Russell
Dorothy Squires
Larry Stern
Barry Sullivan
David Tebet
Richard Todd
Bill Treadwell
Billy Wilder
Helen Winston
Max E. Youngstein

Europe to N. Y.

Sissa Bethea
Walter Branson
Max Bygraves
Melvyn Douglas
Lew Grade
Alan Hewitt
Sol Hurok
Felix King
Gregory Ratoff
Kim Swadis
Eleanor Tarshis

Skouras Clarifies Many Points

(SCHLESINGER—ZANUCK—OLD FILMS—HOME-TOLL)

Spyros P. Skouras, 20th-Fox prez, made it plain in N.Y. last week that his acquisition of Schlesinger theatrical interests in South Africa was not part of a general, worldwide theatre expansion program on the part of the company.

Returning from London, where he concluded final negotiations and signed the deal (conditioned on 20th being able to purchase a minimum of 90% of African Theatres Ltd. outstanding stock by Dec. 1, 1955), Skouras said the acquisition of the 140 theatre Schlesinger chain and distribution setup was a challenge. He had picked up the properties, he held, "just because it was a good deal for us."

Skouras also said that:

South African Dead

(1) A South African corporation was being formed as a holding company to purchase African Theatres Ltd. shares at £5 ($14) per share. There are 500,000 shares outstanding, including 100,000 held by John Schlesinger and his group. The entire transaction, if it comes off, would cost 20th around $28,000,000, most of it in pounds.

Zanuck's Value

(2) He hoped Darryl F. Zanuck would stay on as 20th studio head, he being the outstanding producer in Hollywood. However, there were no plans to offer Zanuck any participation deal. He "agreed with everything" Zanuck had said so far, i.e. Zanuck's contractual right to step out of the job and go indie via 20th. He acknowledged that Zanuck was not happy about his money deal.

Dough Scarce

(3) 20th's library of old films is worth $150,000,000 "and some day I'll get it if I'm not too nervous." He said he would gladly sell to tv "if someone offered me the right price."

Spread of CinemaScope

(4) Between 125 and 150 CinemaScope pictures should be made worldwide in 1955. He'll go to the Far East soon to hypo C'Scope production there.

Against Toll

(5) He was always against home-toll tv which, if it should come about, would be detrimental to both sponsored tv and the pix biz. "It won't succeed," he declared. "The public will see better shows for free than by paying for them." 20th, of course, is producing special shows for video this fall.

Good Trend

(6) There has been a very optimistic upward trend in film business during the past few weeks even though the hot spell has hurt some. Generally, 1955 should be a better year for the industry than 1954. As for 20th's 1955 net, due to a larger number of films in release, it ought to beat 1954.

In discussing the Schlesinger deal, Skouras emphasized that, unless he got at least 90% of the stock by Dec. 1, 20th was in a position to pull out. He explained that of the 500,000 shares outstanding, 490,000 shares were ordinaries and 10,000 were "founder," i.e. voting shares. All of these are held by Schlesinger. Skouras again stressed he wasn't interested in acquiring the Schlesinger's 50% interest in J. Arthur Rank's Odeon outfit in Britain. "It was never offered to us," he said.

Rank also has a 25% interest in Consolidated African Theatres Ltd., the Schlesinger circuit, and if 20th takes control of the parent company, it'll presumably also control those shares.

Skouras said that, with the encouragement of the South African government, he intended to expand the native (Negro-only) theatres of which there are now 40 or 50. In addition, he plans to continue the African newsreel and the limited production of African-language features. Edward F. Lomba, 20th managing director in S. Africa, will take over for 20th there when the deal is finally consummated. Lomba is due in N.Y. in October.

KEY CITY DROP FRETS DISTRIBS

How The Exchanges Are Running

Following is the current standing of the U.S. exchanges with five major companies as established by a study of the general sales managers. Lineup is determined by the revenue-producing capacity of each exchange for the individual distributor.

CITY	FOX	WB	UNIV.	COL.	PAR.
New York	1	1	2	1	1
Philadelphia	5	5	6	4	6
Washington	7	8	7	8	8
Cincinnati	16	13	16	14	12
Cleveland	20	18	22	18	15
Indianapolis	23	21	21	20	17
Pittsburgh	17	14	18	17	19
Albany	32	29	32	29	29
Boston	10	7	9	6	4
Buffalo	24	22	27	22	20
New Haven	27	26	28	24	26
Chicago	3	3	4	3	2
Des Moines	30	31	30	31	30
Kansas City	15	16	14	16	16
Milwaukee	25	23	26	23	22
Minneapolis	14	17	15	15	18
Omaha	31	32	31	32	32
St. Louis	19	20	19	21	23
Atlanta	8	10	8	9	9
Charlotte	11	11	11	11	14
Jacksonville	9	12	13	12	11
N. Orleans	13	15	12	13	13
Dallas & Houston	6	4	1	5	5
Memphis	26	28	25	27	28
Okla. City	28	27	24	26	27
Denver	18	19	17	19	21
Los Angeles	2	2	3	2	3
Portland	29	30	29	30	31
Salt Lake City	21	24	20	28	24
San Francisco	4	6	5	7	7
Seattle	22	25	23	25	25

New York Sound Track

Ben Piazza, who died last week on the Coast, is recalled by old Broadway vaudeville folk as the man managed the very first vaud-film house, the Palace, New Orleans, well before the State-Lake, Chicago, Hill Street, L. A. and other combo houses . . . Neither vaude nor film men then liked the idea but when New Orleans netted $500,000 in a year the "policy" spread though there were Keith Circuit guys who continued to believe films were just a flash in the pan.

French tradesheet Film Francaise, reporting the first ozoner near the French capital being built by the **Siritzkys**—story is credited to VARIETY—translates drive-in as "cinema en plein air pour spectateurs en automobiles" (cinema in the open air for spectators in autos), which is certainly a mouthful.

Mori Krushen, exploitation chief of United Artists, due back in N. Y., after Vancouver-to-Los Angeles odyssey.

June Havoc's daughter, **April Kent**, signed a term player contract with UI . . . Metro added "Designing Woman," story of a dress designer, to **Grace Kelly's** acting schedule . . . **Irwin Allen** has completed "The Animal World" for Warners release after 18 months of production.

A sneak preview of **Danny Kaye's** "The Court Jester" was held at the St. Francis, San Francisco last week . . . **Don Hartman**, writers **Norman Panama** and **Melvin Frank** and a dozen other Paramount executives in from Hollywood.

With the razing of Manhattan's Third Ave El getting the civic farewell treatment this week, it continues running on the screen of the Fine Arts in the **Carson Davidson-Helene Sand** short, now in its fourth month with "To Paris With Love" . . . **Zachary Scott and Brian Donlevy** will co-star in "The Man from Abilene," first of six pictures to be made by Associated Producers Distributing Corp., recently organized by **Bernard Glasser** . . . **Jane Morgan** shifts from radio-tv for Warners' screen version of "Our Miss Brooks," starring Eve Arden . . . **Mario Lanza** completed operatic recording sessions for "Serenade" at Warners.

UA v.p. **Max Youngstein**, back in the States from Tokyo, has taken up Coast residence for the summer . . . **Esther Williams**, who last week signed a new Metro deal to do three pictures in five years, goes on European tour with her own Aquacade show next April . . . "Girl Rush," "How to Be Very, Very Popular" and "My Sister Eileen" fell into the Legion of Decency's "B" category via "suggestive" content . . . **Machiko Kyo**, prominent in Japanese pix (she's the star of "Gate of Hell"), set for her first visit to the U. S. in September. **Matsutaro Kawaguchi**, managing director of the Daiei Co., will come with her . . . **Irene Castle** got page one mentions across the country with **Cecil Chapman's** introduction of the "Castle Walk" gown creation.

King Bros. switched the title of their newest pic from "The Boy and the Bull" to "The Brave One," meaning closer identity with **Robert Rossen's** "The Brave Bulls" . . . **Ted Pratt** sold his 1946 novel, "Valley Boy," to Universal . . . **John Kerr** heads west Friday (5) for picture work at Metro . . . **Charles Handel**, formerly with United Artists, now on his own as an indie press agent with the Gotham opening of "I Am a Camera" as his first assignment . . . **Ted Meyer**, erstwhile Columbia publicist, now with Endorsements, Inc. . . . Ealing Studios, which is located in a West London suburb, and boss **Sir Michael Balson** given hefty plugging in an article in the current Harper's . . . **Sol C. Siegel** to produce a musicalized remake of "The Philadelphia Story" as his first pic for Metro.

Spyros P. Skouras, 20th-Fox prez, expected back in N. Y. from the Coast over the weekend . . . His company's "Love Is a Many Splendored Thing" will have a sneak-preview at the Roxy, N. Y., Aug. 15 . . . **Walter Lowendahl**, exec v.p. of Transfilm Inc., negotiating a European coproduction deal for a theatrical pic. Transfilm made the screen version of Menotti's opera "The Medium" in Italy in 1951 . . . **Hollis Alpert**, in the Saturday Review, notes the growing maturity of the screen and says the stage has less and less to offer the popular audience. "That audience is elsewhere, seeing theatre at popular prices, with no wait for tickets, at the movies," he writes . . . **Burton E. Robbins**, National Screen Service sales v.p., to preside at four regional sales meets during August. New promotional aides will be discussed by the NSS reps. First meeting is in N. Y. over the coming weekend . . . **Jose Ferrer**, in London, giving transatlantic phone interviews to Boston and Philadelphia critics.

Carmel Myers Schwalberg is "pouring" next Monday (8) for husband Alfred W. Schwalberg, ex-Paramount distribution topper now an indie producers' rep, at his new offices on 57th street.

SALES BRANCHES ODDLY UNEVEN

Despite an improved product lineup and generally upped theatre attendance, the drop in key city film earnings is worrying distribution execs who have been following and analyzing it for some time.

Revenue lag is being experienced by virtually all the companies and is being partly blamed on television and partly on high admissions and competition from other media.

Also a factor, although restricted only to July, is the oppressive heat wave that has hurt business all over.

According to one distrib, the exchanges that have been the hardest hit are New York, which is behind by about 20% from last year; Chicago, lagging by about 30% with Loop business becomg increasingly erratic; Boston, behind more than 30% Cleveland behind between 25% to 30%, etc.

Pattern isn't a steady one over the country. Atlanta, for instance, is up between 12% and 15% and Los Angeles, too, is up by around 15%. Active drive-in biz around these cities may have something to do with the increase in biz.

Changes have created a realignment in the earning lineup of the various exchanges. At 20th-Fox, for instance, New York used to be the most important exchange, followed by Chicago in second place, Philadelphia in third, Los Angeles fourth and Boston fifth. Dallas was seventh.

Today, N.Y. is still first, but Los Angeles has moved into place as

(Continued on page 54)

Much Palaver As To 8 Frenchies Sales In U.S.A.

Negotiations for the distribution of the French film package acquired for the U.S. by the newly-formed United Motion Picture Organization are still going on with Distributors Corp. of America. However, it looks as if UMPO will set up it's own indie distribution organization since a snag has developed in the DCA talks.

New outfit, which already has in its possession eight French films and is negotiating for two more—Sacha Guitry's "Napoleon" and Henri Deutschmeister's "Le Rouge Et Noir"—was formed by Richard Davis and John G. McCarthy. Davis operates the Fine Arts Theatre, N. Y., and also is distributor for two successful French imports, "Mr. Hulot's Holiday" and "Holiday for Henrietta."

McCarthy, formerly the Motion Picture Export Assn's foreign topper, heads up International Affiliates and is U.S. rep for George

(Continued on page 20)

Yank Film Production Soars To New High Level in Paris Studios; May Test Capacity of Pix Plants

Paris, July 26.

U.S. pic production will hit a high level here during the summer, with three features to be made in Parisian studios in their entirety and two coming in for exteriors. A long capacity of film plants likely will be tested although studio owners maintain they can handle over 12 U.S. productions per year. This will take up the production slack that usually develops in the summer. Besides technicians, these films will utilize local thesps. The French industry is now fully cooperative, with the old cries of encroachment not heard any longer. Currently rolling is one film, with two to start in August and two to begin exteriors, with one recently winding up.

Hecht-Lancaster's "Trapeze" (UA) is skedded to start Aug. 1 with Gina Lollobrigida, Burt Lancaster and Tony Curtis starred. Sir Carol Reed is directing. Locations will be primarily at the Cirque D'Hiver, hired from the Bouglione Bros. until October, with interiors at Billancourt studios. Story concerns an acrobat who is forced out of work due to an accident. Film will be a C'Scoper.

Norman Krasna is due to begin shooting his "Ambassador's Daughter" (UA) also In August with Olivia De Havilland as the U. S. Ambassador's daughter who is mistaken for a French girl by a GI on the town. Sheldon Reynolds' first full-length pic, "Foreign Intrigue" (UA), has been in work since July 1 on the Riviera. It soon heads for Epinay Studios here. Starring Robert Mitchum, this concerns a publicity man who has built a fake past for a client. This

(Continued on page 22)

BUENA'S AD-PUB CHIEF

Al Margolies Has Consulted Heretofore On Disney Releases

Albert Margolies has been named ad-pub director of Bueno Vista, Walt Disney's distribution subsidiary. He succeeds Charles Levy, who left the company last week to form his own promotion outfit.

Margolies has been an indie publicist for the past 14 years and has worked on many Disney films as a special consultant. Before setting up his own shop he was associated with United Artists, Gaumont-British and 20th-Fox.

'Stranger' Mop-Up Gets New Terms For Stan Kramer

Riding high with his current release of "Not As A Stranger," indie producer Stanley Kramer has been given a completely new deal by United Artists, which finances and distributes his pictures. Pact gives Kramer an additional 10% of the profits.

When he switched from Columbia, the film-maker entered a two-pic agreement with UA under which the distributor would provide the financing 100%, take 30% of the gross as distribution fee, and split the profits with Kramer on a 50-50 basis.

These terms obtain with "Stranger," which was Kramer's first entry under the deal. Also originally covered was "The Pride and the Passion," which is to be locationed in Spain next April.

"Passion" now has been brought under the provisions of the new contract and this gives Kramer 60% of the profits. UA's cut is reduced to 40%. Also covered are two unspecified other properties which will be produced subsequent to "Passion."

Kramer is now abroad at work on the preliminaries for "Passion," which he'll both produce and direct.

"Stranger" is shaping as the biggest grosser in UA's history. On the basis of numerous first-run dates, the domestic distribution revenue will hit a minimum of $6,000,000. How much higher it might go can involve only guesswork.

'Butterfly' Next Opera As 'Aida' Slowly Cashes In

IFE Releasing Corp. has acquired the Italian film version of Puccini's "Madame Butterfly" and hopes to release it toward the end of the year.

IFE execs are frank in admitting that they expect the screen opera to be paced by their "Aida" release which, in only 100 U. S. dates, has earned $300,000 in film rental and, according to the Italians, looms as the largest foreign grosser in this country for 1955.

Being liquidated deliberately slowly, "Aida" is seen heading for a $1,000,000 take in a run of two and a half years. Advantage of such a film is that it has great reissue value.

"Madame Butterfly," in Technicolor, was produced in Italy by Rizzoli-Gallone and uses Japanese players with the singing voices (Italian) dubbed in much in the same manner in which the voices were dubbed in for "Aida." It's explained that this isn't really dubbing but post-sync recording since the actors were mouthing Italian dialog in the first place so there is no difference in lip movements.

With "Butterfly" in color and one of the most popular operas, observers are wondering whether it might not be heading for a tv preem a la "Richard III." IFE execs, when asked about such prospects, kept determinedly mum. It's known, however, that the thought has occurred both to them and to the tv webs.

James Stewart returns to Metro after an absence of four years to co-star with Grace Kelly in "Designing Woman."

Looks Like $5,200,000 From Australia

U.S. Distribs Hope For Bigger Take-Out—Boxoffice Situation Generally Cheering

Sydney, July 26.

The eight major U.S. distributors operating in Aussie territory will be given the greenlight to remit $5,200,000 distrib rental coin covering the 1954-55 financial year. This is in line with the amount permitted out of Australia in the 1953-54 period.

Although this is a substantial amount for this territory, Yank distribs are hopeful of having the total raised considerably, especially in view of increased cost of operations here. They also cite a rise in total of gross revenues at the cinemas, which naturally would make a higher amount available for remittance to the U.S.

It's understood that distributor's association is currently huddling with government financial leaders on the rental coin remittance problem.

While few of American major distribs down here like to reveal how their earnings are running, it is no particular secret that U.S. companies rate the current season as one of the greatest boxoffice-wise since the last world war when troops swelled the gate at cinemas.

CinemasScope has placed 20th-Fox in a strong position on earnings Down Under. Metro also is another U.S. major with a strong setup here since it operates its own chain of theatres.

Trial

High-voltage courtroom drama. Offbeat angles, big word-of-mouth likely and strong boxoffice.

Metro release of Charles Schnee (James E. Newcom) production. Stars Glenn Ford and Dorothy McGuire. Directed by Mark Robson. Screenplay, Don M. Mankiewicz, based on his novel; camera, Robert Surtees; editor, Albert Akst. Previewed at trade showing in N.Y., July 28, '55. Running time, 105 MINS.

David	Glenn Ford
Abbe	Dorothy McGuire
Barney Castle	Arthur Kennedy
Armstrong	John Hodiak
Mrs. Chavez	Katy Jurado
Angelo Chavez	Rafael Campos
Judge Motley	Juano Hernandez
Fats Sanders	Robert Middleton

If "Trial" were just a courtroom drama it could be rated a good one. If it were only another probing of the lynching spirit at the community level, the impact would certainly be forceful. But the picture is much more. Beyond the human interest and immediacy of saving the sympathetic Mexican boy from the gallows is the broader story—a theme never before developed on the screen—of how the Communist Party seizes upon an authentic instance of local bigotry and pumps it up into a national cause celebre for the raising of funds and the making of a class war martyr. With all this (1) story-telling and (2) political insight given strong scripting, directing and acting the result is powerful entertainment. "Trial" is bound to move people and turnstiles.

It will be said, and properly, that Dore Schary's flair for offbeat story values is again evidenced. This is a word-of-mouth and editorial-getting kind of picture which says a lot of fairly grim and unpretty things about human nature and yet leaves the spectator feeling the good guys beat the bad guys.

Primary credits probably belong to the forethought which shines in Charles Schnee's production scheme, and the tight screenplay provided by novelist Don Mankiewicz, plus the detailing and pacing of Mark Robson's direction. At a guess this was one script that got lots of advance executive skull practice. There were (there are) zones of community sensitivity implicit in the story, with special references to Dixie. But while daring to be offbeat, Metro's team has encased its case in so much professional film-making know-how that Justice itself somehow emerges as the hero and the quality of mercy, unstrained, flows freely from the heart of the plot situation.

People are sure to be gripped by the scenes in New York (presumably Madison Sq. Garden) when the Commie lawyer and transmission belt (Arthur Kennedy) organizes his campaign for the Angelo Chavez Defense Fund. The phoney showmanship, the greedy cut-ins of the participating committee chairmen, the cold cynicism of the publicity machine will hit America like a body-blow against those who turn obscure victims of local injustice into party pets. There are states and towns which have had their labor and race prejudice cases given this blow-up technique and they will nod their heads appreciatively. But against that angle there's the unflinching focus of the story upon the reality and the ugliness of the local bigotry which creates such cases in the first place. That part of the picture may be less to the taste of some home town "boosters".

There is one clever emphasis quite early in the footage: Metro drives home the truism that no town which has had a lynching ever amounts to much afterwards. Neither business nor people want to live in or move to such charged communities. This threat of economic loss is shown as registering even on the otherwise closed minds of the local hatrioteers.

Perhaps the most offbeat angle in "Trial", on a par with the Commie party stuff, is having the presiding judge a Negro. This role will almost certainly go into the books as the highlight of Juano Hernandez's acting career. In the careful, temperate, judicious rulings which he is constantly making, Hernandez proves himself one of the great rhetoricians among current character players. But his performance is deeper yet. It has heart, dignity, and the actor has thought through and felt through the implications to achieve an "integration" (to use actor language) seldom encountered. While the picture has many firstrate performances, of which more in a moment, this is peculiarly Hernandez's own private coup de theatre.

If as some social scientists have written, "Birth of A Nation" was the Negro race's greatest screen misfortune, there is fair grounds to expect that "Trial" gives the Negro race its greatest break in terms of a fully-felt, many-sided, warm, human being. Again the point: the professional know-how, of the Metro team found in-plot ways to achieve this effect.

In the story, picking a Negro judge to try the Mexican boy is supposed to be a slick trick to beat the charge of an unfair trial. A mere lad of 17 he stands indicted of murder because a white girl, a lifelong victim of rheumatic fever, has died of a heart attack at a picnic where the Mexican was "out of bounds". The story traces the failure of a lynching attempt and the gradual development of the trial strategy by a university law instructor, in search of courtroom experience, who has innocently stumbled into the case, not knowing he is a Communist catspaw. Along the way the young lawyer (Glenn Ford) falls in love with the legal secretary (Dorothy McGuire) who is a disillusioned party-liner but cannot bring herself to tip him off.

"Trial" is heavy with plot. And with suspense. From beginning to end the viewer's emotions are engaged. Here and there an occasional plot touch may seem a bit too pat. It could be wondered at that the Commie-fronting lawyer had not long since been spotted in his own home city. But taking the author on his own terms, and audiences on theirs; there seems small reason to think such touches will bother most folks. Check off the elements of a high-powered screen drama and they are all present, and counting.

The photography of Robert Surtees is everywhere imaginative, keeping the courtroom action fluid and managing a fine sense of backstage at the New York rally. Some of the long and semi-long shots are of exceptional technical inspiration, a bouquet that probably should be divided among Robson, Surtees, the two art directors, Cedric Gibbons and Randall Duell and the two set men, Edwin B. Willis and Fred MacLean, plus the special effects credit of Warren Newcombe.

There is a great deal of acting mosaic in the rally sequence and in the courtroom during the challenging of jurors and the presentation of witnesses. These performances are not screen-credited but many sturdy old pros will be recognized. The editing of Albert Askt carries the action smoothly over the many jumps.

In stepping from his recent prototyping of an idealistic schoolteacher in "Blackboard Jungle" to his prototyping of the idealistic lawyer in "Trial", Glenn Ford racks up another top credit as a star. The demands of his role are very arduous and call for much shading. He is thoroughly convincing. So, too, as regards Dorothy McGuire although her role is somewhat mute in the writing. As the arch-plotter in the Communist camp Arthur Kennedy must range from outward urbanity to conniving rascality and finally show cruel arrogance. The actor catches hold of plausibility and never lets go, though a quibble could be registered that who he is, where he came from, how he got to be a Red is glossed over. A believable prosecutor, anxious to win but not bloodthirsty about it, gets just the right amount of aggressiveness in the interpretation of John Hodiak.

As the Mexican symbols of local "race prejudice", Katy Jurado, the mother, and Rafeal Campos, her son, both give intelligent performances, a habit with Miss Jurado, a new display on the part of the young man. Much depends upon the boy being believable, more scared by than intent upon sex experience—he didn't have seduction mind because he didn't know what it was!

The sheriff who is willing to go along with the crowd against "the dirty Mex" is so oily that Robert Middleton's performance ranks as a little gem of detestability. Daniele Amfitheatrof's dramatic mood music may be described as as offbeat as the picture, tautly nervous on occasion, jangly appropriate to montage at other points.

The final comment on "Trial" must concern, and respect, the qualities of showmanship which have gone exploring afield, with the risk thereby entailed. This picture gives the public fresh information on timeless social problems, justice and tolerance, and those who falsely pose as morality's champions. It adds the touch of the Negro judge interpreting law for white attorneys and jury. Add up the points and this is a very strong, almost a great, moving picture. *Land.*

Frank Sinatra and a party from 20th Century-Fox descends on Boothbay Harbor, Me., Aug. 15, to film location shots for "Carousel." Will be in the Maine village for three weeks.

Pete Kelly's Blues

(C'SCOPE-SONGS-COLOR)

Roaring Twenties meller with a Dixieland beat. Television's Jack Webb top marquee name. Beneficiary of big pre-opening bally.

Hollywood, July 28.

Warner Bros. release of Mark VII Ltd. production. Stars Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin, Ella Fitzgerald. Directed by Webb. Screenplay, Richard L. Breen; camera (WarnerColor), Hal Rosson; editor, Robert M. Leeds; new songs, Ray Heindorf and Sammy Cahn, Arthur Hamilton; arrangements for Pete Kelly's Big Seven by Matty Matlock. Previewed July 26, '55. Running time, 95 MINS.

Pete Kelly	Jack Webb
Ivy Conrad	Janet Leigh
Fran McCarg	Edmond O'Brien
Rose Hopkins	Peggy Lee
George Tenell	Andy Devine
Al Gannaway	Lee Marvin
Maggie Jackson	Ella Fitzgerald
Joey	Martin Milner
Rucy	Than Wyenn
Bedido	Herb Ellis
Bettenhauser	John Dennis
A Cigarette Girl	Jayne Mansfield
Cootie	Mort Marshall
Squat Henchman	Nesdon Booth
Dako	William Lazerus

The loud ballyhoo accompanying the release of "Pete Kelly's Blues" makes it a contender for stout openings. Thereafter, the second theatrical film effort by Jack Webb's Mark VII production outfit has several factors to help keep the wickets playing a satisfactory b.o. tune.

Jazz addicts (usually highly opinionated) may have a special interest in the musical frame. Beyond this special-interest factor is a melodramatic story that catches the mood of the Prohibition era with sufficient entertainment to rate the attention of the general filmgoer. With Webb's prominence via "Dragnet" as a main consideration, biz ought to be okay. This is a far cry, however, from Sergeant Joe Friday. Webb enacts a cornet player in a 1927 Kansas City speakeasy. Mostly it develops as a gangster picture (without the cops) with a Dixieland accompaniment.

It has its faults. Perhaps not ones with which the paying public will quarrel too strenuously, because the majority of viewers will have early gotten into the mood and stayed with it. Critics may center on the choppiness of the footage (the result of editing, mostly), the inhibited type of performance that has been Webb's forte on tv, and the failure to spell out strong values. The latter is rather welcome, dispensing with prolonged explanatory passages on the assumption that what the makers are about, and what the ultimate end will be, is clear enough to those likely to be looking at the picture.

The key to the atmosphere of jazz is plainly set up in the before-the-title sequence of a Negro funeral in Louisiana. The picture catches this flavor often enough in subsequent sequences so the mood is never lost. The opening scene, in which the Israelite Spiritual Church choir of New Orleans does first, to a cornet solo played by Ted Buckner, "Just A Closer Walk With Thee" and then "O, Didn't He Ramble" while a river boat sends its mournful whistle and smoke echoing through the moss-draped trees of the graveyard.

From this 1917 prolog, the main story takes a few skips to focus on 1927 and a 12th Street speak in Kansas City where Pete Kelly and his Big Seven combo are blowing in a smoke-filled, frantic atmosphere of smalltime, wouldbe Capones and hasty-living people. This feeling of live today-die tomorrow hysteria is the emphasis of the screen story by Richard L. Breen, and of Webb's direction. Pinpointing it, too, is the authenticity of Harper Goff's production design, the are direction by Field Gray, the John Sturtevant set decorations, and the costuming by Howard Shoup; all of which are strikingly put on film by Hal Rosson's CinemaScope photography in WarnerColor. Technicolor did the print.

There are 14 songs, several new like the title tune by Ray Heindorf and Sammy Cahn, and "He Needs Me" and "Sing A Rainbow" by Arthur Hamilton. All are of, or bespeak, the era depicted and are tellingly used by the Big Seven combo of accomplished musicians, or repeated in the full orchestra background score under the uncredited baton of Heindorf. When Peggy Lee sings "Sugar" or "Somebody Loves Me," and Ella Fitzgerald looses her voice and feeling on "Hard-Hearted Hannah" or the title tune, the songs are as new as tomorrow. The oldie, "I Never Knew," is a romantic theme running through the footage to sharpen the flavor of the hectic courtship of Webb and Janet Leigh, a gaiety-seeking rich girl with F. Scott Fitzgerald overtones. "Smiles," "Breezing Along With the Breeze," "Bye, Bye Blackbird" and "After I Say I'm Sorry" are among others nudging nostalgia. Scoring high in the Big Seven impact are the arrangements by Matty Matlock.

Plot around which the music is woven has to do with the move-in into the band field by Edmund O'Brien, smalltime bootlegger-racketeer, and the abortive efforts at resistance made by Webb to protect his small outfit. The cornet-playing leader knuckles under, even when his drummer, strongly portrayed by Martin Milner, is killed, and the racketeer beats into insanity his singer girl-friend, Peggy Lee, because she gets drunk when he wants to show her off. The courage to fight back brings the film to a gripping climax when Webb shoots it out in a deserted ballroom with O'Brien and his hoods. Scene showing a gunman, John Dennis, crashing through the ceiling grillwork to come smashing to the floor with the huge, many-mirrored globe, of the type so long synonymous with dance halls, is a real thriller.

Webb's understatement of his character is good and Peggy Lee scores a personal hit with her portrayal of a fading singer taken to the bottle. O'Brien registers exceptionally well as the wouldbe big shot and Miss Lee prototypes the era with her joy-seeking flapper. Lee Marvin, as the older clarinetist with the combo; Andy Devine, although in for short footage as a detective; Than Wyenn, pinch-penny operator of the speakeasy; John Dennis and others acquit themselves ably in keeping with the overall effect. *Brog.*

John and Julie

(BRITISH—COLOR)

Entertaining, lightweight story of two children's adventures while running off to London to see the Coronation; should appeal to overseas audiences.

London, July 26.

British Lion (Herbert Mason) production and release. Features Moira Lister, Noelle Middleton, Constance Cummings, Wilfrid Hyde White. Directed by William Fairchild. Screenplay, William Fairchild; camera, Arthur Grant; editor, Bernard Gribble; music, Philip Green. At Rialto, London. Running time, 82 MINS.

John	Colin Gibson
Julie	Lesley Dudley
Miss Stokes	Noelle Middleton
Dora	Moira Lister
Sir James	Wilfrid Hyde White
Mr. Pritchett	Sidney James
Mrs. Pritchett	Megs Jenkins
Mrs. Davidson	Constance Cummings
Mr. Davidson	Joseph Tomelty
Jim Webber	Patric Doonan
Uncle Ben	Andrew Cruickshank
Mr. Swayne	Colin Gordon
Mrs. Swayne	Winifred Shotter
Jeremy	Peter Jones
P. C. Diamond	Peter Sellers
Digger	Vincent Ball
Captain	Peter Coke

With a firstclass aggregation of legit players and two engaging youngsters, this pic is emphatically aimed more for the overseas than the home market. It deals with the Coronation from the visitors' angle, introducing authentic camera shots, including the actual crowning in Westminster Abbey. Locally it will appeal more to the femme patrons to whom the extreme youth of the main characters will prove a major draw.

Story, which is directed by its author, tells with disarming simplicity the adventures which befall two children who run away to London to see the Coronation. The snags and setbacks encountered on their 150 mile trek are amusing and credible, with the girl stealing away from her school and the boy on his father's horse, which in turn they exchange for lifts by train, coach, stolen bicycle and private auto. They are separated in the crowds, but catch up with each other, track down the boy's uncle who is one of the mounted Life Guards preceding the royal coach and get a camera's eye view of the parade from the top of Marble Arch.

Some of the stars play quite small roles, Moira Lister a soft-hearted floosie who protects the girl when she is lost; Constance Cummings and Joseph Tomelty, as a kindly American couple who give the kids a lift; Wilfrid Hyde-White as a VIP who smooths out most of the tangles, and Sidney James and Megs Jenkins, as the boy's harassed parents; Noelle Middleton as an anxious schoolteacher and Patric Doonan, owner of the bicycle suggest a prospective love affair. There is all the noise, bustle and confusion of mixed nationalities running riot in a normally staid city.

Most of the acting falls on the tender shoulders of seven-year-old Lesley Dudley and 13-year-old Colin Gibson as her reluctant, but faithful squire. Although not newcomers to the screen, this is their first big opportunity, and they have seized it with both hands.

Camerawork is excellent, superior to the real scenes interpolated which lack clarity because of rainy conditions. *Clem.*

Doctor At Sea

(BRITISH)

(V'Vision—Color)

Britain's first V.V. production, sequel to "Doctor In House," set for hefty grosses in domestic market, with bright hopes overseas.

London, July 19.

J. Arthur Rank production (Betty E. Box) and release. Stars Dirk Bogarde, Brigitte Bardot, Brenda de Banzie and James Robertson Justice. Directed by Ralph Thomas. Screenplay by Nicholas Phipps and Jack Davies; camera, Ernest Steward; editor, Frederick Wilson; music, Bruce Montgomery. At Odeon, Leicester Square, London, July 12, '55. Running time, 93 MINS.

Simon	Dirk Bogarde
Helene Colbert	Brigitte Bardot
Muriel Mallet	Brenda de Banzie
Captain Hogg	James Robertson Justice
Easter	Maurice Denham
Trail	Michael Medwin
Archer	Hubert Gregg
Fellowes	James Kenney
Captain Beamish	Raymond Huntley
Hornbeam	Geoffrey Keen
Carpenter	George Coulouris
Corbie	Noel Purcell
Jill	Jill Adams
Wendy	Joan Sims

As their first British venture in VistaVision, the Rank studios play safe with a sequel to "Doctor In House," one of the top grossers in the domestic market last year. Inevitably, the comparison must be made, but "Doctor At Sea" does not rise to the same laugh-provoking heights as its predecessor. It remains, however, a solid entry, destined for hefty returns in the domestic market, with healthy prospects overseas.

Technically, the production qualifies for a high rating. The VistaVision lensing in Technicolor compares favorably with Hollywood standards. Ralph Thomas directs with a confident, light touch, and maintains a steady flow of chuckles. But this time he has failed to get the uproarious bellylaughs that characterized the earlier effort.

Two of the principal members of "House" are in the new production, but only Dirk Bogarde retains continuity of character as the doctor. James Robertson Justice changes identity from a gruff surgeon to a gruff ship's captain on whose freighter the young medico has his first appointment at sea. The ship normally does not carry passengers and has an all-male crew. But they are obliged to take on board the daughter of the chairman of the line and her friend, a pert and attractive cabaret chanteuse.

Within this plot framework, the co-scripters, Nicholas Phipps and Jack Davies, have introduced a series of comedy situations with an occasional touch of pathos, which mainly revolve around the irascible skipper and which involve the doctor.

By far the most dominating performance of the cast is given by Justice. He towers above the others and is the focal point of every scene in which he appears. Bogarde plays the medico with a pleasing quiet restraint and Brigitte Bardot, a looker from Paris, has an acting talent to match her charm. She's a positive asset to the production.

Brenda de Banzie is in good form as the other woman passenger who makes a direct bid for the captain. Maurice Denham has never been better than as the medical orderly and a string of British feature players, including Michael Medwin, Raymond Huntley, Hubert Gregg and George Coulouris top a firstrate supporting cast. *Myro.*

A Los Cuatro Vientos

(To the Four Winds)

(MEXICAN-SONGS)

Mexico City, July 26.

Columbia Pictures release of International Cinematrografica production. Stars Rosita Quintana; features Joaquin Pardave, Miguel Aceves Mejia. Written and directed by Alfonso Fernandez Bustamante. Camera, V. Herrera; music, Francisco Ruiz. At Cine Orfeon, Mexico City. Running time, 94 MINS.

Music and songs of true Mexican flavor bow via Miguel Aceves Mejia, noted tenor, and Rosita Quintana in this pic. Engaging folk dancing and the fact that Alfonso F. Bustamante, chief of the local city amusements department, is credited as writer-director make this offering unique.

One can easily enjoy this one because of the good music and singing. Story is the all too familiar one—the luckless troupers getting their big break by singing for their supper, with the usual complications of jealousies, sickness until they get their big break. Miss Quintana is adequate as an annoying temperamental songstress. She sings okay, but material supplied her (brisk, rollicking ranch ditties) don't quite fit her contralto.

A real natural in the pipes department is Miguel Aceves Mejia. He also gives promise of becoming a firstrate actor. Comedy and pathos are well served, as usual, by the veteran Joaquin Pardave. Lensing is good. The dances are sightly. *Doug.*

YANKS RAP NATIVE CODDLING

Films In Boston Bars Stir Brawl

Exhibs Attack Proposal—Cite 'Dark' Taverns and 'Foreign' Films To Scare Moralists

Boston, Aug. 2.

The motion picture industry is strongly opposing the showing of motion pictures in Boston bars. Some of this has apparently occurred without benefit of license but became a public issue when formal application from the Trimount Cafe was filed. Hearing took place the other day at the Boston Licensing Board.

Bars like the film idea ostensibly to attract husband and wife trade and because the films are provided gratis. Film exhibitors have an apparent ally in Police Commissioner Thomas F. Sullivan who opposes films because he believes they would make it harder to police bars and taverns. He did not amplify but some propaganda has already been made as to "darkened" premises, although advocates say a bar need not be as dark as a film theatre.

The executive director of the Allied Theatres Assn. of New England, Frank C. Lyon, attended the hearing loaded for bear. He charged the invasion of bars by flickers would be at the expense of "wholesome entertainment" in theatres whose numbers in Boston, he revealed, had dwindled from 82 to 53. He also declared that the proposed barroom films (16m.) would be foreign in origin (a deadly charge in Boston) and

(Continued on page 18)

'Robe' in 16m. To Be 'Roadshowed'

"The Robe" in 16m CinemaScope goes into release via 20th-Fox next month on a "roadshow" i.e. upped admissions basis. It'll be the first 20th CinemaScoper to hit the narrow-gauge field.

The Biblical widescreen hit heads up a slate of six CinemaScope pix on which 20th has ordered 16m prints. Expansion into the narrow-gauge coincides with the current availability of 16m C'Scope projection lenses from Bausch & Lomb. Bell & Howell also are putting out such a lens.

Unlike other distribs—such as Metro—that have been servicing C'Scope films in 16m and standard version, 20th has never put out a standard print of any of its widescreen films. According to M-G, the company will make available C'Scope prints in 16m in the foreign market in anticipation of these situations equipping themselves for the medium.

"The Robe" in 16m C'Scope is due for booking only into "approved," i.e., non-competitive narrow-gauge situations. In addition to the lens, they will have available to them a specially-developed, curved, high-intensity screen.

While none of the distribs wish to get into the equipment business, it's known that, in Canada, General Films Ltd. will rent 16m C'Scope projection lenses to theatres which eventually will be allowed to apply the coin to purchase of the lens.

The 16m biz is quite a lucrative one for 20th and, in the domestic market alone, in past year has run to around $1,300,000 annually. Abroad the take is a lot higher. In the U. S., apart from offbeat situations, 16m prints also go into schools, vet hospitals, Army and Navy, etc.

"The Robe," with close to 10,000 bookings in the U. S. and Canada, so far has grossed $16,200,000 for 20th. Worldwide rentals stand around $25,000,000 on the pic which carries a negative cost of around $4,000,000.

One of the reasons why 20th hasn't given much thought to releasing its CinemaScopers in 2-D—16m or otherwise—is the fact that the pix originally were shot for C'Scope only. Exception is "The Robe" which had a protective 2-D version.

THAT STORY PROBLEM

Lindy Flight Would Have Made Ideal Cinerama 'Plot'

Minneapolis, Aug. 2.

Here for the local "Cinerama Holiday" opening, producer-director Louis de Rochemont said that while Cinerama, in his opinion, is best adapted to travelog, stories can and should be done in the medium.

"These stories, however, have to be 'right,'" he said "'The Spirit of St. Louis' would have been good for 'Cinerama,' but somebody else grabbed that. I do have a couple of stories in mind that I think are right and I believe that the third 'Cinerama' will be built around one of them. At this time I'm not privileged to disclose their nature."

Rembusch, Coyne Dispute COMPO's Dues 'Clearance'

Trueman Rembusch, former Allied States Assn. president and now national director of Allied of Indiana, clashed with COMPO special counsel Robert W. Coyne this week over whether or not COMPO has the proper authorization to proceed with its dues collection campaign now underway.

Rembusch says no, and neither his unit nor National Allied has approved participation in the drive for money. COMPO, he stated, failed to follow precedent by informing all interested parties before launching the campaign and securing clearance from them. (COMPO is so constituted that any policy matter must be approved by all members unanimously.)

Rembusch also injected the home toll tv issue, suggesting that the all-industry organization has stirred exhibitor resentment over its failure to "take on the public relations fight entailed in the pay tv fight."

By way of answering, Coyne merely cited the minutes of a COMPO exec committee meeting on Nov. 15, 1954. It was then stated: "At the suggestion of Trueman Rembusch, chairman of the finance committee, who was unable to attend the meeting, it was voted to defer collection of COMPO subscriptions until next May or June, when theatre earnings are generally at a higher level. However, in the event that the Audience Poll or some other emergency made an unusual drain on the COMPO treasury, the Governing Committee was authorized to set the collection date for an earlier period."

Coyne said a number of Allied leaders attended the Nov. 15 meeting and a record of it was sent to Rembusch. He added that the Governing Committee, comprised of reps of Allied, Theatre Owners of America and the distributors, voted for the collections at a N. Y.

(Continued on page 18)

No. California Assn. Elect

San Francisco, Aug. 2.

Officials of the Northern California Theatre Assn. elected at the annual meeting are:

L. S. Hamm, president; Homer I. Tegtmeier, first vice presient; Ben Levin, second vice president, and William Elder, treasurer.

The new board: Mark Alling, Abe Blumenfeld, David Bolton, Robert Broadbent, Roy Cooper, Gerald Hardy, Lamb Lloyd, Irving Levin, Earl W. Long, Henry Nasser, John Parsons, George Stamm, C. V. Taylor, Henry Weaverling and the four officers.

NATIONALISM HITS GOOD $ TAKE-OUT

Another record year for the film industry abroad was forecast in N. Y. last week by Eric Johnston, Motion Picture Export Assn. president, on the basis of foreign market returns for the first half of 1955.

Johnston estimated that remittances from abroad this year should be between 2% and 3% over 1954. Including Canada, which Johnston considers a foreign market, this would bring the industry between $214,000,000 to $216,000,000 from abroad.

While there are no accurate statistics, it's estimated that dollar transfers to N. Y. from abroad last year—also a record year—ran to around $180,000,000 (exluding Canada).

Johnston pointed out that, whereas some years back the prime problem of the industry abroad was the lack of dollars, the biggest U. S. obstacle today is the various governments' (1) philosophy of protectionism and, related (2) the local industries. "The picture has changed quite drastically," Johnston declared. "Whatever restrictions we face today, for the most part aren't economic but nationalistic in nature. It's very often a question of coddling a fellow who might do a lot better by having to compete fair and square."

More Dollars, But—

While there's no question that more dollars are today available in the key foreign markets, and the American film industry is managing to remit a very large part of its N. Y. share, it's also true that the general gross level abroad has risen. In many places this has also benefitted the local industries which, in such places as Germany and France, for instance, constitute formidable competition for the American imports.

Only exception to the rise in gross is Japan where the admissions take is actually down.

In discussing the foreign market, Johnston said he didn't have too much sympathy for foreign

(Continued on page 22)

Anglo-Yank Talks In September

Negotiations for a new Anglo-American film agreement are skedded for the second or third week in September in London, it's learned.

Current British pact runs out Oct. 1. Motion Picture Export Assn. prexy Eric Johnston, accompanied by MPEA v.p. Griff Johnson, is expected to go to London for the talks. For the past several years, deals were negotiated in Washington.

Indie Channel or Major Company Poses Distrib Question in U.S.

Bras and Brunettes

United Artists is hopeful of getting support from Exquisite Form Brasierres in pointing up "Gentlemen Marry Brunettes." UA is tied up with the outfit via a "shapeliest girl" contest that provides $75,000 in prizes for winning contestants plus $4,000 to theatremen who stage the best local promotion.

Jeanne Crain of the "Brunettes" cast is to be one of the judges.

Determined entry by Columbia and Universal into the foreign film distribution field in the U. S. has brought up the question of whether a foreign producer is better off to deal with a major company or an indie distributor in the United States.

Arguments pro and con are taking on added importance at this time since, from all appearances, foreign producers are currently engaged in an almost unprecedented assault on the American market. Competition for the top European pix is going to be rough this fall.

In addition to Col and U, which is screening foreign films, Distributors Corp. of America also looks likely to end up with a batch of top-grade French films from the United Motion Picture Organization created by Richard Davis and John G. McCarthy. Italian Films Export is in the running, too, and so, of course, are a host of indies. Latest to join their ranks is A. W. Schwalberg, former Paramount sales topper.

Apparently some European producers feel that, by placing their productions with a major company, they are practically arrived on easy-street; that, via the major's farflung distribution facilities, they are assured of the kind of booking volume an indie can't rack up.

Indies counter with the argument that the majors are not now—and never have been—geared to handle foreign pictures; that it is individual handling that puts across a good import. Frank Kassler, for instance, whose Continental Distributing handles J. Arthur Rank's "To Paris With Love," the Alec Guinness starrer, said in N.Y. last week that he expects to gross between $700,000 and $800,000 with the picture; this by dint of some special sales reps and, in a good many territories, sub-distributors.

UA's Role

United Artists, which also handles foreign pix as part of its lineup, grossed around $1,000,000 with another Guinness film, "The Captain's Paradise." However, "Paradise" buzzed off in N.Y. with outstanding reviews whereas "To Paris" got pans from the Times and Tribune. (The others liked it better). It's Kassler's contention that the individualized approach, devoid of a major's concern over

(Continued on page 61)

South Korea May Curtail Imports, Hypo Local Pix

Washington, Aug. 2.

South Korea is about to limit the import and showings of films, to promote a domestic motion picture industry and "theatrical culture."

The step was recommended May 2 by an 84-0 vote of the National Assembly. On May 7, Education Minister Yi announced foreign pix of a "dubious nature" would be banned; provisional regulations were announced May 20.

In the "dubious" category, reports the Korean Affairs Institute here, are films considered insulting to national or constitutional prestige or the dignity of the Chief Executive, those which might stir up anti-government sentiment, or include scenes of rebellion or mass desertion, or might be harmful to Korean customs or morality.

All U.S. Companies Give Their Global Earnings Data to Italo Gov't

All of the American companies now have submitted their worldwide earnings figures to the Italian government to allow discussion of the proposed new tax structure for U.S. imports. Talks are expected to start in September.

Under the Vanoni law, which has been on the books for some years, the Italians propose to change the basic tax structure for American pictures showing in Italy, with each film given nothing more than an 8,000,000 lire ($12,000) exemption before its revenue is taxed.

The Americans seek to show that they should be allowed to write off a much larger amount on each picture against original negative cost.

Chesapeake (Re Pathe Labs) Sues U

Distrib Already Has Counter-Claimed Breach In 15-Year Accord

Chesapeake Industries and its subsidiary, Pathe Laboratories, got underway in the past week with a $2,000,000 suit against Universal, charging breach of a 15-year agreement that was signed in 1947.

Action was instituted in N. Y. Supreme Court but has been transferred to Federal Court. U already has filed a counter claim, asking dismissal of the complaint and asserting Chesapeake failed to comply with another pact under which U was entitled to option right on 15% of Chesapeake's stock.

Chesapeake-Pathe suit contends the 1947 agreement put U under compulsion to give Pathe all its film processing and lab service work. U's affiliates and indie producers aligned with the film company were to do the same. Plaintiff states that U gave its work to other labs in violation of the agreement.

Chesapeake's 10th Subsid

Chesapeake Industries has formed its 10th subsidiary operation, Pathecolor, Inc. New company has been licensed to develop and print Eastman & Kodak amateur color still film.

Plant and facilities, to cost $1,000,000, are being established at the Pathe Laboratories studios in upper Manhattan.

Dollar Payment From Italy Set

The Italian government has cleared for transfer to the U. S. $1,500,000 in official remittances for the two quarters ended March 31, 1955. Coin hasn't actually been received in N.Y. but is expected momentarily.

Earlier, the Italians had authorized remittances of $1,600,000 for the five months period ended Aug. 31, 1954. This is in addition to the latest Finmeccanica compensation deal which ran to $1,100,000.

Official transfers originally had been held up in a dispute over a "ceiling" proviso in an earlier Italo film agreement.

Composers Guild Ballot

Hollywood, Aug. 2.

National Labor Relations Board mailed out ballots to film scorers working at nine major film studios to determine if they choose the Composers Guild of America to act as their bargaining agents. Guild membership reputedly is represented by 99% of all composers working here in radio, tv, pix and recording fields.

Studios involved are Metro, 20th-Fox, Columbia, Allied Artists, Republic, UI, RKO and Paramount. Deadline for the return of ballots is Aug. 10.

Longruns Lift L.A.; Stewart Stout 25G, 'Popular' Moderate 15G, 'Life' Lean 14G, 'Roberts' Hotsy 53G, 2d

Los Angeles, Aug. 2.

Despite only four openers, current week is holding to a respectable total, with the assistance of sstill hearty extended-run. Of the new bills, "Man From Laramie," is scoring best with stout $25,000 in two theatres plus big added coin in one nabe and seven ozoners.

Moderate $15,000 shapes for initial round of "How to Be Popular," showcasing at the Chisese. Other openers are very light.

"Mister Roberts" looks hearty $53,000 in three situations on second week. "We're No Angels" loom good $12,500 in second frame at Egyptian. Holding firm although well along on their runs are "Not As Stranger," "Lady and Tramp," "7 Little Foys," "Interrupted Melody," "Cinerama" and "Marty."

Estimates for This Week

Chinese (FWC) (1,905; $1-$1.80) —"How Be Popular" (20th). Moderate $15,000. Last week, "Seven Year Itch" (20th) (6th wk), $9,500.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)— "Man From Laramie" (Col) and "Bring Your Smile Along" (Col). Stout $25,000. Last week, "One Desire" (U) and "Purple Mask" (U). $12,500, plus $45,800 in two nabes and eight ozoners.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; 80-$1.25)—"Life In Balance" (20th) and "Living Swamp" (20th). Small $14,000. Last week, "House Bamboo" (20th) and "That Lady" (20th) (2d wk), $23,000.

State, Iris (UATC-FWC) (2,404; 816; 80-$1.25)—"Wizard Oz" (M-G) (reissue) and "Scarlet Coat" (M-G). Light $9,000. Last week, State, "Cobweb" (M-G) and "Fear and Desire" (Indie) (2d wk). $6,400.

Globe, Vogue, El Rey (FWC) (782; 885; 861; 80-$1.25)—"The Bed" (Indie) and "Fuss Aver Feathers" (Indie). Thin $6,000. Last week, secondary-runs.

Egyptian (UATC) (1,536; $1-$1.50) — "We're No Angels" (Par) (2d wk). Good $12,500. Last week, $16,200.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50) — "Mister Roberts" (WB) (2d wk). Hearty $53,000. Last week, $70,400.

Four Star (UATC) (900; 90-$1.25) —"Adventures Sadie" (Indie) (2d wk). Slim $2,000. Last week, $2,500.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1.25) — "You're Never Too Young" (Par) and "Robber's Roost" (UA) (Orpheum only) (2d wk). Okay near $11,000. Last week, $15,200 plus $76,100 in one nabe, seven drive-ins.

Hillstreet (RKO) (2,752; 80-$1.25) —"Davy Crockett" (BV) and "Abbott Costello Meet Mummy" (U) (2d wk). Scant $4,000 on Disney pic. Last week, with Vogue, $7,000.

Fine Arts (FWC) (631; $1-$1.50) — "Marty" (UA) (3d wk). Fine $10,000. Last week, $11,800.

Warner Beverly (SW) (1,612; $1-$1.75) — "Not As Stranger" (UA) (5th wk). Good $12,000. Last week, $15,000.

Fox Ritz (FWC) (1,363; $1-$1.50) — "Interrupted Melody" (MG) (5th wk). Nice $6,000. Last week, $6,600.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Lady and Tramp" (BV) (6th wk). Sturdy $14,000. Last week, $16,500.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Seven Little Foys" (Par) (6th wk). Good $9,000. Last week, $10,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (118th wk). Started current frame Sunday (31) after fancy $27,800 for 117th session.

'Roberts' Leads St. Loo, 25G; 'Foys' Socko 27G

St. Louis, Aug. 2.

Biz continues fine at big cinemas here despite prolonged hot spell with mercury near 100 over weekend. "Mister Roberts" is standout with huge take at the St. Louis. "Seven Little Foys" also was sock opening week at the Fox, and has started a second round. "Gate of Hell" still is lusty in second Shady Oak week.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (24th wk). Fancy $16,000. Last week, $19,700.

Fox (F&M) (5,000; 51-90)— (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $515,900
(Based on 21 theatres)
Last Year $607,800
(Based on 21 theatres)

'Benson' Boffola $27,000 Tops Hub

Boston, Aug. 2.

Big upsurge at firstruns here this as heat wave broke. "Game of Love" testcasing at Beacon Hill looks big, "Private War of Major Benson" shapes terrific at Paramount and Fenway. Only other new arrival "King's Thief" and at the State looms okay. Holdovers are big, with "Mister Roberts" smash in second stanza at the Metropolitan. "Lady and Tramp" in third frame at Memorial is good. Astor wound up "Seven Year Itch" after six great frames and opens "The Shrike" tomorrow (Wed.).

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)— "Seven Year Itch" (20th) (6th wk). Okay $5,000. Last week, $8,000. "Shrike" (U) opens tomorrow.

Beacon Hill (Beacon Hill) (800; 75-$1.25)—"Game of Love" (Indie). Hassle over showing and page one publicity on attendance by Hub police and censors at opening may build this import to big $12,000 unless sloughed later. Last week, "Svengali" (M-G) (2d wk), $3,500.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (83d wk). Slick $14,000. Last week, $13,000.

Exeter (Indie) (1,300; 60-$1)— "Court Martial" (Indie) (3d wk). Big $7,000. Last week, $8,000.

Fenway (NETA) (1,373; 60-$1)— "Private War of Major Benson" (U) and "House of Arrow" (Indie). Great $9,000. Last week, "We're No Angels" (Par) and "Glass Tomb" (Indie) (2d wk), $3,900.

Memorial (RKO) (3,000; 60-$1)— "Lady and Tramp" (BV) (3d wk). Hefty $14,000. Last week, $20,000.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Mister Roberts" (WB) (2d wk). Smash $25,000 or more. Last week, $40,000.

Paramount (NET) (1,700); 60-$1) —"Private War of Major Benson" (U) and "House of the Arrow" (Indie). Socko $18,000. Last week, "We're No Angels" (Par) and "Glass Tomb" (Indie) (2d wk), $10,000.

Orpheum (Loew) (3,000; 75-90-$1.25)—"Not As Stranger" (UA) (5th wk). Big 12,000. Last week, $15,000.

State (Loew) (3,500; 75-90-$1)— "King's Thief" (M-G) and "Robber's Roost" (UA). Fine $10,000. Last week, "Not As a Stranger" (UA) (4th wk), $7,000.

'Kentuckian' Fat 19G, Denver; Stewart 22G

Denver, Aug. 2.

"Man From Laramie" is getting the most coin here this week with a smash session at the Denver, and holds. "Mister Roberts" is actually making a better showing with a terrific second stanza at 1,247-seat Center. It continues. "Kentuckian" also is going great guns with a wow take at Paramount. It also is holding. "Wichita" looms fine in three ozoners, and stays over.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Life in Balance" (20th) and "Living Swamp" (20th). Poor $1,000. Last week, on reissues.

Centennial Drive-In (Lee) (1,250 cars; 75) — "Wichita" (AA) and "Spy Chasers" (AA). Fine $6,000, Stays. Last week, on subsequents.

Centre (Fox) (1,247; 60-$1) — "Mister Roberts" (WB) (2d wk) Terrific $21,000; holding again. Last week, $28,000.

Denham (Cockrill) (1,750; 60-$1) — "Seven Little Foys" (Par) (3d wk). Good $9,000 or near. Last week, $11,000.

Denver (Fox) (2,525; 60-$1) — "Man from Laramie" (Col). Great $22,000 for James Stewart pic. Holds. Last week, "Baamboo House" (20th) and "Angela" (20th), $13,000.

Esquire (Fox) (742; 75-$1)— "Tiger and Flame" (UA) (2d wk.) Okay $2,000. Last week, $2,500.

Monaco Drive-In (Lee) (800 cars; 75)—"Wichita" (AA) and "Spy Chasers" (AA). Fine $7,000. Last week, on subsequent runs.

Orpheum (RKO (2,600; 60-$1) —"Lady and Tramp" (BV) (2d wk) big $17,000. Stays on. Last week, $35,000.

Paramount (Wolfberg) (2,200; 60-$1) — "Kentuckian" (UA) and "Break to Freedom" (UA). Wham $19,000. Continued. Last week, "Not As Stranger" (UA) (4th wk), $11,000.

Wadsworth Drive-In (Lee) (1,000 cars; 502 walkins; 75)— "Wichita" (AA) and "Spy Chasers" (AA). Tall $6,000. Last week, on subsequents.

'Roberts' Wham $36,000 in Cleve.

Cleveland, Aug. 2.

Satellite headlines are rocketing Hipp's eerie duo of "Came From Beneath Sea" and "Creature With Atom Brain" to torrid round. However, standout is "Mister Roberts," terrific at the Allen. "You're Never Too Young" at the State shapes smart. Palace's third frame of "Lady and Tramp" still is good. "Not as a Stranger" on fifth lap at Stillman and Ohio's fourth round of "Seven Little Foys" are pleasing.

Estimates for This Week

Allen (S-W) 3,000; 70-$1.25) — "Mister Roberts" (WB). Huge $36,000 or over, for summer record here. Last week, "Land of Pharaohs" (WB) (2d wk), $11,000.

Hipp (Telem't) (3,700; 70-$1) — "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Torrid $28,000. Stays. Last (Continued on page 20)

'Roberts' Mighty 25G, Ace New Mpls. Film; 'Holiday' Terrif $30,000, 2d

Minneapolis, Aug. 2.

Recurrence of scorching heat is considered an adverse boxoffice influence, but torrid weather appears to be sending some people into air-conditioned theatres. Series of 100 degree days have been shattering weather records here. However, this doesn't seem to hurt two important newcomers, "Mister Roberts," wow at Radio City, and "Cinerama Holiday," terrific on initial holdover round at Century. "Ain't Misbehavin'" looks okay at RKO-Pan. "Not As a Stranger" still is great in third World week. "Cobweb" is potent in second State canto.

Estimates for This Week

Century (S-W) (1,140; $1.75-$3.60)—"Cinerama Holiday" (Indie) (2d wk). Raves on every hand. Terrific $30,000. Last week, $20,000 in five days.

Gopher (Berger) (1,000; 85-$1)— "Magnificent Matador" (20th). Moderate $4,000. Last week, "Soldier of Fortune" (20th) (3d wk), $4,500.

Lyric (Par) (1,000; 85-$1)—"How To Be Popular" (20th) (m.o.). Good $6,000. Last week, "Seven Year Itch" (20th) (5th wk), $5,500.

Radio City (Par) (4,100; 85-$1)— "Mister Roberts" (WB). A boxoffice hurricane as expected in this hometown of the late Tom Heggen, the book's author. They even inserted a special midnight Saturday show to help accomodate the huge crowds. Smash $25,000. Last week, "How To Be Popular" (20th), $12,000.

RKO-Orpheum (RKO) (2,800; 85-$1)—"Lady and Tramp" (BV) (3d wk). Still healthy at $10,500. Last week, $14,500.

RKO-Pan (RKO) (1,000; 65-85)— "Ain't Misbehavin'" (U) and "Land of Fury" (U). Helped by recent visit here of Mamie Van Doren, star of "Misbehavin," in connection with Aquatennial. Okay $5,000. Last week, "City Across River" (U) and "Girls in the Night" (Col) (reissues) (2d wk), $4,500.

State (Par) (2,300; 85-$1)—"The Cobweb" (M-G) (2d wk). Stout $9,000. Last week, $13,000.

World (Mann) (400; 65-$1.20) — "Not As Stranger" (UA) (3d wk). Turns folks away nearly every night. Great $10,500. Last week, $11,000.

'Roberts' Wow $24,000, Cincy; 'Lady' Lush 12G, 3d, 'Holiday' $30,700, 6th

Key City Grosses

Estimated Total Gross
This Week $2,932,400
(Based on 23 cities and 219 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,836,500
(Based on 25 cities and 220 theatres.)

'Stranger' Big 14G, Balto; Fonda 13G

Baltimore, Aug. 2.

Holdovers continue to furnish the major strength in film grosses here this round. Third week of "Not As A Stranger" is especially solid at the Town. Second stanza of "Seven Little Foys" is pleasing at the New. "Mister Roberts" is holding big in its third session at the Stanley. "Moonfleet" — "Marauders" combo is probably the weakest newcomer, being mild at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Interrupted Melody" (M-G) (2d wk). Okay $7,000 after $9,500 opener.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV) (4th wk). Pleasing $8,500 following $11,500 in third.

Keith's (Fruchtman) (2,400; 25-$1)—"Moonfleet" (M-G) and "The Marauders" (M-G). Fairish $7,800. Last week, "Tight Spot" (Col), $5,000.

Mayfair (Hicks) (980; 20-70)— "Bullet For Joey" (U). Starts tomorrow (Wed.). Last week, "Purple Mask" (U), mild $4,000.

New (Fruchtman) (1,600; 25-$1.25)—"Seven Little Foys" (Par) (2d wk). Fancy $12,000 following $15,000 opener.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (7th wk). Nice $4,000 after $4,500 in sixth.

Stanley (WB) (3,200; 35-80-$1.25) —"Mister Roberts" (WB) (3d wk). Big $13,000 for Henry Fonda starrer. Last week, $16,500.

Town (Rappaport) (1,400; 35-$1.25)—"Not As Stranger" (UA) (3d wk). Solid $14,000 after $17,500 in second.

'Foys' Fancy $27,000 In Det.; 'Laramie' Boff 36G, 'Angels' Bangup at 18G

Detroit, Aug. 2.

Strong new product is stirring biz to a faster pace this stanza. "Man from Laramie" looks great at the Palms. "Seven Little Foys" shapes big at the Michigan. "We're No Angels" is potent at the United Artists. "Naked Amazon" is getting plenty of attention at the Broadway - Capitol. "Lady and Tramp" looms strong in fifth at the Madison. "Cinerama Holiday" continues hot in its 25th week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"How To Be Popular" (20th) and "Angela" (20th) (2d wk). Mild $19,000. Last week, $23,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "Seven Little Foys" (Par) and "Green Scarf" (Indie). Lofty $27,000. Last week, "Not As Stranger" (UA) (4th wk), $17,000.

Palms (UD) (2,961; $1-$1.25)— "Man from Laramie" (Col) and "Las Vegas Shakedown" (AA). Terrific $36,000. Last week, "One Desire" (U) and "Mobs, Inc." (AA), $15,000.

Madison (UD) (1,900; $1-$1.25)— "Lady and Tramp" BV) (5th wk). Swell $14,000. Last week, $15,000.

Broadway-Capitol (UD) (3,500 $1-$1.25) — "Naked Amazon" (Indie) and "Lonesome Trail" (Lip). Trim $16,000. Last week, "Dam Busters" (WB) and "Road to Denver" (Rep), $13,000.

United Artists (UA) (1,939; $1-$1.25)—"We're No Angels" (Par). Big $18,000. Last week, "Cobweb" (M-G) (2d wk), $11,000.

Adams (Balaban) (1,700; $1-$1.25)—"Love Me or Leave Me" (M-G) (7th wk). Stout $7,000. Last week, $7,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (25th wk). Nice $27,200. Last week, $29,400.

Cincinnati, Aug. 2.

No dog days at downtown cinemas this week, even though the natives are sweltering under Cincy's longest hot spell in years. High on the winning side is "Mister Roberts," lone new bill, anchoring a heavy gross for flagship RKO Albee. Holdovers continue above par. They are "Lady and Tramp" and "Seven Little Foys," both in the third rounds and "Not As A tranger," finaling in fifth frame at Keith's. "Cinerama Holiday" shows no sign of a slowdown, being smash in sixth week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)— "Mister Roberts" (WB). Sailing at a mighty $24,000 clip. Chartered for second week. Last week, "Seven Little Foys" (Par) (2nd wk), at 75-$1.10 scale, $15,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama Holiday" (Indie) (6th wk). Holding at smash $30,700, same as last week.

Grand (RKO) (1,400; 75-$1.10)— "Seven Little Foys" (Par) (m.o.). Okay $7,000, for third downtown frame. Last week, "Bengal Brigade" (U) and "Abbott and Costello Meet Mummy" (U), $7,500 at 90c top.

Keith's (Shor) (1,500; 75-$1.25) —"Not As Stranger" (UA) (5th wk). Okay $6,000 style after fourth round's $10,200.

Palace (RKO) (2,600; 75-$1)— "Lady and Tramp" (BV) (3d wk). Swell $12,000 trailing $16,000 of second stanza.

Stewart Sturdy $16,000, Pitt; 'Popular' OK 10G, 'Stranger' Hep 21G, 2d

Pittsburgh, Aug. 2.

James Stewart's "Man From Laramie" at Harris looks sock among the new entries currently. Both "Not As a Stranger" at Penn and "Lady and Tramp" at Stanley in second stanzas are doing well enough to rate third weeks. "How To Be Very Popular" is not up to expectations at Fulton but may be able to stick around another session. "Innocents in Paris" at Guild and "Adventures of Sadie" at Squirrel Hill are more than getting by in arty nabes, and certain to hold.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "How To Be Popular" (20th). Looks like $10,000, not too bad. Last week, "Seven Year Itch" (20th) (5th wk), $5,500.

Harris (Harris) (2,165; 65-$1)— "Man From Laramie" Col). Got away fast to land $16,000, big. Good notices and success of title song on records helping. Last week, "Purple Mask" (U), $6,000.

Guild (Green) (500; 65-$1)—"Innocents in Paris". (Indie). Shooting for nice $2,500. Last week, "Intruder" (Indie) (3d wk), $1,800.

Penn (UA) (3,300; 75-$1.25)— "Not As Stranger" (UA) (2d wk). Slipping about but still bright at $21,000; stays a third. Last week, $35,500, with stifling heat hurting some.

Squirrel Hill (SW) (900; 65-$1)— "Adventures of Sadie" (20th). Satisfactory $2,800 and stays on. Last week, "Great Adventure" (Indie) (3d wk), $2,100.

Stanley (SW) (3,800; 50-$1.25)— "Lady and Tramp" (BV) (2d wk). Smooth $16,000; stays. Last week, $29,000.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (24th wk). After six-months, still holding up and running far ahead of first "Cinerama" here. Hovering around $13,000, okay. Last week, about same.

'Popular' NSH 17G, Frisco; 'Lady' 23G, 2d

San Francisco, Aug. 2.

Not many newcomers this week, with bulk of real coin still coming from holdovers. "Mister Roberts" still is terrific in third St. Francis session while "Lady and Tramp" looms big in second at Golden Gate. "How To Be Popular" is rated mild on initial round at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Lady and Tramp" (BV) (2d wk). Big $23,000. Last week, $36,000.

Fox (FWC) (4,651; $1.25-$1.50)— "How To Be Popular" (20th) and "Angela" (20th). Mild $17,000 or close. Last week, "House of Bam- (Continued on page 20)

Heat Wave Boosts Chi B.O.; 'Francis' Fancy $21,000, 'Wizard' Wham 14G, 'Phenix' Big 36G, 'Summertime' 25G

Chicago, Aug. 2.

Chi biz is lusty this round, despite lack of new product, probably because the heat wave is driving many to film theatres in search of air-conditioned relief.

"Francis In Navy" and "Stranger on Horseback" combo shapes fast $21,000 in first week at the Roosevelt. "Wizard of Oz" on reissue is smash $14,000 opening frame at Monroe.

"The Kentuckian," with the Four Aces topping vaude at the Chicago, is holding okay in the second round. "Phenix City Story" continues smash in the second stanza at the Woods. "Summertime," likewise, is boff also in second at the Loop. "Purple Mask" and "Outlaw Stallion" twin bill is big in second at the Grand.

"Love Me Or Leave Me" is still hefty in fourth frame at McVickers. "Not As A Stranger" continues solid in fifth frame at United Artists while "Seven Year Itch" looms strong in sixth Oriental round. "Cinerama Holiday" stays hotsy in seventh at the Palace as "Lady and the Tramp" holds sturdily in same week at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"The Kentuckian" (UA) with Four Aces heading stage bill (2d wk). Okay at $46,000. Last week, $69,000.

Grand (Nomikos) (1,200; 98-$1) —"Purple Mask" (U) and "Outlaw Stallion" (Col) (2d wk). Nifty $12,000 or close. Last week, $16,000.

Loop (Telem't) (606; 90-$1.25)— "Summertime" (UA) (2d wk). Hotsy $25,000. Last week, $21,000.

Monroe (Indie) (1,000; 80-$1.25) —"Wizard of Oz" (M-G) (reissue). Smash $14,000. Last week, "Long John Silver" (DCA) (2d wk), $4,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Love Me Or Leave Me" (M-G) (4th wk). Big $21,000. Last week, $27,000.

Oriental (Indie) (3,400; 98-$1.25) —"Seven Year Itch" (20th) (6th wk). Solid $19,500 or near. Last week, $20,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (7th wk). Smash $50,000. Last week, $50,000.

Roosevelt (B&K) (1,400; 65-98)— "Francis in Navy" (U) and "Stranger On Horseback" (UA). Sturdy $21,000. Last week, "Davy Crockett" (BV) (2d wk), $13,500.

State-Lake (B&K) (2,400; 65-98) —"Lady and Tramp" (BV) (7th wk). Steady $24,000 or near. Last week, $28,000.

United Artists (B&K) (2,400; 65-98)—"Not As Stranger" (UA) (5th wk). Strong $18,000. Last week, $23,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA) (2d wk). Boff $36,000. Last week, $47,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie) (4th wk). Fine $3,400. Last week, $3,600.

Martin-Lewis Sockeroo $12,000, L'ville; 'Popular' Same, 'Stranger' 9G, 2d

Louisville, Aug. 2.

Generally biz is fair to excellent at the downtown firstruns. Cool film emporiums are favorite cooling-off spots for the natives, harrassed by temperatures topping the 90's plus humidity. Leader is the Kentucky, where "You're Never Too Young" is pulling a swell take, and sure to hold. "How To Be Very, Very Popular" at the Rialto looks nice. Holdovers of "Mister Roberts" and "Not As a Stranger" at the Mary Anderson and State both are continuing okay.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85) —"You're Never Too Young" (Par). Wow $12,000 for Martin-Lewis comedy. Last week, "Seven Little Foys" (Par) (3d wk), $5,000.

Mary Anderson (People's) (1,200; 75-$1)—"Mister Roberts" (WB) (2d wk). Slowing up but still okay at $7,000. May stick around a couple more weeks—maybe more. Last week, $15,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"How To Be Popular" (20th) and "Angela" (20th). Nice $12,000 or under. Last week, "Foxfire" (U) and "Case Red Monkey" (AA), $9,000.

State (United Artists) (3,000; 75-$1)—"Not As Stranger" (UA) (2d wk). Oke $9,000 after last week's $16,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Shrike' Smash 24G, Philly Ace

Philadelphia, Aug. 2.

Break in heat wave late last week, even though followed by more hot weather early this stanza, is boosting trade here. Teaser campaign and heavy radio-tv, newspaper ads gave "Man From Laramie" a potent kickoff. "The Shrike," aided by stage play prestige in press advance, got off to a boff debut, with a terrific total likely opening round at the Midtown. "You're Never Too Young," new Martin-Lewis pic, is rated big at Stanley.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)— "We're No Angels" (Par) (4th wk). Pushed to fast $11,000. Last week, $10,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (24th wk). Good $13,500. Last week, $15,000.

Fox (20th) (2,250; 99-$1.49)— "Life in Balance" (20th). Weak $12,000. Last week, "Seven Year Itch" (20th) (5th wk), $12,000.

Goldman (Goldman)) (1,200; 65-$1.30)—"Man From Laramie" (Col). Giant $25,000. Last week, "Night Holds Terror" (Col), $13,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Mister Roberts" (WB) (3d wk). Sturdy $22,000. Last week, $24,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Shrike" (U). Terrific $24,000 or close. Last week, "Seven Little Foys" (Par) (4th wk), $9,500.

Randolph (Goldman) (2,500; 75-$1.40)—"How to Be Popular" (20th) (2d wk). Sad $8,000. Last week, $18,000.

Stanley (SW) (2,900; 74-$1.40)— "You're Never Too Young" (Par). Big $17,000. Last week, "Cobweb" (M-G) (2d wk), $11,000.

Stanton (SW) (1,483; 65-99)— "Santa Fe Passage" (Rep) and "Timberjack" (Rep). Neat $9,000 or near. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (2d wk), $11,500.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (7th wk). Good $6,500 or close. Last week, $7,500.

Trans-Lux (T-L) (500; 80-$1.50)— "Interrupted Melody" (M-G) (8th-final wk). Good $4,000 in 6 days. Last week, $5,000.

Viking (Sley) (1,000; 74-$1.80)— "Not As Stranger" (UA) (5th wk). Solid $16,000. Last week, $18,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (5th wk). Tasty $10,000. Last week, $12,000.

'Angels' Robust 12½G, Omaha; 'Lady' Loud 7G

Omaha, Aug. 2.

"We're No Angels," only new entry this session at downtown houses, is dominating the boxoffice play with a fancy figure at the Orpheum. "Seven Little Foys," moved from that house to the Omaha for second week, is solid. "Lady and Tramp" remains above average in third session at Brandeis "How To Be Very Popular" is still nice in second State round.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)— "Lady and Tramp" (BV) (3d wk). Good $7,000. Last week, $10,000.

Omaha (Tristates) (2,000; 70-90) — "Seven Little Foys" (Par) (2d wk). Fairish $7,000 in move from Orpheum. Last week, "House of Bamboo" (20th) and "That Lady" (20th), $7,000 at 85c top.

Orpheum (Tristates) (2,890; 70-90) — "We're No Angels" (Par). Nifty $12,500 or over. Last week, "Seven Little Foys" (Par), $14,500.

State (Goldberg) (875; 65-90) — "How To Be Popular" (20th) (2d wk). Good $4,500. Last week, $6,500.

'POPULAR' LIVELY 21G, TORONTO; 'CHASE' 18G

Toronto, Aug. 2.

Despite current heat wave, "How To Be Popular" is off to sock start. "Sea Chase" also is big while "Purple Mask" hefty. Such holdovers as "Interrupted Melody" and "Dam Busters" are both stout in second frame. Reissue of Alec Guinness duo, "Kind Hearts and Coronets" and "Man in the White Suit" likewise shapes strong.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,357; 60-90)—"Kind Hearts, Coronets" (Rank) and "Man White Suit" (Rank) (reissues). Swell $8,000. Last week, $10,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 40-75) — "Hell's Island" (Par) and "Finger Man" (AA). Fine $15,000. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Bomb" (Col), $15,500.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"Dam Busters" (WB) (2d wk). Smooth $11,000. Last week, $14,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1)—"How to Be Popular" (20th). Wham $21,000. Last week, "Out of Clouds" (Rank), $6,500.

Imperial (FP) (3,375; 60-$1)— "Sea Chase" (WB). Big $18,000. Last week, "Seven Little Foys" (Par) (4th wk), $8,000.

Loew's (Loew) (2,090; 60-$1)— "Interrupted Melody" (M-G) (2d wk). Hep $14,000. Last week, $18,000.

Shea's (FP) (2,386; 60-$1) — "Seven Year Itch" (20th) (5th wk). Oke $6,000. Last week, $8,500.

Towne (Taylor) (693; 75-$1)— "Marty" (UA) (6th wk). Nice $5,000. Last week, $5,500.

Uptown (Loew) (2,745; 60-$1)— "Purple Mask" (U). Fine $12,000. Last week, "Foxfire" (U), $8,000.

'Roberts' Giant $26,000 in Prov.

Providence, Aug. 2.

With two third week films in town, the first-weekers are doing very well. "Mister Roberts" is way out ahead with a giant session at Majestic. Strand's "Came From Beneath The Sea" shapes fine. Still hot in their third stands are Albee's "Lady and the Tramp" and State's "Not As A Stranger".

Estimates for This Week

Albee (RKO)) (2,200; 65-90)— "Lady and Tramp" (BV) (3d wk). Happy $7,500. Last week, $10,000.

Majestic (Fay) (2,200; 75-$1)— "Mister Roberts" (WB). Whopping $26,000. Last week, "How To Be Popular" (20th) and "Adventures of Sadie" (20th), $13,000.

State (Loew) (3,200; 75-$1)— "Not As Stranger" (UA) (3d wk). Steady $10,000. Second week, $14,000.

Strand (Silverman) (2,200; 50-75) —"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Surprisingly nice $10,000. Last week, "We're No Angels" (Par), $6,000.

'Matador' Fair $14,000, K.C.; 'Roberts' Rich 15G, 'Foys' Hot 9G, Both 2d

Kansas City, Aug. 2.

Town has a bevy of holdovers, only new film being "Magnificent Matador" fair in four Fox Midwest firstruns. Big money is still riding on the holdovers, "Mister Roberts" continuing its sock pace in second round at the Paramount. "Seven Foys" is holding exceptionally strong at Roxy, also second. Weather continues unabated with temperatures hovering around 100 daily. This is figured as being a boost at air-conditioned houses.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)— "Animal Farm" (Indie) (2d wk). Okay $1,700. Last week, $1,900.

Kimo (Dickinson) (504; 85-$1)— "Gate of Hell" (Indie) (2d wk). Hearty $2,000. Stays on. Last week $2,300.

Midland (Loew's) (3,500; 75-$1) —"Not As Sranger" (UA) (3d wk). Holding strongly at $8,500. Last week.

Missouri (RKO) (2,585; 50-75-$1) —"Lady and Tramp" (BV) (3d wk). Continues to grab school child play, hefty $8,000. Holds. Last week, $12,000.

Orpheum (Fox Midwest) (1,913; 75-$1)—"Seven Year Itch" (20th) (6th wk) Winding up run at okay $5,000. Last week, $5,500.

Paramount (United Par) (1,900; (Continued on page 20)

Sun Takes Steam Out of B'way B.O.; 'Pharaohs' Fine 33G, 'Sinbad' Tepid 12G, 'Redheads' 18G, 'Roberts' 172G 3d

Break in prolonged heat wave, with mercury staying under 90 degrees for nearly four days, helped Broadway firstrun film business somewhat this stanza but not as much as expected. Return of torrid weather Monday (1) and yesterday plus a surplus of extended longruns hurt.

"Land of Pharaohs" pushed a sturdy $33,000 in first session at the Mayfair, and, of course, is holding. "Scarlet Coat" with vaudeville is heading for a fine $21,000 at the Palace, but "Son of Sinbad" is on disappointing side with fair $12,000 at the Globe. This is regarded as a letdown after the extensive campaign given this pic.

"Man Who Loved Redheads" is proving very big with $18,000 in opening round at the Paris, where it is staying on.

The Music Hall got a sharp lift from the cooler weather starting late last Thursday, with the first four days of the third week for "Mister Roberts" and stageshow running ahead of the second frame. Combo looks to hit a terrific $172,000 in the third stanza ending today (Wed.), or only $1,000 behind the second week's $173,000.

"How To Be Popular" is off to $40,000, fair, in second round at the Roxy despite an all-day preview of "Virgin Queen" on Thursday (4). "Queen" opens on Friday (5). "We're No Angels" looks to wind its fourth (final) week at the Paramount with an okay $33,000 at the Paramount.

"Cinerama Holiday" climbed in the 25th stanza to land a smash $44,000 at the Warner and $3,000 better than the 24th week. "Shrike" looks like a fine $15,000 in the fourth frame at the Victoria.

"Summertime" shapes a top longrunner, having concluded its sixth round at the Astor with a sockeroo $27,500. It stays on indefinitely. "Not As a Stranger" held at fine $30,000 in fifth session at the Capitol where it is continuing.

"Seven Little Foys" is heading for a fast $15,000 in the fifth week at the Criterion where it again holds over. "Seven Year Itch" looks like okay $12,000 or near in 10th-final stanza at the State. "Cobweb" is listed to go in Friday (5).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) — "Summertime" (UA) (7th wk). Sixth round ended last night (Tues.) held at smash $27,500 after $29,000 last week. Continues on indefinitely.

Baronet (Reade) (430; 90-$1.55) — "Tales of Hoffman" (NTA) (reissue) (4th wk). Third week ended Saturday (30) was smooth $3,400 after $4,200 in second frame. Stays on.

Capitol (Loew's) (4,820; 85-$2.23) — "Not As Stranger" (UA) (6th wk). Fifth session ended yesterday (Tues.) was nice $30,000 or near after $42,500 last week.

Criterion (Moss) (1,700; 75-$2.20) —"Seven Little Foys" (Par) (5th wk). Present frame winding tomorrow (Thurs.) looks to reach fast $15,000 or a bit under, after $21,000 in fourth week. Stays.

Fine Arts (Davis) (468; 90-$1.80) — "To Paris With Love" (Indie) (19th-final wk). The 18th session concluded Monday (1) was solid $4,300 after $4,700 for 17th week. "Sheep Has Five Legs" (Indie) opens Aug. 9.

Globe (Brandt) (1,500; 70-$1.50) —"Son of Sinbad" (RKO) (2d wk). Initial week ended last night (Tues.) was fair $12,000 or close. Holding. In ahead, "Foxfire" (U) (2d wk), $6,700. "Sinbad" was rated very disappointing in view of amount laid out for advance campaign. "Ulysses" (Par) opens next.

Guild (Guild) (450; $1-$1.75) — "Gate of Hell" (Indie) (34th wk). The 33d round ended Monday (1) was smash $8,000. The 32d week was $9,000. Keeps rolling along, and, of course, is not hurt by long lines for Music Hall.

Mayfair (Brandt) (1,736; 79-$1.80) — "Land of Pharaohs" (WB) (2d wk). Pushing up to great $33,000 in first stanza finished Monday (1). In ahead, "House of Bamboo" (20th) (4th wk-4 days), $6,500 in 4 days.

Normandie (Trans-Lux) (592; 95-$1.80) — "Divided Heart" (Rep). Opened today (Wed.). In ahead, "Wizard of Oz" (M-G) (reissue) (7th wk-5 days), oke $2,700 for short week after $3,300 in sixth.

Palace (RKO) (1,700; 50-$1.60)— "Scarlet Coat" (M-G) and vaudeville. Week ending tomorrow (Thurs.) looks to hit fine $21,000 or close. Last week, "Life in Balance" (20th) with vaude, $22,500, over hopes.

Paramount (ABC-Par) (3,664; $1-$2)—"We're No Angels" (Par) (4th-final wk). Present stanza ending today (Wed.) is heading for okay $33,000 on windup after $39,000 in third. "To Catch a Thief" (Par) opens Aug. 4.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Who Lover Redheads" (UA) (2d wk). Initial session ended Sunday (31) hit smash $18,000. In ahead, "Great Adventure" (Indie) (9th wk), $5,100, over hopes.

Plaza (Brecker) (556; $1.50-$1.80) —"Private War Major Benson" (U). Opened big yesterday (Tues.). Last week, "The Bed" (King) (8th wk), okay $3,200 after $4,300 for seventh week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Mister Roberts" (WB) and stageshow (3d wk). Holding with terrific $172,000 as against $173,000 for second stanza. Holds a fourth, natch! End of run not yet in sight. Break in very hot weather apparently helping somewhat as getting more outoftown visitors. First three weeks hit $525,000, amazing for season and weather. "Always Fair Weather" (M-G) set to follow, but no opening date set.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"How To Be Very Popular" (20th) (2d-final wk). Winding second round tomorrow (Thurs.) with fair $40,000 even with all day preview of "Virgin Queen" (20th) tomorrow. First week was $50,000. "Queen" starts regular run on Friday (5).

State (Loew's) (3,450; 78-$1.75)— "Seven Year Itch" (20th) (10th-final wk). Present frame finishing tomorrow (Thurs.) looks to land okay $12,000 after $19,000 in eighth week, over expectancy. "Cobweb" (M-G) opens Friday (5).

Sutton (R&B) (561; $1-$1.80)— "Marty" (UA) (17th wk). The 16th round ended Sunday (31) was $15,600 after $15,400 for 15th week. Stays on, naturally.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Court Martial" (King). Opened Monday (1). In ahead, "Doctor in House" (Rep) (24th wk-4 days), swell $2,300 after $3,700 for 23d full week. The 23 weeks plus five days marks a remarkably profitable longrun here.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (4th wk). Current session finishing today (Wed.) looks like fine $15,000 or near after $17,500 for third week. Stays on.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (26th wk). The 25th stanza ended Saturday (30) was great $44,600, nice pickup from $41,600 of 24th week. Continues indef.

'Roberts' Rousing 22G, Paces Indpls.; 'Angels' 10G, 'Stranger' 9G, 3d

Indianapolis, Aug. 2.

Heat wave which placed a premium on air-conditioning plus strong pix in most firstruns is giving biz a healthy boost here this stanza. "Mister Roberts" is terrific at Indiana to lead the city, and looks set for a run. "We're No Angels" is stout at the Circle. "Not As Stranger" is perking nicely in third stanza at Loew's. Cantor Circuit is playing "Lady and Tramp" firstrun day-date at Shadeland and Lafayette Road ozoners, pic now being in second week at both spots.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"We're No Angels" (Par) and "Adventures of Sadie" (20th). Nifty $10,000. Last week, "Seven Little Foys" (Par) and "Angela" (20th) (2d wk), $8,500.

Indiana (C-D) (3,200; 50-85)— "Mister Roberts" (WB). Smash $22,000, biggest of season. Last week, "How To Be Popular" (20th), $11,000.

Keith's (C-D) (1,300; 50-75)— "Pearl of South Pacific" (RKO) and "City of Shadows" (Rep). Fair $5,000. Last week, "Road to Denver" (Rep) and "Fighting Kentuckian" (Indie), $5,500.

Loew's (Loew) (2,427; 75-95)— "Not As Stranger" (UA) (3d wk). Neat $9,000, and nearly $40,000 for three weeks.

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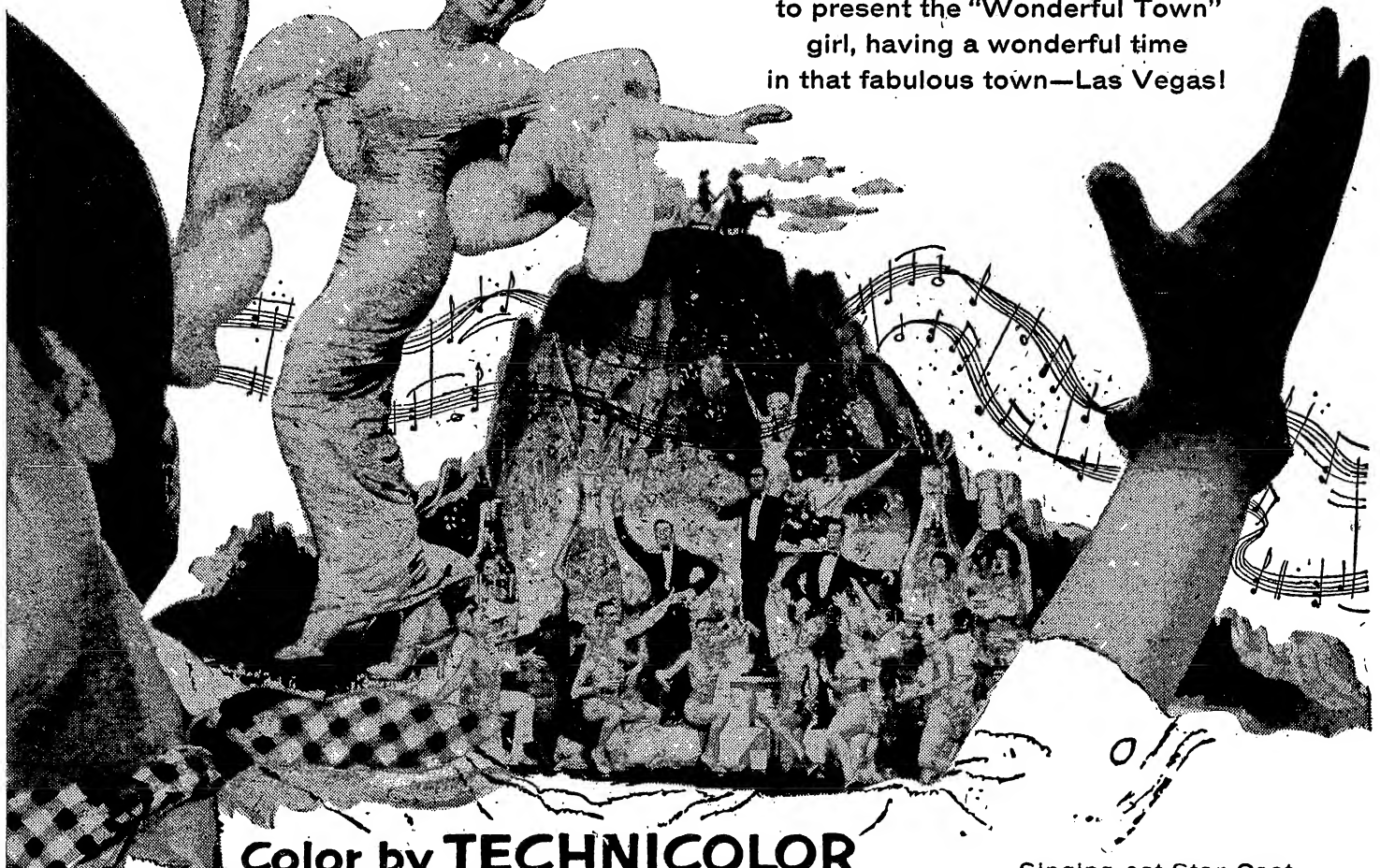

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THE GIRL RUSH

H'wood Pix Slice of Italo 1st Runs Soars to 80%; '7 Brides' B. O. Ace

Rome, July 26.

The Yank's boxoffice slice of Italo firstruns zoomed to an unprecedented 80% in June up 5%, over last year's June figure. It marks the strong U.S. predominance of the Italian market, held up in addition by long-running widescreen pix. The percentage of Italian pix held at 11%, same as last year, while France slipped from 4% to 2% of the local first-run take.

What localites call the U. S. "saturation" of the local market again has raised the usual cries for protectionisms via laws and restrictions. One of the facets of this would be a law judging all pix over six years old as necessitating re-entry under quota. This appears to be an attempt to keep U.S. oldies off the market in the summer when they frequently garner health coin (a "Hellzapoppin'" reissue is a case in point) in group reissues, to the detriment of (frequently Italian) fresher product.

Healthiest summer grosser appears to be "Seven Brides for Seven Brothers" (M-G), which has successfully bridged the spring-summer gap and is continuing on strongly in many primary situations. Estimated this will gross $225,000 on its first trip through key cities.

Impact here of widescreen systems, especially C'Scope, is evidenced by official estimates recently released by AGIS, the local distrib association. According to these figures, over 80% of the C'Scopers released so far in Italy have grossed over $75,000, placing 20th-Fox anamorphs in the lead, with Metroscope, VistaVision and SuperScope following.

GROWTH OF GERMAN THEATRES SURPRISES

Frankfurt, July 26.

The German theatre industry has grown incredibly in the decade since the war. Now, with a high of 5,500 theatres and 2,300,000 seats in West Germany and Berlin, there are more houses in this area alone than in all of undivided East and West Germany before the war.

The paring away of East Germany and the destruction by bombs left West Germany with only 1,150 houses and under 500,000 seats back in 1945. Regrowth began slowly but speeded up with the monetary reform of 1948. Spurred on by the easy money being offered by the credit banks, the houses mushroomed all over the land to where in many instances today there is overcrowding and resultant reduced boxoffice returns.

Tightening up of credit controls has meant that today it is more difficult to obtain financing for theatres. And instead of owner-manager, it is more customary for the house owner to be the architect and builder. He leases the theatre to management for a rent plus percentage arrangement. About three-quarters of the new houses operate in this manner.

The trend, too, is toward smaller theatres, mostly under 500 seats. With 77% of the West German theatres now being houses of less than 500 seats, the profits have been cut sharply. Two-thirds now have a yearly turnover of about $25,000 and it becomes a profitable venture only when an owner has several houses.

JWT Peddles Ad Pix To Mex Cinemas, TV

Mexico City, July 26.

Don Widlund of J. Walter Thompson, New York, is here for the fourth time in the last year to supervise production and distribution of film for spots for Latin America and other foreign situations. Widlund is using R. K. Tompkins, former general manager of Churubusco Studios, as his local producer.

The films, both in color for theatre use and black and white for tv, feature products of various J. Walter Thompson clients. Five reel spots are being filmed at the Churubusco studios and animated films are being executed by Tompkins' animation studio, Dibujos Animados.

2 Yank, 2 British Pix For '55 Command Gala

London, July 26.

Entries for this year's Royal Command film gala are to be limited to two British and two American pix. A request to this effect has been made to the Motion Picture Assn. of America and the British Film Producers Assn. by the new viewing panel, headed by Lord Radcliffe. The arrangement apparently makes no provision for Continental entries.

To comply with the request, the BFPA has set up a viewing panel of its own to whittle down entries to the required number. It is expected that the MPAA will follow suit.

Heat Sloughs Biz At Berlin Cinemas Albeit 'Susan,' 'Eden' Do Well

Berlin, July 26.

Second half of July sees most local cinemas half-empty. Reason is not inferior film fare but the heat which is the exhibitor's greatest enemy here this summer. Nevertheless, U.S. pix keep playing the dominant role in the Kurfuerstendamm area, with eight of 14 houses showing Hollywood features.

Some of the new releases found a good press, especially "Susan" Slept Here", (RKO) at Filmtheatre Berlin. Scribes lauded the performances of Debbie Reynolds and Dick Powell.

Warner's preemed "East of Eden" at Filmbuehne Wien, with pros and cons on the film's merits. Crix, however, praised the acting of James Dean and Julie Harris, and the direction by Elia Kazan. Krueger wrote in "Der Abend" that "Eden," artistically speaking, is the best CinemaScope pic so far.

Crix rapped Metro's "Student Prince." But the pic may have some commercial chances around here, with Metro cashing in on the new popularity of Edmund Purdom (he attended the recent Berlin film fest). Company had the whole film synchronized, including the songs. Local crix had often objected to synchronization.

Another American film here is "Battle Cry" (WB). It got only moderate reception.

"Gone With Wind" (M-G), now in its 20th month at the Kurbel, is running in its last weeks. Kurbel has exclusive rights in Berlin.

Of the new German films, "The Rats" (CCC/Gloria), which landed first spot on the public poll at the recent film fest here, was preemed at Gloria.

U-I Tries Screening For London Critics

London, July 26.

For the first time in about two-and-a-half years, Universal-International has screened one of its pictures for the London critics. The selected film was "The Private War of Major Benson," which was shown prior to its West End preem at the Gaumont Haymarket. Screening was decided on by Douglas Granville, U-I topper here, who imposed the original press show ban. He has done it as an experiment, which may be repeated from time to time on a selective basis.

His decision, however, was a voluntary one and had no connection with representations made to him by the Critics Circle. The original bar was imposed because Granville objected to "smart-alec" criticisms levelled against some U-I product.

Mex TV Writers Guild?

Mexico City, July 26.

Juan Duran y Casahonda, head of public relations of Telesistemas Mexicanas, is trying to unite the tv play writers and adapters in a guild. It would strive for better working conditions.

Writers cannot devote their full time, it's charged, to create good stories, so badly needed on tele now.

Fair Warning

Vienna, July 26.

Because local distribs do not hand out passes for revival of oldies, film critics have decided to hit back.

Henceforth all reviews in newspapers of pix to which newspapermen had not been invited, will have the footnote "x"—meaning that the writer had to buy the tickets.

This is being done to inform the public that the critic is good and sore, and his opinion may not be a neutral one.

Europe's Tourism To Postwar Peak

Paris, Aug. 2.

The European Travel Commission, meeting in Brussels, in its report on the Continent's tourism this year has found it in its most robust state since the war. Main highlight of report was last year's totals on both visitors and money spent in the ETC countries. These consist of, among others, France, Switzerland, Belgium, West Germany, Finland, Spain, Italy, Austria, Holland, Sweden, Norway, Denmark, Luxembourg, Portugal, and Great Britain.

ETC report showed that Italy was topper in 1953 with American tourists or 581,248 while France was second with 450,000. Latter was an increase of 10% over the previous year. However, the France upswing was on again last year. Total tourists was able to make up its unfavorable balance of trade 3½ times over, with a tourist take of about $185,000,000.

Switzerland also was able to write off an unfavorable balance of trade in 1954 on its solid tourist influx. Western Germany and Finland ditto benefited in this way too.

With Americans, besides France, Italy and Britain, big gains were made by Spain Austria and West Germany. Though there are the usual statistical errors they show that in spite of tourist grumbling about high prices, France is still the mighty draw. Stays, however, are shorter as the traveler tends to go to lower price regions such as Spain and Austria.

Three U.S. Films Place In Top 10 Grossers Of Swiss for First Half

Zurich, July 26.

Three Yank pix figure importantly among the 10 top-grossers here during the first half of 1955. They are "Desiree" (20th), "Sabrina" (Par) and "On Waterfront" (Col). Coin-wise, "Desiree" holds the runnerup position, "Sabrina" holds fourth spot and "Waterfront" is sixth at the boxoffice. In terms of playing-time, the last-named ran 17 weeks in Zurich, Basle, Berne, Geneva and Lausanne, as against 22 weeks for "Sabrina" and only 16 for "Desiree".

Champ by a wide margin is the Swiss Praesens production, "Heidi and Peter," sequel to the same company's "Heidi." New pic is first Swiss tinter. In the three German-speaking keys Zurich, Basle and Berne alone, this picture played for a total of 27 weeks, racking up smash grosses everywhere. Two French films also ranked high H. G. Clouzot's shocker, "Les Diaboliques" (17 weeks), the Maurice Chevalier starrer, "I Had Seven Daughters," ran 13 weeks.

The German pix, "Fruehlingslied" and "Canaris," and the two Gina Lollobrigida starrers, "Pane, Amore e Gelosia" and "La Romana," also were in the top 10.

European Film Pool Talks Set For Sept.

Rome, July 26.

Eitel Monaco, Italo Motion Picture Producers Assn. topper, has just returned from Paris where he repped Italy at Franco-Italian meetings prelim to the European Film Pool talks which are slated to be held in Venice during the film festival in Sept.

Venice meet, decided on at the Berlin Fete, will bring together reps of France, Germany and Italy on basic pool discussions on an industry level, designed to prep formation of a European Film Community.

U.S. Distribs See Better Release Of Films, Prices Under New Arg. Setup

Buenos Aires, July 26.

After a postponement caused by the prevailing flu, last week the American film distributors in Argentina had their first parley with the new Press Minister Leon Bouche, who was understood to be ready to lend a sympathetic ear to their problems. The talk was held in a friendly atmosphere and the film men were to outline their problems at once.

The most urgent of these, of course, is the issue of release certificates, which, under Bouche's predecessor, Raul A. Apold, had reached a deadlock, with no certificates issued in the last seven months. Distributors explained they can no longer face up to business if it must be conducted under the system of certificates issued by "medicine dropper." They felt they should have some idea of how many certificates they could be expected over a specified period. Since Bouche had already told local producers that he would not insist on preferential release of some native productions, as had been the practice of his department, it looks as though this point will be taken care of satisfactorily.

The next point was the one of prices, particularly for Cinemascope or other new type product. Bouche's predecessor originally promised to allow higher prices for them, then failed to implement the promise. This will have to be discussed by the new press minister with the Price Control Board, but in view of the big grosses at all firstruns, it seems obvious that there is a public able and willing to pay higher prices for entertainment.

Obligatory Vaude Headache

A third problem was that of obligatory vaudeville which is a headache to everyone, especially small exhibitors. In some cases a small theatre may gross 250 pesos in an afternoon, but has to shell out 255 pesos to the vaudeville turn, which means that he is in the red. The distributor, supplying the main draw or film, gets nothing for it either. Bouche is understood to be mulling an amendment of the vaude law, exempting nabe theatres from including the turns except on Saturdays and Sundays.

Bouche asked the distribs to summarize their problems in a memorandum, which was handed to him shortly after the meeting. Ernesto de Oliveira, former Entertainment Board chief, and currently United Artists ad manager, had been helping the new press minister in an advisory capacity on entertainment matters since he took over.

Bouche will mull over many distrib problems with the finance and labor ministries and the Price Control Board. However, his whole attitude is receptive and friendly.

The distributors are expecting the long-awaited release certificates (four to each of 10 companies) to be signed shortly.

The outstanding problem to be discussed now is whether the Johnston-Cereijo agreement, signed in 1950, already has run out. Technically, it should have expired last June 30, but since it was never actually implemented until 1951, the moral interpretation is that it holds good until June 30, 1956. Bouche is believed to favor this interpretation, but differs in this from the Finance Minister, who holds the purse strings.

TV Programming Makes Its Bow in Austria

Vienna, July 26.

Austrians will remember this day for a long time since television was introduced to the natives for the first time. Kahlenberg station on the outskirts of the city began sending patterns. There are only about 100 sets in Vienna as of now.

The day set for tv programs plus cultural shorts and news events coverage to start is Aug. 1. Linda Fischer, former ice revue star, was inked as first speaker.

Relays to the cities of Graz, Linz and Salzburg have been set up. It will be something new for Graz in the province Styria while the people of Linz and Salzburg already receive programs from neighboring West Germany.

Germany to Turn Out Seven C'Scopes Next Year; Remakes Popular

Frankfurt, July 26.

Seven CinemaScope films, to be made by German firms for release here on the 1955-56 film schedule, have been announced to date. Several competitors are claiming the "first CinemaScope to be made in Germany" as a prelude to what may be a race for first-finishing-date in German (C'Scope production history.

Gloria, who came out last year with the biggest financial success since the war ("08/15") is trying to reach last year's heights with a pair of CinemaScopers that are remakes of old top draws. One is "Der Kongress Tanzt" (The Dancing Congress), originally made by Charrell in 1931, and is up for a remake, with Franz Antel directing. The other is "Krach um Jolanthe" (Crash Around Jolanthe), first done in 1934, with the new job to star Hannelore Bollmann and Gerhard Riedmann under Rudolf Schuendler's direction.

"Krach um Jolanthe" has been announced by Gloria as the first C'Scope all-German production. But Carlton Films claims that it is beginning "the first German C'Scope" at end of the month. Its film is "Wie Ein Wunder Kam Liebe" (Love Came As a Miracle).

Not to be outdone, Neue Film says it had the first in this class with "Koenigswalzer" (King's Waltz), backgrounded with Johann Strauss melodies and foregrounded in Munich. It concerns the life of the Bavarian king, Max II.

Neue Film has a second C'Scoper starring O. E. Hasse. Constantin on schedule, too, in "Albert Ballin," too will do "Ja, die Liebe in Tirol" (Yes, Love in the Tyrol). Proclaimed as Germany's first C'Scoper production, it will have Arthur Maria Rabenalt as director.

Scorcht for its "first" is coming out with "Das Bad auf der Tenne" (The Bath on the Threshing-Floor), a Flemish comedy to star Sonja Ziemann, Nadja Tiller and Rudolf Platte.

Dunham Troupe Playing 3 Spots in Mex City

Mexico City, July 19.

Katharine Dunham troupe is doing progressively better here, now playing a two-week stand at the facelifted Teatro Lirico, historic vaude-revue house. This is a move-over from the 18-000-seat National Auditorium where her group played a two-day extension over a week's booking. Miss Dunham overcame a big obstacle—reluctance of the city amusements supervision department to grant a permit to use the Lirico on the grounds that its renovations had made it 100% safe. She proved that the hall is okay. Opening day virtually a sellout.

Troupe is playing two-a-day with a price scale of 16c. to $1.20. The Dunham group is skedded to open a twoweek run July 27 at the swanky Versailles nitery in Hotel Del Prado here after winding the Lirico run.

Britain Enters 19 Shorts For Venice Film Fest

London, July 26.

Britain is entering 19 shorts for the Venice Film Fest, opening on Aug. 18. One is a BBC-TV production, "John Piper," and another is based on the Wolf Mankowitz short story, "The Bespoke Overcoat."

In addition, there are three British entries for the Venice Children's Film Fest, plus two shorts. All these were made by the Children's Film Foundation, an outfit sponsored by the industry and financed out of income from the Eady Levy.

'Game of Love' Defy Raises Query, If Film Censorship Dying In Boston

By GUY LIVINGSTON

Boston, Aug. 2.

Local censorship forces were fighting a losing battle here this week. Mayor John B. Hynes made their defeat official when he acknowledged that the French "Game of Love," a William C. Shelton release via Times Film, could continue to show at the Beacon Hill Theatre without cuts.

"Game" is the first film to play locally on a Sunday without a censor seal since the Supreme Judicial Court handed down its decision declaring the Massachusetts blue law null and void.

After viewing "Game" Monday (1), Hynes said it might be suggestive but wasn't obscene. He asked distribs to voluntarily keep submitting their release to local censorship.

Shelton, Times sales v.p., in a wire to Hynes flatly nixed the idea. Congratulating the Mayor on his decision "which has actually strengthened justice," he said that Times "must ourselves refuse in the future to submit our films to the city censor since the Supreme Judicial Court declared the censorship law regarding pictures unconstitutional and void." Shelton added that his company was "fully aware" of its responsibilities to the public.

"Game," according to Shelton, is doing sock biz at the Beacon Hill. When it opened last week (29), Boston's Police Commissioner and his aides attended a showing. There were repeated threats that, despite the absence of a censorship law, police action might be taken via confiscation of the print, etc. However, nothing materialized and the film now appears set for a peaceful run.

Times Film, headed up by Jean Goldwurm, has been in the forefront of several important anti-censorship actions via attorney Felix Bilgrey who also spearheaded the Boston fight. Times is currently challenging the constitutionality of Chicago's police censor.

In a Tuesday (today) editorial, the Boston Herald said, "Boston may look the same after what happened this week but it is a different city. The censor has been dethroned. For the first time a movie has been shown in public without the censor getting a first look. And apparently that is the way it is going to be from here on out. The distributors of the French film "The Game Of Love" contended that recent U.S. and Massachusetts court decisions made advance censorship of movies illegal and Mayor Hynes has agreed. He has agreed, too, that distributors may not be penalized for showing pictures which are immoral or in bad taste, only pictures which are obscene. The Mayor and his aides saw "The Game of Love" Monday afternoon and didn't like it. They found it "suggestive" and "unwholesomely immoral." But they did not take any action to stop it. The majority of the prefessional critics found it neither suggestive nor immoral but a thoughtful picture on a serious theme. The public or those of the public who are interested, will now have a chance to decide between the two views. Surely this is the way it shquld be. Boston has come of age."

The eight major distributors interviewed declared that city censor Walter Milliken will continue to be invited to trade screening of pictures. This was seen as a matter of courtesy.

Thugs Gun-Beat Manager, Snatch Drive-In's Take

Salisbury Beach, Mass., Aug. 2.

Albert D. Rudenstein, 53, returning to his home in Malden, Mass. from his drive-in theatre here was attacked by two armed bandits and robbed of $1,500 which he carried in four burlap bags early Saturday morning (30).

The drive-in theatre owner said he was grabbed as he got out of his car in front of his house. One bandit seized his arms and the other beat him over the head with a gun butt. Rubenstein was found on the sidewalk outside his house by a passerby.

Malden City Hospital aides said Rudenstein had suffered a possible skull fracture.

Johnston's Jordan River Journey Postponed

Washington, Aug. 2.

Eric Johnston's trip to the Middle East, which was scheduled for the end of July, has been moved back to mid-August and may be postponed still later. The MPAA prexy has been President Eisenhower's personal ambassador in an effort to settle the troublesome Jordan River water dispute between Israel and several of the Arab countries.

It would be Johnston's fourth trip on the issue which is believed headed for a successful conclusion.

Meanwhile, the President renominated Johnston last week to be chairman of the International Development Advisory Board for a second term. Board advises the Administration on technical assistance to foreign countries.

Subsequent Runs Use 'Returns' As Well as Reissues

Minneapolis, Aug. 2.

Product situation is forcing leading de luxe uptown theatres here to return engagements as well as reissues this summer. Exhibitors say they're harder put for satisfactory attractions than at any time within recent memory. This is in contrast to the current prevailing condition downtown where the product again is averaging exceedingly high in boxoffice and other quality.

Reason for the present dearth of b.o. pictures for the subsequent runs is because a month ago and during the period immediately preceding distributors were not releasing the usual number of outstanding offerings. Also, it's pointed out, the neighborhoods eat up pictures at a much faster rate than downtown, even the leading earliest subsequent run houses rarely playing any picture for more than a week.

Among the pictures being brought back for return engagements as a twin bill are "Three Coins in the Fountain" and "Seven Brides for Seven Brothers." For the first time United Paramount's leading Twin Cities' neighborhood house, the Uptown here, went for a duel feature and returnees by booking this combo. Both the Uptown and the independent Terrace, regarded as one of the nation's finest subsequent-run outlying theatres and having a suit pending in federal court to obtain a firstrun playing position, recently played oldies "Hansel and Gretel" and "Bringing Up Baby" as a dual feature.

Now in the midst of simultaneous downtown long firstruns are boxoffice smashes "The Lady and the Tramp," "The Seven Year Itch," "Not as a Stranger" and "Soldier of Fortune." These pictures, of course, eventually will reach the neighborhoods, but even the earliest 28-day run subsequents will have to wait a long time for some of them. That's because in the case where there's no moveover—and there will not be any for "Not As a Stranger" and "Soldier of Fortune"—there's no limit set on the downtown firstrun's length. If a picture moves over, like "Seven Year Itch," the outlying houses benefit because the 28 days are counted from the end of the run at the first loop theatre played.

Court Hales Hale On Child Support Renege

Houston, Aug. 2.

Monte Hale, a player in the film "Giant," has an urgent invitation to show in Houston when shooting of the film at Marfa, Tex., is completed.

His former wife, Mrs. Willie Anita Anderson, wants the singing cowpoke to explain to District Judge Ben F. Wilson why his $15 a week child support payments are $1,675 in arrears.

Hot July's Top 12

1. "Not As Stranger" (UA).
2. "Seven Year Itch" (20th)
3. "Lady and Tramp" (BV).
4. "7 Little Foys" (20th).
5. "Cinerama Holiday" (Ind).
6. "Love, Leave Me" (M-G).
7. "Land of Pharaohs" (WB).
8. "We're No Angels" (Par).
9. "House of Bamboo" (20th).
10. "Cinerama" (Indie).
11. "Interrupted Melody" (M-G).
12. "Foxfire" (U).

Teddy Roosevelt's Hoss Days in South Dakota Theme of Upcoming Film

A western dealing with Theodore Roosevelt's early years, when he was ranching in South Dakota, is in the offing. It'll be produced by Sidney Kaufman and scripter Jack de Witt sometime in the coming year and is aimed for release during the Roosevelt birth centennial in 1958.

Pic, for which Kaufman and De Witt are seeking Marlon Brando, is based on Hermann Hagedorn's "Roosevelt in the Badlands" and is laid in the 1880s when Roosevelt, then a widower, ranched briefly in S. Dakota.

De Witt is doing the screenplay and the Theodore Roosevelt Assn. has expressed considerable interest in the picture which is planned as a widescreen tinter. There have been a number of pix made on U. S. presidents, none outstandingly successful. "Wilson," for instance, was a resounding flop whereas the Lincoln pictures fared better. Kaufman stressed in N. Y. last week that his film wasn't meant as a biog but rather as a western involving a famous personality.

Pair Charge Plagiarism

Los Angeles, Aug. 2.

Infringement of contract was charged in a suit filed against Paramount Pictures Corp., Hal Wallis Productions and Hal Wallis by screenwriters George Beck and Samuel Locke. In 1952, the pair wrote "Big Top," a story which they submitted to the defendants, as a possible Martin & Lewis vehicle, Beck and Locke charge.

The script was kept 20 days and "substantial portions" of their script were used in "Three Ring Circus," a Martin & Lewis starrer later produced, the pair charge. Court was asked to enjoin further distribution of the film, to set an accounting of the proceeds, and to award $75,000 as a "reasonable" value of the story, plus $35,000 damages for failure to give screen credit.

'Stranger' Out Front, 'Itch' No. 2; Strong Pix Fight July Sweltler; U's 'Foxfire' Makes Top Dozen

Stronger than usual (for this time of year) product enabled key city firstrun theatres to overcome probably the hottest, most miserable July weather in years. Film biz at the bigger theatres in principal cities held even or better than 1954 despite this intense heat. The middlewest and Atlantic seaboard keys were particularly handicapped by a series of heat waves that were not halted until the last few days of the month.

"Not As A Stranger" (UA) swept into first place in July, according to VARIETY correspondents in some 23 representative key cities. The medico pic held in top spot two weeks running and was second the other two, winding the month with a gross of nearly $1,300,000.

"Seven Year Itch" (20th), which was fourth in June, lived up to its high rating of the final two weeks that month and finished second. "Lady and Tramp" (BV) copped third position although never finishing first all month. However, it ran nearly neck-'n'-neck with "Itch." Had the night business for this Walt Disney cartoon feature held up close to matinee trade it probably would have fared better.

"Seven Little Foys" (Par) finished fourth although never rising above this place in national weekly ratings. "Cinerama Holiday" (Indie) wound up fifth, same spot that it held in June.

"Love Me Or Leave Me" (M-G), which was second in June and only a step out of first place, copped sixth money. "Land of Pharaohs" (WB) was seventh although not holding up as well as expected on holdover weeks.

"We're No Angels" (Par) managed to land eighth position despite the fact that it was just getting under way as the month ended. It was closely followed by "House of Bamboo" (20th), which was ninth.

"Cinerama" (Indie) took 10th spot. It was ninth in June. "Interrupted Melody" (M-G), slow in getting started in the previous month, pushed ahead via some more playdates to take 11th position in July. "Foxfire" (U), a newie, showed enough to finish 12th.

"Marty" (UA), which was 10th in June, displayed sufficient stamina to head the list of runner-up pix. "Cobweb" (M-G), a fairly new entry, and "This Island Earth" (U) were the other two runner-up films. Last-named was seventh in June.

"Mister Roberts" (WB) was not included in the past month's listings because the pic was only out in release two weeks and the first of them was for only a few scattered dates. It was third the initial week on release and first the final session in July.

Another newcomer, "How To Be Very, Very Popular" (20th), wound up eighth the lone week it was in distribution. It was inclined to be uneven this single stanza. "The Shrike" (U), still doing solidly in fourth week at the N.Y. Victoria as the month wound up, also started out smash in Philly.

"Phenix City Story" (AA) was great on initial playdate in Chi. "Man From Laramie" (Col), also new, was rated sock in Washington.

"Private War of Major Benson" (U), another newcomer, was doing the best biz of any pic since the first of the year at two Boston houses as the month ended. It had previously opened lofty in K.C. "You're Never Too Young" (Par), likewise a newie, was lusty in L.A. and great in Frisco.

"Davy Crockett" (BV), which was eight in June, finished ninth one week in July but obviously had completed the bulk of big city playdates early in the past month. "Purple Mask" (U) showed enough to take a 10th place another week in July.

"The Kentuckian" (UA) was a smash on its initial engagement in Chi where it opened with a stage-show. "Svengali" (M-G) started out with a stout week in Boston.

"Came From Beneath Sea" (Col) turned in some nifty to giant grosses a couple of different weeks. "Green Magic" (IFE) chipped in with some big to good totals playing in arty theatres. "Wizard of Oz" (M-G) (reissue) had some neat to sturdy playdates once it got started out in representative dates.

"Dam Busters" (WB) was inclined to spottiness being lightweight in some keys and hefty in others. "One Desire" (U) varied from good to modest. "Summertime" (UA), on its initial playdate at the N.Y. Astor, continued in the chips in its sixth round.

Location Party Spent $300,000

Metro's 'Last Hunt' Enriched Local Suppliers And Delighted Tourists on Vacation

By HY HOLLINGER

Rapid City, S. D., Aug. 2.

Little known aspect of Hollywood's penchant for authentic locations—what it means to the local community both in prestige and money—was dramatically revealed in this city of 38,000 in the foothills of the Black Hills of South Dakota. Metro, which last week completed the location filming of "The Last Hunt" at Custer State Park, 55 miles from this frontier community, left an estimated $300,000 in the city, spending an average of about $35,000 weekly. Studio expenditures amounted to $250,000, with the coin going to 25 different firms for items ranging from food to lumber. In addition, M-G's crew, headed by director Richard Brooks, spent approximately $50,000 individually for food, clothing, entertainment, souvenirs, etc.

As a matter of fact, film-making has become South Dakota's third largest industry, following behind agriculture and tourism. The frontier aspect of the area, the natural beauty of the Black Hills, the presence of several Indian tribes on Government reservations, and the flavor of the wild west in an area made famous by such characters as Wild Bill Hickok and Calamity Jane make the territory a natural for film companies seeking authentic western locations for filming in widescreen or CinemaScope.

Metro's film is the biggest to venture into the Black Hills area, but Universal and Paramount have preceded M-G with pictures dealing with frontier days. The presence of film stars is no longer a novelty to the Black Hills natives. While they may no longer accept them with the all-out hero worship of other cities, they are acutely aware of their presence and realize what they mean to the region.

The teenage autograph fans are no less starry eyed than their more aggressive counterparts in other regions. However, they show a degree of decorum and politeness that makes it easier for the stars to work and live in a relaxed manner despite the ruggedness of the location terrain.

Currently at the height of its tourist season, Rapid City was able to offer its visitors another attraction in addition to the many that already exist in the area. The sight-seeing busses visiting Custer State Park were able to stop at a Metro location at Sylvan Lake to observe Brooks directing Robert Taylor, Stewart Granger, Lloyd Nolan, Anne Bancroft and Russ Tamblyn in scenes from Milton Lott's prize-winning novel. They also eyed the stars having lunch at an outdoor picnic area. As an added thrill, they saw Jean Simmons (Mrs. Stewart Granger) who had come up to join her husband at the location site.

$1,000,000 Theatre (And Bowling Arcade) Thought 1st in West Since 1951

Seattle Aug. 2.

John Danz, president of Sterling Theatres Inc., has purchased a large tract about eight miles south of Seattle, and will soon build a 2,000 seat hardtop. It's believed first conventional theatre to be built on the west coast in four years. Will cost over $1,000,000 inclusive of a bowling alley and a restaurant as well and ample parking. It will be known as the Lewis & Clark Center.

Northgate, built by Danz in 1951, is believed to be the last similar investment in the Pacific coast area. Sterling string currently numbers 25 theatres in Washington and Oregon, most of them in Seattle, six of them drive-ins. Included are two drive-ins in the Los Angeles area.

John Graham & Sons, Seattle, are the architects. Design is by A. B. Heinsbergen Co. of Hollywood. Will be geared for CinemaScope, Todd-AO and VistaVision.

Clark Service Adds 2

Detroit, Aug. 2.

Two drive-ins, the new 650-car Bel Air at Jackson, owned by Jay and Jack Phillips, and the Dixie in Monroe, owned by Jack Phillips and Associates, have switched their accounts from Cooperative Theatres of Michigan to Clark Theatre Service.

Clark also will handle buying and booking for the State Theatre, in the college town of Olivet, recently purchased by Richard L. Pier, new in the exhib field. Ten-year-old theatre was acquired from its builder, Earl London. Pier is installing CinemaScope and refurbishing theatre.

THE SKY-HIGH SEND-OFF NEXT WEDNESDAY!

WARNER BROS.' WORLD PREMIERE AT THE FOX THEATRE SAN FRANCISCO!

Frisco's big salute gets it in the air! Parades! Air Corps Bands! Top names in the Air Force! Top stars and celebrities! And the same night to top it all— a spectacular full hour-and-a-half nation-wide telecast on Steve Allen's 'Tonight' Show over NBC-TV!

ALAN LAD

"THE McC

WARNERCOLOR

ALSO STARRING
JAMES WHITMORE • Screen Play by TED SHERDEMAN

THE GIRL WITH THE LAUGHING EYES AND THE GUY WHO WROTE HISTORY IN THE SKIES.

To the roar of the Sabre-Jets, the true and tender story of Capt. Joe McConnell, the 'Sky-Tiger' who became America's first Triple Jet Ace — and of 'Butch,' the beautiful bundle of courage who became his wife.

ONLY LIFE ITSELF COULD WRITE IT SO REAL—

ONLY WARNER BROS., MAKERS OF 'BATTLE CRY', COULD MAKE IT SO THRILLING!

DD JUNE ALLYSON

ONNELL STORY"

CINEMASCOPE • STEREOPHONIC SOUND

and SAM ROLFE • Music by Max Steiner • Produced by HENRY BLANKE • Directed by GORDON DOUGLAS

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....16

"THE TOUGHEST MAN ALIVE"
Prod.—William F. Broidy
Dir.—Sidney Salkow
Dane Clark, Lita Milan, Myrna Dell, Anthony Caruso, Richard Karlin, Laurie Mitchell
(Started July 19)

"WORLD WITHOUT END"
Prod.—Richard Hermance
Dir.—Edward Bernds
Hugh Marlowe, Nancy Gates, Lisa Montell, Mickey Simpson, Shawn Smith, Rod Taylor
(Started July 21)

"SHACK UP ON 101"
Exec. Prod.—William F. Broidy
Prod.—Mort Millman
Dir.—Edward Dein
Terry Moore, Frank Lovejoy, Lee Marvin, Keenan Wynn, Len Lesser
(Started Aug. 1)

COLUMBIA

Starts, This Year.....24
This Date, Last Year.....18

"44 SOHO SQUARE"
(Film Locations, Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prod.—Mike Frankovich
Prod.—George Maynard
Dir.—Vernon Sewell
Faith Domergue, Lee Patterson, Martin Benson
(Started July 4)

"BATTLE STATIONS"
Prod.—Bryan Foy
Dir.—Lew Seller
John Lund, William Bendix, Keefe Brasselle, Richard Boone, William Leslie, Eddie Foy 3d, James Lydon, Chris Randall
(Started July 6)

"TAMBOURINE"
Prods.—Howard Welsch, Harry Tatelman
Dir.—Nicholas Ray
Jane Russell, Cornel Wilde, Luther Adler, Joseph Calleia, James Russell, Mikhail Rasumny, Wally Russell, Nina Koshetz
(Started July 18)

"GAMMA PEOPLE"
(Warwick Productions)
(Columbia Release)
(Shooting in Austria)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—John Gossage
Dir.—John Gilling
Paul Douglas, Eva Bartok
(Started July 25)

"LAW OF GUNSIGHT PASS"
Prod.—Wallace MacDonald
Dir.—Fred F. Sears
David Brian, Neville Brand, Richard Long, Lisa Davis, Frank Fenton, Addison Richards, Joe Forte, Percy Helton, Guy Teague
(Started July 26)

"JUBAL TROOP"
Prod.—William Fadiman
Dir.—Delmar Daves
Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson, Noah Berry, Jr., Jack Elam, Robert Knapp, John Dierkes, Junie Ellis, Don Harvey
(Started July 28)

METRO

Starts, This Year.....11
This Date, Last Year.....10

"I'LL CRY TOMORROW"
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton
(Started June 15)

"THE TENDER TRAP"
Prod.—Lawrence Weingarten
Dir.—Charles Walters
Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Carolyn Jones, Jarma Lewis, Lola Albright, Willard Sage, Howard St. John, Joey Fay
(Started June 24)

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft
(Started July 13)

PARAMOUNT

Starts, This Year..... 8
This Date, Last Year.....11

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Miljan, Joyce Vanderveen
(Started Oct. 14)

"THE MAN WHO KNEW TOO MUCH"
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie, Daniel Gelin, Reggie Nalder, Betty Baskcomb, Alan Mowbray, Mogens Wieth, Audelhak Chraibi, Pat Aherne
(Started May 12)

"THE GEORGE GOBEL COMEDY"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan
(Started July 11)

"THE PROUD AND PROFANE"
(Shooting in Virgin Islands)
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton
(Started July 16)

RKO

Starts, This Year.....11
This Date, Last Year..... 4

"GLORY"
(David Butler Production)
(RKO Release)
Prod.-Dir.—David Butler
Margaret O'Brien, Charlotte Greenwood, Walter Brennan, John Lupton, Byron Palmer, Lisa Davis, Gus Schilling, Theron Jackson, Hugh Sanders, Walter Baldwin
(Started July 6)

"SLIGHTLY SCARLET"
(Ben Bogeaus Productions)
Prod.—Ben Bogeaus
Assoc. Prod.—George Moskov
Dir.—Allan Dwan
John Payne, Rhonda Fleming, Arlene Dahl, Kent Taylor, Lance Fuller, Ted de Corsia, Buddy Baer, George E. Stone
(Started July 18)

REPUBLIC

Starts, This Year..... 9
This Date, Last Year..... 3

20th CENTURY-FOX

Starts, This Year.....12
This Date, Last Year..... 8

"GOOD MORNING, MISS DOVE"
Prod.—Samuel G. Engel
Dir.—Henry Koster
Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudson, Biff Elliott, Mary Wickes, Chuck Connors, Ted Marc, Jerry Paris
(Started July 13)

UNIVERSAL

Starts, This Year.....19
This Date, Last Year.....17

"THE BENNY GOODMAN STORY"
Prod.—Aaron Rosenberg
Dir.—Valentine Davies
Steve Allen, Donna Reed, Berta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Herbert Anderson, Robert F. Simon, Sammy Davis Jr., Martha Tilton, Hy Averback
(Started July 1)

"RED SUNDOWN"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Rory Calhoun, Martha Hyer, Dean Jagger, Robert Middleton, James Millican, Nia Baron, Trevor Bardette, David Kasday, Steve Darrell
(Started July 11)

"A DAY OF FURY"
Prod.—Robert Arthur
Dir.—Harmon Jones
Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bramley, Dayton Lummis
(Started July 22)

WARNER BROS.

Starts, This Year.....13
This Date, Last Year.....10

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"THE COURT-MARTIAL OF BILLY MITCHELL"
Prod.—Milton Sperling
Dir.—Otto Preminger
Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Steiger, Fred Clark, Herbert Heyes, Elizabeth Montgomery, Jack Lord
(Started June 18)

"OUR MISS BROOKS"
Prod.—David Weisbart
Dir.—Al Lewis
Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonard Smith, Dick Adams
(Started July 26)

INDEPENDENT

"1984"
(Holiday Productions)
(Columbia Release)
(Shooting in London)
Exec. Prod.—N. Peter Rathvon
Prod.—John Croydon
Dir.—Michael Anderson
Edmond. O'Brien, Michael Redgrave, Jan Sterling
(Started May 31)

"THE SEARCHERS"
(C. V. Whitney Pictures, Inc.)
(Warners Release)
Prod.—Merian C. Cooper
Dir.—John Ford
John Wayne, Jeff Hunter, Ward Bond, Natalie Wood, Lana Lisa Wood, Ken Curtis, John Qualen, Olive Carey, Henry Brandon, Harry Carey Jr., Hank Warden, William Steele, Pippa Scott, Robert Lyden, Beulah Archuletta, Antonio Moreno, Cliff Lyons, Vera Miles, Walter Coy
(Started June 18)

"FOREIGN INTRIGUE"
(Sheldon Reynolds Productions)
(UA Release)
(Shooting in Stockholm)
Prod.-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Productions)
(UA Release)
(Shooting in Paris)
Prod.—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

Kansas Ban of 'Moon' To U.S. Supreme Court

Kansas City, Aug. 2.

The continuing struggle over censorship of "The Moon Is Blue" has entered yet another phase with the announcement by Holmby Productions Inc., producer, that it is asking the United States Supreme Court to order the Kansas Board of Review (state film censor group) to permit showing of the picture.

"Moon" has been kept off the screens of theatres in Kansas while the censor group, state legal bodies, the legislature and film industry groups have haggled more than a year over the board's right to ban the film. Though both the Wyandotte County District Court and the state legislature attempted to clip the board's wings, it has made the ban stick up to now.

Struggle took on a cliffhanger aspect when a ruling by the State Supreme Court late in June saved the board from death at the hands of the legislature. Before that the three-woman board had been overruled by the district court, only to have that ruling set aside by the State Supreme Court.

Current move is an appeal against the recent ruling of the Kansas court which stated the act of the legislature in abandoning the board was unconstitutional because it combined two unrelated measures in a single act.

Holmby is resorting to the first and 14th amendments to the Constitution, alleging the censor board action violated the rights of freedom of speech and due process of law. Notice of an appeal to the nation's highest court has been served on A. J. Stanley, Jr., attorney for the board.

Coin Juice-Up Of COMPO In Work

Council of Motion Picture Organizations is pushing for new financing, primarily to pay for the Audience Awards poll upon which the organization already is embarked and, secondly, to back a new drive for total elimination of the Federal admissions tax.

Trade execs figure on raising about $250,000, half of which would be in the form of dues from theatres with the other half forthcoming from member companies of the Motion Picture Assn. of America. Latter outfits in past have matched exhib contributions dollar for dollar and expectedly will do the same this year. COMPO made no money pitch last year, its treasury accounts having been sufficient to sustain the operation.

Drive for exhib dues is set for next month, theatremen being asked to donate on the basis of seating capacity. Formula provides for the payment of $7.50 for each house seating up to 500; $11.25 for up to 750 seats; $18.75 for up to 1,000 seats; $37.50 for up to 2,500 seats, and $75 for capacity over 2,500. Drive-in dues is similarly scaled, beginning at $7.50 for up to 300-car capacity. Salesmen from the picture companies will canvass theatremen for the dues checks.

Robert W. Coyne, COMPO special counsel, explained the Audience Awards setup at a meeting of the MPAA board in N. Y. last week. Directorate took no formal action concerning a pledge of dues money but, it's anticipated, the COMPO coin will be forthcoming from MPAA when the exhib income rolls in. COMPO now has about $78,000 in its treasury.

Drive for complete abolition of the administrations levy is not likely before near the end of this year. Meanwhile, COMPO is endeavoring to maintain its legislative contacts.

New Managerial Criteria

Attendance for the first time will be a factor in determining the results of a circuit drive.

In launching its Jack P. Harris drive, Walter Reade Theatres will rate its managers' performance not only by attendance but also on the basis of gross, exploitation and advertising, concession sales and theatre operations.

Circuit has allocated $4,000 as prize money for distribution among its 40 managers. Attendance rates a high score due to the realization on the part of circuit execs that the building of audiences today is one of the most important aims of a manager.

Europe's Got Magic Answers Yet?

Levy of TOA on Fact-Finding Prowl as Exhibs Seek Rental Control Data

American exhibitors, looking for ways and means of curbing what they consider "excessive" rental demands by the distribs, seem to be intrigued by the system of rental ceilings (government enforced) prevailing in many European countries.

Herman M. Levy, general counsel of Theatre Owners of America, leaving today (Wed.) for Europe aboard the Queen Elizabeth, let it be known that he planned to do a complete survey of "the methods and procedures now in effect in the various European countries pertaining to film rental ceilings and trade practices."

The Allied's board's recent "Declaration of Policy," issued in Washington, also did some heavy pointing to Europe and restrictions in force there, saying that conditions prevailing on the Continent could be expected to influence the thinking and attitudes of Congressmen.

Charging the film companies with having "withheld" this information from exhibs, the Allied statement pointed out that in "virtually all European countries there is some form of government-imposed ceiling on film rentals and in some there is what amounts to compulsory arbitration of film rentals; under these regulations . . . the foreign exhibitors are prosperous and happy."

May Affiliate

While in Europe, Levy also will study possible TOA affiliation with the Union Internationale de l'Exploitation Cinematographique and will huddle with reps of the Cinematograph Exhibitors Assn. of Britain and Ireland. The TOA counsel intends to have discussions with the British Board of Censors and with directors of the Eady Fund, presumably in line with TOA's production financing plans. "As a means of alleviating the product shortage," Levy will survey facilities and products of indie European producers.

Observers are noting with interest the fact that American exhibitors appearently are shedding their almost traditional insularity and are beginning—voluntarily or by force of circumstances—to think in global terms. Examples are the statements made by Harry Brandt, circuit operator, on his return from Europe, when he urged his colleagues to play European product, and the activities of Walter Reade who is getting heavier into foreign film distribution.

There's an intriguing angle—and for foreign industryites undoubtedly a confusing one—in Allied and TOA showing such positive interest in restrictions imposed on American films abroad by local governments. Where the exhibs are making it clear that they consider such government action a fine thing, the distribs are complaining loudly that it's just such obstacles that impede free trade as advocated by the U.S.

Thompson, 21-Man Crew, Hit Texas for '7 Wonders'

Kilgore, Tex., Aug. 2.

Walter Thompson, a director for the forthcoming Cinerama production, "Seven Wonders of the World" arrived here on Friday (29) heading a motorcade which included a 21-man crew currently shooting the American sequences of the attraction.

A sequence will be shot here of the Kilgore Rangerettes and Band. The group after completion of the filming will continue on to Sault Ste. Marie, Mich.

Warn 'Academy Award' Covered By Copyright; Not for Ladies' Slips

Hollywood, Aug. 2.

Warning to desist from commercial use of the "Oscar" statuette or the term "Academy Award" was served to manufacturers and retailers by Academy prexy George Seaton last week. Seaton pointed out that the "Oscar" is both copyrighted and registered by the Academy as its trademark, and that manufacture, advertising or sale of products bearing replicas of the figure constitutes copyright and trademark infringement and is legally classed as unfair competition.

The Academy prexy cited a recent U. S. Court of Customs and Patent Appeals decision in his warning. The court held that a manufacturer of ladies' and girls' slips had wrongfully registered "Academy Award" as a trademark and ruled that the manufacturer could not use the term, thus confirming the Academy's prior ownership.

Metro's Promotional Brass Seeing Next Year's Films

Hollywood, Aug. 2.

Metro teed off its 1955-56 production with Dore Schary playing host to promotional execs and sales chiefs for four days of conferences.

Gathered for the confabs are Arthur M. Loew, Charles Reagan, Howard Dietz, Si Seadler, E. M. Saunders, Hillis Cass, John Byrne, Burtus Bishop, Jr., John Allen, Rudolph Berger, John Maloney, George Rickey and William Schneider.

Visitors will be shown previews of "It's Always Fair Weather," "Trial," "Quentin Durward," "The Bar Sinister" and "Kismet." They will also view footage from "I'll Cry Tomorrow," "The Last Hunt," "The Tender Trap" "Diane," and "Forever, Darling," films still in production.

JACKTER DUBIOUS

Arbitration of Rentals Too Elusive For Set Principles

Minneapolis, Aug. 2.

While visiting here, Rube Jackter, Columbia assistant sales manager, expressed the view that Allied States' proposal for arbitration of film rentals in situations grossing $1,000 and less per week is unlikely to eventuate.

Jackter believes it would be impossible to devise a "workable" arbitration plan satisfactory to all the parties concerned because too many obstacles interpose. Each situation will have to be treated individually, as hitherto, in his opinion.

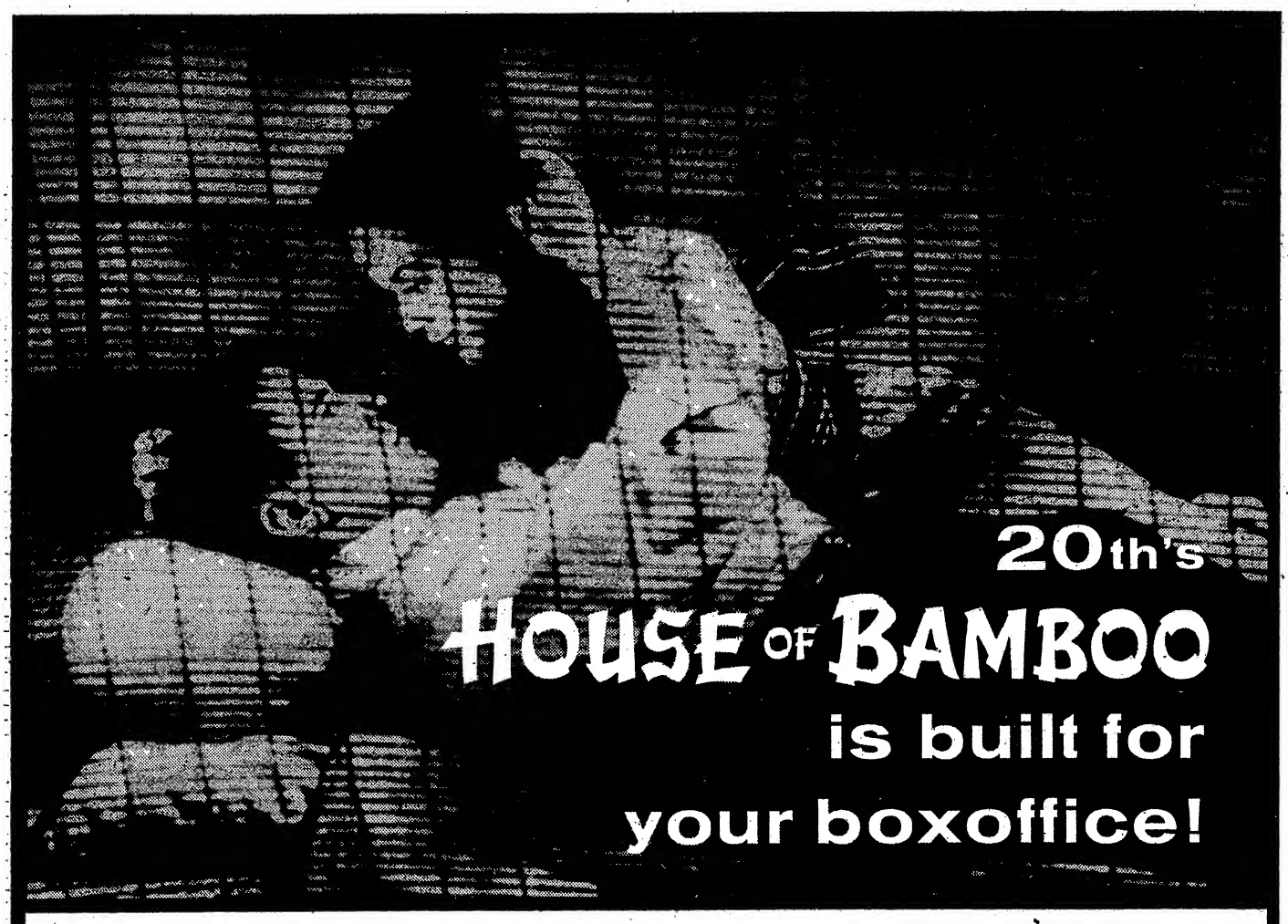
His own company realizes the small exhibitors' plight and is prepared to render all possible assistance, Jackter said.

Two Caps for Jasen

Minneapolis, Aug. 2.

Philip R. Jasen, "Cinerama" publicist here since March, 1954, has been promoted given the added assignment of managing director of "Cinerama Holiday" at the Century Theatre.

He's the only man in the "Cinerama" 14-city circuit to hold the dual managing director-public relations director role.



20th's HOUSE OF BAMBOO is built for your boxoffice!

SO EXPLOSIVE Tokyo couldn't hide it..Washington couldn't hold it back! Authentically filmed where it happened with the cooperation of the U.S. Army Far East, the Japanese Government and the Tokyo Metropolitan Police!

SO DIFFERENT as it dares to reveal the gripping love story of an American soldier and a forbidden Kimono Girl...who helped crack the terror of renegade ex-GIs in the Tokyo underworld that rivals the old "Chicago" days!

SO STARTLING in scenic beauty as CinemaScope plunges you into the exotic heart of Japan to surpass the thrill-filled sights of Rome in "Three Coins in the Fountain" and the exciting vistas of Hong Kong in "Soldier of Fortune"!

20th Century-Fox presents A CINEMASCOPE® Picture
HOUSE OF BAMBOO starring ROBERT RYAN • ROBERT STACK
SHIRLEY YAMAGUCHI • CAMERON MITCHELL with Sessue Hayakawa
Sandro Giglio • Produced by BUDDY ADLER • Directed and Additional
Dialogue by SAMUEL FULLER • Written by HARRY KLEINER • COLOR by DE LUXE

"It's a pleasure to do business with 20th!"

U.S. Film Companies' Sales Pool For Yugoslavia Draining Off

Limited American distribution coalition in Yugoslavia, the last active remnant of the old Motion Picture Export Assn. policy which once operated in 12 countries, is about to break up.

Foreign managers at the MPEA in N.Y. yesterday (Tues.) discussed the pros and cons of continuing in Yugoslavia in a body. Several distribs, including Universal, have notified MPEA that, next year, they'd prefer going it on their own in Yugoslavia.

Metro, Republic and United Artists already have bolted and weren't included in the last MPEA deal with the Yugoslavs which involved 60 pix at an average of $4,500 per pic. Metro sold Belgrade 25 films at the same prices.

Yugoslav rep is expected in N.Y. soon and very likely will be faced by a company decision to make individual deals. It's believed likely that, in such a case, the Yugoslavs will establish a permanent purchasing rep in N. Y.

Companies last year, when Metro decided to do a solo in Yugoslavia, already had their suspicions that the arrangement wouldn't work. However, they went along. Next year, it's almost certain that the distribs will make their deals outside the MPEA frame. Negotiations with the Yugoslavs so far have been carried on by the MPEA's Herbert Erlanger.

MPEA, as an active distributor for all the American companies, at one time was authorized to operate in 13 countries, but it never did get into Russia. Areas in which MPEA was active under Irving Maas, then its general manager, were confined to the occupied nations (Austria, Germany and Japan) and to the Red satellites.

TORONTO'S FILM MUST: ALL ADS CENSORED

Toronto, Aug. 2.

On squawks of women's and church groups on some current amusement page film advertising, O. J. Silverthorne, Censorship Board chairman, has sent exhibitors a written warning that "in future, the next exhibitor who makes up his own advertisements and doesn't first submit them to the Board, according to present regulations, is going to be prosecuted under the Theatres Act."

Serious view of the Censorship Board is that some exhibitors have not only been running uncensored ads but have been cutting up and altering censored ads. Motion Picture Theatres Ass'n has strongly advised all theatre operators to heed the warning.

50-Year House Quits

Pen Argyl, Pa., Aug. 2.

This town of 4,000 is without a film parlor for the first time in 50 years as result of the Liberty theatre, dated 1905, closing down. Building is up for sale.

Harold DeWalt, one of the theatre's owners, blamed competition from television and drive-ins for decision to quit.

Boston Bar Films

Continued from page 7

"made in the continental manner with little regard for our way of living."

Attorney Leonard Paretsky who appeared as advocate of the Trimount license discounted competition with film theatres. The pictures would be very old to start with and innocuous in content. He said they had been (again the Boston propaganda angle) "shown in schools, convents and at church groups."

Meanwhile, pending decision by the Boston Licensing Board, Miss Mary Driscoll, the chairman warned all liquor establishments not to exhib films without a license to do so. "Continuance of this practice will endanger your liquor franchise," she said.

Commented one councilman, Edward J. McCormack, "If there is some way to control this film activity, it might prove a sobering influence on barroom customers and in many cases discourage heated discussions."

ASKING AUDIENCES AUG. 15

3,600 Theatre Collecting Funds For Will Rogers Hospital

Over 3,600 theatres, including numerous circuits around the country will take up audience collections Aug. 15 for the benefit of the Will Rogers Memorial Hospital, Saranac, N. Y., according to S. H. (Si) Fabian, who's chairing the drive for funds. Additional pledges to cooperate are coming in daily, he said.

The Saranac institution is fostered by the film business for victims of tuberculoisis in any branch of the entertainment Biz.

WIDENING OF STREETS FORCES FRONT LIFTS

Minneapolis, Aug. 2.

Because the street on which they're located is being widened and resurfaced, four Minneapolis neighborhood theatres will have to alter their exteriors and canopies at an estimated total $100,000 cost so that they'll not encroach on the thoroughfare.

Aldermen rejected a United Paramount Theatres' request to allow the firm to continue to maintain the Rialto, one of the houses involved, in its present location until it can be remodeled or torn down and theatre will be altered to meet the city's requirements.

Briefs From the Lots

Hollywood, Aug. 2.

Paramount gave **Michael Curtiz** direction of "Maverick" . . . Republic renewed **Anna Maria Alberghetti** for another year . . . **Wayne Morris** set for **George Minter's** "The Dynamiters" in England . . . **Jay Robinson** to appear in one picture a year for seven years at 20th-Fox . . . **Jack Palance** bought screen rights to "Gentleman Jackson," a tale of early prize fighting in England . . . **Scott Douglas** drew a role in **Benedict Bogeaus'** "Scarlet Lady" at RKO . . . **Robert Dennis** writing an original screenplay, "Little Big Shot," for Republic . . . **George Axelrod** signed to script the **William Inge** play, "Bus Stop," at 20th-Fox . . . **Ruth Roman** will play one of the two femme star roles opposite Robert Stack in **Edmund Grainger's** "Great Day In the Morning" for RKO release.

Bonita Granville plays the top femme role in Warners' screen version of "The Lone Ranger" . . . Columbia assigned **Wallace MacDonald** to produce "The Mine With the Iron Door," based on the old, old **Harold Bell Wright** novel . . . **Budd Boetticher** will direct "The Killer Is Loose" for Crown Productions with **Joseph Cotten, Rhonda Fleming** and **Wendell Corey** in top roles . . . **Ellis Carter** signed a three-picture cinematographer contract at U . . . **Peggy Knudson** will play a nurse in "Good Morning, Miss Dove" at 20th-Fox, replacing **Mary Castle**, who is ill . . . **Irving Kaye** drew a featured part in the **George Gobel** comedy at Paramount . . . **Frank Krieg** joined the cast of "I'll Cry Tomorrow" at Metro.

Clips From Film Row

CHICAGO

Universal publicist Ben Katz back to his Chi exchange office after eight-week absence drumbeating in the Manhattan, Kan., area for the "Private War of Major" preem there held on July 21.

Promotion schemes for nabe showings of "Lady and the Tramp" (BV) include a co-op promotion with Pard dog food.

Last Sunday (31) Chi's Esquire Theatre, in conjunction with Council of Church Women of Greater Chicago and Chicago Committee for American Indians, opened a two-week, one man art exhibit of the works of Walter Richard West, an American Indian, in the theatre's art gallery.

ALBANY

Kirk Douglas, who became a member of Albany Variety Club at a testimonial dinner in Sheraton-Ten Eyck Hotel last March, sent a check last week for $250 to the Heart Fund. It was forwarded by Charles Simonelli, Universal Eastern publicity and exploitation director.

Douglas was born in neighboring Amsterdam.

Peter Papayanakos, operator of the Rialto in Potsdam, opened the 400-car Route 56 Drive-in, between Potsdam and Massena. Built at a cost of $75,000, it has two-story concession building and booth. The projecting is from the second floor to provide an easier throw and better vision. Don Parisian, formerly of the Rialto staff and a Clarkson Technology student, is manager. Upstate Theates, Inc., buys and books the outdoor spot.

About 60 drive-ins are now operated in the exchange district.

MINNEAPOLIS

"Rock 'n Roll Revue," film feature with all-Negro cast, into RKO Orpheum here for single midnight showing July 28.

"Doctor in House" held fifth week at local nabe World where it's having firstrun here.

North Central Allied board of directors meeting this week to hear President Bennie Berger tell of failure to obtain film rental relief through Allied-TOA joint committee confabs with film company executives and also about plans to obtain government intervention.

New $750,000 Lucky Twin drivein theatre, which has been unsuccessfully seeking a firstrun playing position day-date with Minneapolis and St. Paul downtown four-wall houses, now admitting cars filled to capacity for $1 Mondays through Thursdays. Other ozoners in this area have limited such "buck nights" to one a week.

Maurice Katz, brother of the late Harry Katz, who was Suburban World manager here, has joined the local Abe Fisher theatre circuit in an executive capacity.

In raving over "Mister Roberts" as "film of the week," Bob Murphy, Minneapolis Sunday Tribune film critic, concluded: "Come to think of it, with 'Roberts' and one thing and another, I've never seen a summer like this for films that were loaded."

Ward Bentley, United Artists' exploiteer, in town to handle "Not as a Stranger" campaign.

L. E. Goldhammer, Allied Artists' eastern sales manager, in from New York to set up "Wichita" with United Paramount circuit.

PITTSBURGH

Chris Lampros, son of owner of Hickory Drive-In near Sharon, Vacationing in Athens, Greece; with members of the Lampros family.

Mrs. Mike Manos returned to the family residence at Greensburg, but her husband, the pioneer circuit exhib, remained at their Miami home, where he was stricken last winter.

David L. Thomas, Cinerama coordinator at the Warner Theater, vacationed at Oyster Bay, Canada, and visited at Lowell Thomas' laboratory, where given a preview of next Cinerama picture, "Seven Wonders of World."

ST. LOUIS

Stanley R. Kent and his wife purchased the Empire, Chrisman, Ill., from George Barber, Tuscola, Ill. Edna Calhoun, manager of house for last three years, will continue as manager.

The Amythist, a St. Louis nabe, shuttered by owner Barney Diamond.

Richard Fitzmaurice, former manager of the Rivoli here, joined the Javlonow-Komm Theatres as manager of its ozoner, between East St. Louis and Collinsville, Ill.

The DeSoto, DeSoto, Mo., shuttered for several years, being converted into a store building. Owner, William Collins, still is operating the Collins there and an ozoner near the community.

Burglars have been raiding ozoners in southern Illinois recently. A vending machine and some cash were stolen from an ozoner near Belleville and three drive-ins in Clinton County were visited by thieves.

Harry J. Nash, owner of the Ritz, California, Mo., celebrating his 50th year as an exhib. He and his father started in St. Louis.

John Mohrstadt sold his Joy and Missouri in Hayti, Mo., and an ozoner near there to Sam Becker, Blytheville, Ark.

Maryland's New Censor Slapped By Catholic Weekly; He Explains Law

Baltimore, Aug. 2.

C. Morton Goldstein, recently appointed chairman of Maryland's Board of Motion Picture Censors, was the target of an editorial last week in The Catholic Review, local weekly. This was the first criticism of the new board chairman since he took over the post May 1 from Sydney Traub, long a controversial chairman whose decisions were often overruled by the courts and ridiculed by the lay dailies.

Three films were cited in the editorial as examples of the board's new "anything goes" policy. They were RKO's "Son of Sinbad" and two foreign films depicting various phases of prostitution, "Le Plaisir" and "Companions of the Night."

The editorial was in the form of an open letter and urged Goldstein to resign "if you have no sympathy for the cause of censorship and no stomach for the fight you must wage against the secular press if you do your job well." It pointed to the recent passage of censorship legislation by the state legislature as evidence of the desire for censorship in Maryland.

Ignoring the fact that the new legislation calls for censorship for only three reasons (obscenity, incitement to crime and the corruption of morals) the editorial broadened the scope of the censors by stating: "Your job was created by the people who demanded protection from indecent, salacious, obscene, irreligious, immoral, inhuman and subversive motion pictures."

Censor's Reply

Goldstein released a statement in answer to the editorial, describing the limits of censorship as influenced by recent U.S. Supreme Court rulings. He pointed out the danger of outlawing state censorship completely if the state rulings are ruled unconstitutional. Referring to the board under the former chairman, he said "Our courts have rendered decisions on many occasions, by at least three sitting judges, in reversing rejections of motion pictures by the previous board, operating under the old law. These decisions are binding on us. The new law, further limited, gives us no greater powers."

TAPE TO FOREIGN SALES

20th's 1955 Drive O'Seas To Exceed Goal

Recorded messages to the field from homeoffice and studio execs and stars are being used by 20th-Fox as a novel gimmick to spark its foreign 1955 "$50,000,000 Drive."

Idea was inaugurated by drive captain Leslie F. Whelan, 20th-Intl. ad-pub topper. Messages are recorded on tape and then transferred to records which are shipped to 20th's foreign supervisors and managers.

According to Whelan, who's heading up his 13th consecutive international drive, Murray Silverstone, 20th-Fox Intl. prexy, expects to wind the year with $52,000,000 in foreign billings. Sales push ends Dec. 31, 1955.

FILMS VERY POPULAR IN VENEZUELA REPORT

Washington, Aug. 2.

Motion pictures are overwhelmingly the most popular entertainment and recreation in Venezuela, that nation's Ministry of Development reports.

Statistics gathered in a canvass of cities and towns of over 5,000 population, shows that in 1954 they had 205,511 recreational shows, with total attendance of 42,424,306, says Nathan D. Golden, chief of motion pictures for the U.S. Department of Commerce.

No less than 98% of the shows and 94% of the total attendance were accounted for by motion picture theatres. In interior towns, it was found, many families go to picture shows every day.

The Cultural Dept. of the Venezuelan Ministry of Labor stated there was also a demand for educational pictures of all kinds, if promoted and bolstered with recreational films.

The second independently operated theatre in El Salvador will be in operation within the next two months, according to Golden. It is the Cine Regis, with 1,260 seats and a 65-foot wide screen for new widescreen films. Total investment will be nearly $200,000. It will show U.S. films, aside from the small Cinelandia Theatre, which doesn't show American films. Other theatres are all operated by a government agency.

Bridgeport House Sold As $35,000 Tabernacle

Bridgeport, Conn., Aug. 2.

Colonial, 725-seater, has been purchased by Holy Tabernacle Church of God in Christ for $35,000.

Meanwhile Bridgeport's first drive-in Pix, has opened on site of former Candlelite Stadium.

Allied Aloof

Continued from page 7

meeting last March 12 and reaffirmed this at another meeting in N. Y. July 6. Wilbur Snaper, Allied's man on the Governing Committee, attended both meetings, said Coyne.

Coyne said nothing about home toll in his reply to Rembusch. But it's known that COMPO is restrained from entering the pay tv arena because its members have conflicting sentiments re the subject.

Denver Cooperative

Denver, Aug. 2.

Theatremen in this area are joining in sponsorship of a contest tied in with the upcoming Audience Awards poll being conducted by COMPO. The loot goes to theatre patrons whose selections of best films and players coincide with winners of the national poll.

Top prize is a five-room house with car in garage and clothes in the closets for every member of the family. Organizational work on the contest moved underway last week at a luncheon-meeting of theatremen with Robert Selig, Fox Inter-Mountain Theatres exec, as chairman.

OHIO'S HORACE ADAMS OPPOSES COMPO DUES

Columbus, Aug. 2.

Horace Adams, president of the Independent Theatre Owners of Ohio, has taken a strong stand against exhibitors giving any more money to COMPO. "I recommend that no exhibitor in Ohio give any money whatsoever to COMPO," says Adams in the ITO weekly bulletin.

"At the time the collection was made for the Toll TV campaign, I assured the membership that unless COMPO entered this fight for our interests that I would not recommend their paying any more dues to COMPO. Furthermore, A. F. Myers, board chairman and general counsel of National Allied, says that contrary to the statement made by COMPO, Allied did not agree to a dues collection," Adams points out.

Bulletin says COMPO should be able to run Audience Awards Poll with the money it has in its treasury. If it can't, ITO advises, it should "quietly fold its tent and steal away."

Trade paper stories indicating COMPO may embark on a campaign to repeal the remainder of the admissions tax are a "fraud," claims exhib group. "There is no plan now to seek elimination of the tax."

'Stranger' Hits London

London, Aug. 2.

Princess Alice led royal contingent to premiere of Stanley Kramer's UA release, "Not As a Stranger," here last Wednesday. Also on hand for English showcasing were Gloria Grahame, Olivia de Havilland, Robert Mitchum and Broderick Crawford.

BBC-TV covered premiere, including preceding panel discussion with producer and stars.

THE BEST FROM THE WEST!

This is No. 2 of a series of ads about the Big M-G-M attractions to come. Watch for more Top attractions in this space next week!

Last week we told you about "It's Always Fair Weather," "Quentin Durward" and "Trial."

BEST-SELLER! TV FAME!

"I'LL CRY TOMORROW"

The remarkable story of Lillian Roth as revealed in her book and on TV's "This Is Your Life" comes to the screen as an inspiring human document.

★

M-G-M presents "I'LL CRY TOMORROW" starring Susan Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Don Taylor • Ray Danton • Screen Play by Jay Richard Kennedy and Helen Deutsch • Based on the book by Lillian Roth, Mike Connolly, Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten

"THE TENDER TRAP"

In CINEMASCOPE and COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs!

★

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

In CINEMASCOPE and COLOR

For the millions who asked for something new. Adventure, romance and humor in a novel, fast-paced entertainment.

★

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards • Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire • with Richard Anderson Willard Sage • Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman • Produced by Henry Berman

It's time to mail your Audience Awards nominations

Picture Grosses

CLEVELAND

(Continued from page 8)

week, "Tall Man Riding" (WB) and "Hell's Island" (Par) $14,000.

Lower Mall (Community) (585; 70-90) — "Oh Amelia" (Indie) and "Behind Closed Shutters" (Indie). Mild $2,600. Last week, "Don Juan's Night Love" (Indie) and "Square Ring" (Indie, $1,500 in 4 days.

Palace (RKO) (3,286; 70-$1) — "Lady and Tramp" (BV) (3d wk). Good $11,000 after $17,500 last week.

Ohio (Loew) (1,244; 70-90) — "Seven Little Foys" (Par) (4th wk) (m.o.). Lively $7,000 following $8,000 last week.

State (Loew) (3,500; 70-90) — "You're Never Too Young" (Par). Smart $17,000 or near. Last week, "Far Horizons" (Par), $9,000.

Stillman (Loew) (2,700; 70-90)— "Not As Stranger" (UA) (m.o.) (5th wk). Fine $10,000 after $12,500 last week.

'Cobweb' Slick $18,000, Buff.; M.&L. Smash 19G

Buffalo, Aug. 2.

Canadian holiday visitors lifted weekend returns with the result that current week's biz shapes unusually big. "Cobweb" at the Buffalo and "You're Never Too Young" at Paramount are running neck-'n'-neck, both smash. "It Came From Beneath Sea" is lofty at Lafayette. "Mister Roberts" still is great in third week at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "The Cobweb" (MG). Sturdy $18,000 or close. Last week, "Not As Stranger" (UA) (4th wk), $12,400 at $1 top.

Paramount (Par) (3,000; 50-80)— "Never Too Young" (Par) and "Lonesome Trail" (Indie). Potent $19,000 or close. Last week, "We're No Angels" (Par) and "Eight O'Clock Walk" (Indie) (2d wk), $8,700 in 4 days.

Center (Par) (2,000; 70-$1)— "Mister Roberts" (WB) (3d wk). Smash $14,000. Last week, $17,000.

Lafayette (Basil) (3,000; 50-80)— "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Bullish $16,000. Last week, "Ain't Misbehavin'" (U) and "Man from Bitter Ridge" (U), $9,000.

Century (Buhawk) (3,000; 70-$1) —"Lady and Tramp" (BV) (2d wk). Stout $15,000. Last week, $29,500.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (91th wk). Upped to big $10,000. Last week, $9,000.

ST. LOUIS

(Continued from page 8)

"Seven Little Foys" (Par)' and "Annapolis Story" (AA) (2d wk). Holdover week opened today (Tues.) First week was socko $27,000.

Loew's (Loew) (3,172; 50-85)— —"Not As Stranger" (UA) (2d wk). Hot $18,000 following $31,000 opening stanza.

Orpheum (Loew) (1,400; 50-85) —"Law vs. Bill Kid" (Col) and "Wyoming Renegade" (Col). Fair $6,500. Last week, "Scarlet Coat" (M-G) "Marauders" (M-G), $8,000.

Richmond (St. L. Amus.) (400; $1.10) — "Adventures of Sadie" (20th) (3d wk). Big $2,000 after $1,500 last week.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Mister Roberts" (WB). Great $25,000, and best at house in months. Last week, "Land of Pharaohs" (WB) (2d wk), $10,000.

Shady Oak (St. L. Amus.) (800; $1.10)—"Gate of Hell" (Indie) (2d wk). Loud $3,500 after $4,000 opener.

KANSAS CITY

(Continued from page 9)

75-$1)—"Mister Roberts" (WB) (2d wk). Huge $15,000, and holds again. Last week $20,000.

Roxy (Durwood) (879; 75-$1)— "Seven Little Foys" (Par) (2nd wk). Holding at fancy $9,000. Stays on. Last week, $10,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Magnificent Matador" (20th) and "Cowboy and Lady" (20th) (reissue) Fair $14,000. Last week, "Private War of Major Benson" (U), big $18,000.

Vogue (Golden) (550; 75-$1)— "Mr. Hulot's Holiday" (Indie). Medium $1,700. Last week, "On Approval" (Indie) (2nd wk), $1,000.

'STRANGER' HUGE 45G, D.C.; 'ROBERTS' 31G, 2D

Washington, Aug. 2.

While Washington's transit strike, now in its second month, continues a drag on picture biz, it has not slowed up two films. Newcomer "Not as a Stranger" is roaring to a tremendous first week at the Palace while "Mister Roberts," day-dating in two houses, also maintains a smash pace in its second stanza. "Far Horizons" is so-so in first round at Capitol. "Lady and Tramp" is holding in great shape on third Keith week.

Estimates for This Week

Ambassador (SW) (1,40; 90-$1.25) "Mister Roberts" (WB) (2d wk). Big $12,500 or near. Last week, record-breaking $18,500.

Capitol (Loew) (3,434; 70-95)— "Far Horizons" (Par). Thin $13,000. Last week, "Seven Year Itch" (20th) (4th wk), $13,000.

Columbia (Loew) (1,174; 70-95)— "House of Bamboo" (20th). Okay $8,500 or near. Last week, "Island Earth" (U) (2d wk-4 days), $2,900.

Dupont (Lopert) (372; 75-$1)— "Great Adventure" (Indie) (2d wk). Good $4,500. Last week, $6,000.

Keith's (RKO) (1,939; 75-$1.25)— "Lady and Tramp" (BV) (3d wk). Nearly $13,000 despite strike, fine. Last week, $17,000.

Metropolitan (SW) (1,200; 90-$1.25)—"Mister Roberts" (WB) (2d wk). Huge $18,500. Last week, record-breaking $25,000.

Palace (Loew) (2,360; 85-$1.25)— "Not As Stranger" (UA). Giant $45,000 or near. Last week, "Interrupted Melody" (M-G) (2d wk), $13,500.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (5th wk). Solid $6,000. Last week, $7,000.

Trans-Lux (T-L) (600; 70-$1)— "Man From Laramie" (Col) (2 wk). Firm $9,000. Holds. Opener was $14,000.

Warner (SW) (1,300; $1.20-$2.40) — "Cinerama" (Indie) (90th wk). Rebounding slightly to $13,500 after $13,200 in 89th week. Holds.

SAN FRANCISCO

(Continued from page 8)

boo" (20th) and "That Lady" (20th), $16,000.

Warfield (Loew) (2,656; 65-90)— "Cobweb" (M-G) (3d wk). Oke $8,500. Last week, $10,000.

Paramount (Par) (2,646; 90-$1)— "You're Never Too Young" (Par) and "Treasury Ruby Hills" (Par) (2d wk). Fine $13,000. Last week, $20,000.

St. Francis (Par) (1,400; $1-$1.25) —"Mister Roberts" (WB) (3d wk). Huge $20,000. Last week, $25,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie). Regular run starts today (Wed.) after invitational showing and benefit. Last week, "Cinerama" (Indie) (83d wk), $35,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Not As Stranger" (UA) (5th wk). Great $12,000. Last week, $15,000.

Stagedoor (A-R) (400; $1-$1.25) —"Marty" (UA) and "Kind Hearts, Coronets" (reissue) (5th wk). Oke $3,500. Last week, $4,600.

Larkin (Rosener) (400; $1)— "Doctor In House" (Indie). Fancy $2,600. Last week, "Green Magic" (Indie) (3d wk), $1,900.

Vogue (S.F. Theatres) (377; $1)— "Innocents In Paris" (Indie) (3d wk) and "Fallen Idol" (Indie). Great $3,000. Last week, "Innocents Paris" (Indie), $2,500.

Bridge (Reade-Schwarz) (396; $1-$1.25) — "To Paris With Love" (Indie) (8th wk). Fast $2,000. Last week, $2,100.

Okay 444 Foreign Pix For Formosa Next Year

Tokyo, July 26.

It has been learned here that the Chinese Nationalist government will allow the import of 444 foreign films into Formosa during the year beginning July 1, 1955. The U. S. will be allotted permits for 327. Japan is allotted 24 import licenses.

France, Italy and the United Kingdom have been allotted 63 import licenses and the government will reserve 10 permits for emergency. Twenty other licenses have been divided among other countries.

'Roberts' Great $20,000, Port.; 'Foys' Trim 13G

Portland, Ore., Aug. 2.

The terrific gross being racked up by "Mister Roberts" at the Broadway this round is big news currently. "One Desire" looms fair at Liberty while "Lady and Tramp" is rated lofty in third Orpheum stanza. "Seven Little Foys" shapes hefty opening week at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "Mister Roberts" (WB). Terrific $20,000. Last week, "Wichita" (AA) and "Big Tip Off" (AA), $7,800.

Fox (Evergreen) (1,536; $1-$1.25) —"House of Bamboo" (20th) and "That Lady" (20th) (2d wk). Okay $7,000. Last week, $10,200.

Guild (Indie) (400; $1)—"Wizard Of Oz" (M-G) (reissue) (2d wk). Fast $2,500. Last week, $3,800.

Liberty (Hamrick) (1,875; 75-$1) —"One Desire" (U) and "Moonfleet" (M-G). Fair $7,000. Last week, "Marty" (UA) and "Know What Sailors Are" (Indie) (9 Days), $8,500.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Lady And Tramp" (BV) (3d wk). Tall $10,000 or near. Last week, $16,600.

Paramount (Port-Par((3,400; 75-$1.)—"Seven Little Foys" (Par) and "Hell's Outpost" (Indie). Hefty $13,000 or close. Last week, "Not As Stranger" (UA) (3d wk), $9,200.

Allied-TOA Peace Threatened Anew

The Allied-TOA honeymoon is over. Specifically, Theatre Owners of America is doing a burn over decisions by the Allied States Assn.'s board in Washington last week to ask for Government intervention in film rental matters and abandon the joint TOA-Allied program of dealing directly with the distributors.

Allied did away with its subcommittee which had been joining with a TOA group in calls on distributor officials for purposes of mutual understanding and improved business relationships.

These jointly-made efforts to conciliate differences between exhibs and distribs on rental terms have been productive of good results and should be continued, TOA contends.

"We feel that the (Allied-TOA) committee made distributors cognizant, for the first time, of the harsh economic plight of exhibition and that this committee had obtained valid promises which we have every reason to believe will be implemented and honored," stated E. D. Martin, TOA president.

The falling out between Allied and TOA on the Goverment and conciliation issues puts an end to all hopes of a merger of these two organizations. Such an amalgamation has had advocates on both sides for years, but opposition by some Allied leaders has prevented it.

Actually, the new conflicts dramatically reflect the different, traditional policies of each outfit. Allied always has been the louder of the two and its courses of action have been the more drastic. Its people were among those who prodded the Department of Justice into the historical industry antitrust suit that brought about divorcement and numerous changes in trade practices.

TOA has pursued less violent parts, working for conciliation and a formal system of arbitration and eschewing Federal whistle-blowing. "TOA has historically taken a dim view of the value to exhibition of Governmental intervention, and the results obtained in the past certainly justify our pessimism," said Martin.

Brit. Equity Wins Wage Pact for Tele Actors

London, Aug. 2.

Following five months of negotiations between British Actors Equity and the Assn. of Specialized Film Producers, plus the Institute of Practioners in Advertising, an agreement was signed in London last week guaranteeing artists a minimum of $20 a day for their work in making tv film commercials.

The pact does not cover live commercial shows or tv program pics.

COMPO's Poll Nominees

Hollywood, Aug. 2.

First nominations in COMPO's Audience Awards Poll, disclosed last week at an industry luncheon saw Paramount and Warners tied with 10 each of the five categories covered. Among other studios, 20th-Fox garnered nine, Columbia and Metro seven each and UA three.

Warners, Columbia and 20th-Fox led the "most promising young personalities" classification, considered by COMPO leaders to be extremely vital to the industry's continued prosperity. All other companies except Paramount at least placed in this group.

Public polling on the exhib nominations is upcoming Nov. 17-25 in theatre lobbies across the country.

Meeting attended by personalities from all pix biz branches and hailed as first such in industry history, was highlighted by promise of "the fullest measure of cooperation and support" from the Assn. of Motion Picture Producers. Pledge was given by B. B. Kahane for AMPP, in absence of prexy Y. Frank Freeman.

Elmer C. Rhoden, National Theatres prexy and national chairman of the Audience Awards committee, recapped some of problems which had to be overcome, chief of which was arousing industry enthusiasm. With this target met, as shown by promise of full cooperation from all fields in the industry, carrying out poll via quarterly nominations by exhibs followed by public polls will not be difficult, Rhoden indicated.

Results of the public vote will be announced Dec. 1, with present plans to have the event telecast. Committee hopes to convince a network, that the event is of sufficient public interest to be carried free, Rhoden said. Barring this, the NT chief said, the industry must pick up its own tab and not allow the event to be sponsored by some outside industry.

Complete list of nominations follows:

Best Pictures

"The Bridges at Toko-Ri," Paramount.
"Battle Cry," Warners.
"Blackboard Jungle," Metro.
"Country Girl," Paramount.
"The Long Gray Line," Columbia.
"Rear Window," Paramount.
"Sabrina," Paramount.
"A Star Is Born," Warners.
"There's No Business Like Show Business," 20th-Fox.
"White Christmas," Paramount.

Best Femme Performance

June Allyson, "A Woman's World," 20th-Fox.
Dorothy Dandridge, "Carmen Jones," 20th-Fox.
Doris Day, "Young At Heart," Warners.
Ava Gardner, "The Barefoot Contessa," UA.
Judy Garland, "A Star Is Born," Warners.
Susan Hayward, "Untamed," 20th-Fox.
Audrey Hepburn, "Sabrina," Paramount.
Grace Kelly, "Country Girl," Paramount.
Elizabeth Taylor, "Last Time I Saw Paris," M-G-M.

Best Male Performance

Marlon Brando, "Desiree," 20th-Fox.
Gary Cooper, "Vera Cruz," UA.
Bing Crosby, "Country Girl," Paramount.
Glenn Ford, "Blackboard Jungle," M-G-M.
William Holden, "The Bridges At Toko-Ri," Paramount.
Burt Lancaster, "Vera Cruz," UA.
James Mason, "A Star Is Born," Warners.
Tyrone Power, "The Long Gray Line," Columbia.
Spencer Tracy, "Bad Day At Black Rock," M-G-M.

Promising Young Personalities

Anne Bancroft, Warners.
Dorothy Dandridge, 20th-Fox.
Anne Francis, M-G-M.
Dorothy Malone, Warners.
Cleo Moore, U-I.
Rita Moreno, 20th-Fox.
Lori Nelson, RKO.
Kim Novak, Columbia.
Barbara Rush, U-I.
May Wynn, Columbia.
Harry Belafonte, 20th-Fox.
Richard Egan, 20th-Fox.
John Ericson, M-G-M.
Tab Hunter, Warners.
Brian Keith, Columbia.
Jack Lemmon, Columbia.
George Nader, U-I.
Jack Palance, Warners.
Russ Tamblyn, M-G-M.
Gig Young, Warners.

8 Frenchies In Quest of a Home

Continued from page 5

Lourau, one of the top French producers and distribs. Davis is president and McCarthy board chairman of the new company, each having a 50% interest in the films they buy.

Among the films they acquired for the U.S. and Canada are some of the top grossers in France, including "French Can-Can," "Les Diaboliques," "Marianne De Ma Jeunesse" and "Riffi Chez Les Hommes."

While huddles continue with several companies, negotiations with DCA are the most advanced to date, it's indicated. Davis and McCarthy under such a setup would deliver to the distributor six features out of nine, with the distrib obligated to take four. UMPO would handle the N.Y. first-run, with the distrib to share in it.

Davis is leaving for Europe Aug. 17 and will be joined in Paris by McCarthy. They'll negotiate for more French and Italo product. Duo also is discussing joint production of a pic on the U. S. which would be made by Italy's Count Leonardo Bonzi. Latter is producer of the C'Scope tinter, "Lost Continent," in which Davis-McCarthy are interested.

It's the contention of UMPO's principals that, due to their connections in Europe, they're are in a position to assure themselves of a continuous flow of top product from France, Britain and Italy. Trade has been impressed by the titles of the French pix the company has secured at a time when French producers particularly seem to feel that the sky's the limit for their demands. Davis is going to Europe in mid-August and at that time expects to negotiate for Italian, additional French and possibly German product.

UMPO's bid comes at a time when Italian Films Export also is trying hard to come up with top Italian and French imports. Seymour Poe, IFE's exec v.p., while in Paris two months ago, contacted various French producers, including Lourau. Latter referred him to McCarthy, who made it clear that the UMPO product wasn't available. At one time, McCarthy came close to moving in on IFE on a top echelon level when there were discussions about "Wages of Fear" going to the Italo agency. Plans eventually went up in smoke, and DCA now has "Wages" which it is dubbing.

Davis said Monday (1) that one of the reasons of his going into distribution was his inability to procure top Italo product in N. Y. for his Fine Arts Theatre.

Crockett Follow-Ups Due

Panorama Pictures, an indie outfit, appears bent on a follow-up to Walt Disney's "Davy Crockett —King of the Wild Frontier."

Panorama registered the titles "Davy Crockett's Daughter," "Sister of Davy Crockett" and "Polly Crockett Goes West."

IT'S FOR YOU...

AND FOR EVERY FUN-LOVING MOVIEGOER IN THE LAND...

WESTERN UNION INTERNATIONAL COMMUNICATIONS CABLEGRAM

TO: STATE DEPARTMENT
WASHINGTON, D.C.

SIR: BABY ABANDONED IN OUR GARDEN. HAVE NAMED HIM SAM, AFTER UNCLE. SECRET AGENTS FURIOUS...AND HAVE SENT BEAUTIFUL BABY-SITTER TO GET INFANT BACK. RUSH INSTRUCTIONS.

FROM: CHARGE D'AFFAIRES U.S. EMBASSY, SOMEWHERE IN EUROPE

MOST HILARIOUS INTERNATIONAL INCIDENT that ever burned the cables ...or sizzled the screen!

WESTERN UNION INTERNATIONAL COMMUNICATIONS CABLEGRAM

TO: CHARGE D'AFFAIRES U.S. EMBASSY, SOMEWHERE IN EUROPE

SIR: CHANGE BABY, CHARM BABE, STALL SECRET AGENTS. "OPERATION 'DIAPER" UNDERWAY!

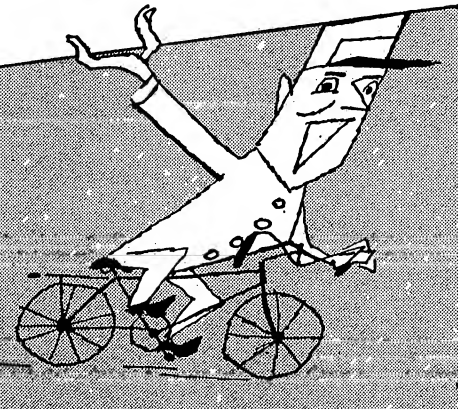
FROM: STATE DEPARTMENT WASHINGTON, D.C.

COLUMBIA PICTURES presents

SPECIAL DELIVERY

JOSEPH COTTEN
EVA BARTOK
with
Niall MacGINNIS • Rene DELTGEN • Robert CUNNINGHAM • Don HANMER • Lexford RICHARDS

Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR • Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT
Directed by JOHN BRAHM • An N. PETER RATHVON Production



SEALED WITH LAUGHS 'N' KISSES FROM Columbia

241 Theatres Seek Closed-Circuit Bout

Practical Limit Is 125—Number of Drive-Ins Will Carry Event

Nathan Halpern's Theatre Network Television has received 241 applications from theatres all over the country for theatre-tv deals for the Marciano-Moore heavyweight championship fight skedded to come off in N.Y. Sept. 20. Bout will be carried on theatre-tv exclusively.

Practical limit for the event is 125 houses, of which 70 have permanent large-screen tv installations and the rest could rent the 57 available mobile projection units. However, due to the continuing AT & T bottleneck in clearing the necessary lines, the total potential may not be reached.

The Marciano-Cockell fight some months ago was shown in 63 houses. It originated in San Francisco.

According to TNT, interest in the Marciano-Moore bout is at an alltime high and Halpern said he expected it to be one of the most successful presentations in his outfit's history.

As in the past when bouts originated in N.Y., the area will be "blacked out" for a 50 mile radius, eliminating some 30 or 40 theatres. However, in New England, the "blackout" will be less severe than had originally been anticipated. It'll extend only to New Haven, Brockton (Marciano's hometown), Providence and probably Boston.

As in past fights, TNT gets 50% of the theatres' net receipts, i.e. after deduction of the admissions tax. Line charges are borne by the theatres and come out of their pockets. As in the past, a number of drive-ins will carry the bout via the mobile installations.

CANADA'S FILM BOARD TO MONTREAL BY OCT.

Ottawa, Aug. 2.

Passage of the National Film Board's current fiscal estimates of $4,009,720 by the House of Commons revealed that movement of staff from Ottawa to Montreal will start in October and is expected to be completed by April, 1956. Only staffers to stay in the Capital will be film commissioner, Dr. A. W. Trueman, and a small administrative group.

Board's estimates for this year are the same as last except for an added $665,290 for transfer of the board to Montreal and purchase of some new equipment. To date, it was stated, Board had made 78 films for television for a $122,800 revenue.

Paris Studio Hum

Continued from page 5

is being made in color and widescreen.

Preston Sturges starts his adaptation of the Gallic bestseller, "Les Carnets De Major Thompson," too next month. Although this is a completely Gallic pic, with Gaumont producing it is being made in English and French with the Anglo version slated for U.S. and England. Sturges has fashioned a story of a middle-aged Englishman who finds a new lease on life when he marries a beautiful French girl. Pic stars Martine Carol, Jack Buchanan and Gallic comic Noel-Noel.

Max Ophuls is just winding his C'Scope "Lola Montes," made in three lingos in France and Germany. English version was made with the U.S. market in mind and has some name value via Martine Carol and Anton Walbrook.

Other plans in the offing for Paris localed pix are exteriors of Leland Hayward's "The Spirit of Saint Louis" and Metro's "Quentin Durwood." In the future are such items as a musical on the Hecht-Lancaster agenda with Maurice Chevalier and Zizi Jeanmaire, and an Eddie Constantine pic, with Doris Day, to be made in English. Edward Dymytryk is also slated to do a pic for Paramount here next season, based on a Henri Troyat novel. Richard Sale is also due for another Paris pic stint after his "Gentlemen Marry Brunettes." (UA).

Area C'Scoped 70%

St. Louis, Aug. 2.

A recent survey of theatres, both ozone and hardtop, in the St. Louis trade area which includes Eastern Missouri, Southern Illinois, Northwestern Kentucky and Southeastern Iowa reveals 70% have been equipped with CinemaScope or wide screen facilities.

Most recent installations are in the Trojan, Troy, Mo., owned by State Senator V. Long, Clarksville, Mo.; Dillon, Morehouse, Mo., owned by W. Harry Dillon; State, Springfield, Ill., a Frisina Amusement Co. unit; Harlem, East St. Louis, Ill., and the Lincoln, Lincoln Park, Mo., owned by Charles Goldan and Jules Leventhal.

St. Louis Amusement Co. is installing equipment in its four St. Louis County drive-ins.

Houston Becomes 20th-Fox Branch

Houston, Aug. 2.

Twentieth Century - Fox has opened a branch film exchange office here to service 450 accounts in South Texas and the Rio Grande Valley. It becomes the second major to open a Houston branch, following Columbia Pictures in a trend that is expected to bring all majors here within the year. Companies in the past have serviced all of Texas out of Dallas offices, but have found size of state, and expanding theatre business called for a second office.

A delegation of executives from 20th-Fox home office in New York attended the opening ceremonies.

Houston office will be headed by Henry Harrell, branch manager; William Keith will be office manager and director of city sales, and Grover McDonnell and John Miller, territorial salesmen. Louise Rapp will be cashier; Helen Harris, head biller; Marvin Wycoff, head shipper, and Helen Hedrick, head inspector.

The $200,000-plus project includes an 84-seat viewing room.

Cosmo Yarn For Ladd

Hollywood, Aug. 2.

"All Through the Night," suspense yarn by Wade Miller currently running in Cosmopolitan, has been purchased by Alan Ladd as his next Jaguar production for Warners.

"Night" will be Ladd's third Jaguar pic for WB and the first in which he will not appear personally. Previous Jaguar pix for WB were "Drum Beat" and recently-completed "The Darkest Hour." George Bertholon will produce "Night" for Ladd.

'Benson' To Plaza

Continued from page 4

definitely off the beaten track for the U release. While serving the company's purposes for this particular picture, it also happened to be one of the few houses available for an early opening.

U felt that "Private War," a light, summertime kind of picture, should get on the screen in N. Y. as soon as possible to cash in on the large number of visitors, many of whom have found lodgings in that area.

Company felt that a run at the 500-seater would boost the pic and provide it with plenty of word-of-mouth publicity. In addition, a greatly upped ad budget at the Plaza is likely to go a lot further than double or even triple the same budget at a Broadway house where word-of-mouth is practically nil.

Feeling is that the Plaza booking will attract both types of patronage —the regular set of tourists and those enjoying a good comedy, and the east-siders looking for something slightly different in screen entertainment. Ads for the film consequently follow two different approaches.

Federal Tax Volume

Washington, Aug. 2.

Federal admission tax for the first 11 months of the U. S. fiscal year ending June 30 last brought in only $103,368,000, compared with $271,997,000 for the same period of the previous year.

While the major part of the difference is reflected in lower rates, which dropped the bite from 20% to 10% and eliminated it for tickets costing 50c. or less, some merely reflects the fact that returns must now be made quarterly, instead of monthly as used to be the case. Only two months of the earlier year were under the admissions tax reduction.

Shortage Slackens Summer Pace Of Chicago's Arties

Chicago, Aug. 2.

Chicago's art houses are in the midst of a summer product drought, similar to the one experienced last summer and forced to re-runs of arty oldies as well as recent Loop first-runs. Shortage makes an exclusive, top-quality, year-round select film policy almost unworkable.

Thus the pacemaker firstrun "arties," such as the World Playhouse, the Carnegie and the Surf have experienced doldrums in the last few weeks while the Loop firstrun houses are minting coin. The World recently ran "Aida" for the second time in three months; the Carnegie is currently playing "Marty" which just closed at the Esquire, half a block away, a few weeks ago; the Surf has "The Beachcomber" which played the downtown Monroe, a Loop first-runner with a generally "no-art" policy, just a few months ago.

Films suitable for showing in the art houses are occasionally snatched by the Main Stem showcases, a sore point with the art filmery ops. Their beef is that the more accessible and larger Loop firstrun situations grab off anything that looks like it might have more than a limited appeal, thus killing it for the art ops who have no choice but to show the films on a sub run basis after the cream has already been skimmed off. A notable example of this was booking of "Marty" into the Chicago Theatre, the Balaban & Katz flagship. Pic would probably have run nine or 10 weeks at the Surf or the Carnegie but as is ran two at the Esquire after the Chicago engagement and is now at the Carnegie for one, maybe two weeks.

Similar examples were showing of "Romeo and Juliet" at the Monroe, a Loop first-run; pic only got to the Surf last week; playing of "Camille" at the Loop Theatre on the Main Stem was another instance of creaming the art pix before they play the specialty houses. Need for the big commerical filmeries to raid art pix is also an indication of a serious product shortage in the mass audience film. It is interesting to note that only in the case of "Camille" at the Loop Theatre did an art pic do smash biz for a house with a predominantly mass appeal policy.

Portland's Russ Brown To Fox West Coast in L. A.

Portland, Ore., Aug. 2.

Evergreen's Oregon District manager, Russ Brown, has been promoted to advertising and publicity director for some 150 Fox West Coast theatres with headquarters in Los Angeles. He will work under the Western general manager, Edwin F. Zabel.

With Brown's move to the film capital, Oscar Nyberg, manager of the Fox theatre here, becomes Oregon district manager with two theatres in Eugene and two in Vancouver in addition to the new Fox, Orpheum and Hollywood in Portland. Another house, the Oriental, is temporarily dark.

Earlier this year Brown held a six-week Los Angeles assignment as guest editor of the circuit's Showman publication while Nyberg replaced him here.

Inside Stuff—Pictures

Jack Woods, a young sailor, is the lead character of an odd triple twist. Before he enlisted, Woods did the ringing doorbells bit trying to break into pictures with no results. After joining the Navy he used his two years' experience as staff announcer for Kine, Kingsville, Texas, to land a billet with ComAirPac's (Air Commander Pacific Fleet) Public Information Office, radio-tv branch at San Diego. While on duty there, Columbia Pictures director Lew Seiler, on location aboard the carrier Princeton filming the Bryan Foy production "Battle Stations" contacted Woods about using some of the Navy's studio facilities. Seiler took one look at the eager sailor and immediately cast him in a bit. His role is that of a sailor being discharged from the service.

U. S. District Judge Stephen W. Brennan followed the decision of New York District Judge Sylvester Ryan in Leonia Amusement Corp. vs. Loew's, that the statute of limitations runs six years, not three for New York State in denying a motion by defendants in the $1,500,- counsel for plaintiff, Judge Brennan rejected the specific plea of Universal Films Exchanges Inc. for a dismissal of the complaint as to it. The corporation was not made a defendant until 1954, three years after commencement of the action. Universal Pictures, Inc., was an original defendant.

Current Time piece, under Italy, on "The Beach," Rome's Champs-Elysees, yclept the Via Veneto, mentions in part: "Most international is the Cafe Doney, where newsboys hawk the London Daily Telegraph, France-Soir and VARIETY . . . Patrons include Egypt's ex-king Farouk, Hollywood's ex-star Bruce Cabot (now a fixture of Rome's colony of movie expatriates), visiting U. S. executives, Turkish businessmen, passing luminaries. . . ."

Headlines writers and film reviewers are pulling a familiar blooper in references to "Mister Roberts." When "Mister" refers to a naval person, it cannot correctly be abbreviated. Leland Hayward, who produced the picture for Warner Bros., carefully observed the proper form throughout all the legit engagements of the nautical hit. However, since the play has become a film, even the proper N. Y. Times has gone in for "Mr. Roberts."

Minneapolis Morning Tribune columnist Will Jones is angry with Hollywood for latching "free rides" on tv with gratuitous plugs for current and impeding theatre pictures to video's detriment. Jones has devoted several of his columns to the matter. By permitting the film industry to take these rides, he has warned video that it's inviting pay-as-you-watch tv which it opposes.

New use of Panavision's UltraPanatar variable anamorphic projection attachment is being made by William and Edward Nassour for their United Arists production, "The Beast of Hollow Mountain." Attachment, which previously has been utilized only for theatre projection, was employed by producers for background process work, in those sequences in which their Regiscope animation process was used.

Chicago's heat wave, with several days of near 100 degree temperatures here last week, has meant trouble for air conditioning units in several filmeries around town. Sizzling heat has resulted in water shortage in the Loop, causing some cooling plants to develop bugs at a time when biz depends heavily on air-conditioning as a draw.

Coddling Natives

Continued from page 7

producers who complained about the predominance of American films on their screens.

"When you listen to them talk, you'd think they had all the trouble and we had none," Johnston observed. "Actually, when you come down to it, we are the ones who are being restricted and hemmed in at every possible turn abroad. They (the foreign producers) find our gates wide open. All they have to do is make good pictures that American audiences want to see. I just wish it were as simple for us."

In many countries, almost in a ratio to the popularity enjoyed by Hollywood pix, American imports are restricted by number or via screen quotas. In France, only 110 films a year are allowed in; Brtiain has a screen quota; Italian and German imports are restricted via voluntary agreements on the part of the U. S. companies.

Foreign Revenue

Continued from page 3

as CinemaScope as a b.o. attraction is on the wane in the U.S., the emphasis now again being on picture content, abroad the widescreen system is just now hitting its stride and is attracting the public for is own sake. Thus pix released in the U.S. last year are only now hitting the foreign market and leaving their mark.

Figure Foreign Tastes

Also part of the picture is the difference between U.S. and foreign film tastes. Whereas 20th in the U.S. had a comparatively poor first and a sluggish second quarter, the same pictures—such as "The Racers" and "Untamed"—are big b.o. abroad.

Advances of 20th rentals in the various foreign territories are due to a large part to the spread of C'Scope installations. In Britain, for instance, as of July 23 of this year, the company's earnings ran to $5,000,000, an increase of close to 54% from the $3,200,000 in British billings for the seven months period in 1954. South-American billings run close to $1,-000,000, a 17% boost over 1954.

Ezell Unloading, Plans World Tour

Dallas, Aug. 2.

Claude C. Ezell & Associates has sold drive-ins in Brownsville, Houston, Fort Worth, San Antonio and Waco theatres to E. L. Pack, prexy of Bordertown Theatres Inc., with headquarters here. Undisclosed sale price is believed to be several millions.

Local ozoners include the Buckner Blvd., Chalk Hill and Jefferson. Fourth Ezell house here, Northwest Highway, is to be dismantled for commercial development. Two Ezell drive-ins in Austin were sold to Trans-Texas Theatres last week, with the Gulf Drive-In, Corpus Christi, sold to Ezell's operating partner, Rowley United Theatres, of Dallas. The Circle, Beaumont, and the Surf, Port Arthur, a partnership venture with Jefferson Amusement Co. of Beaumont, will continue under Ezell operation. Sale to Pack also does not include Ezell holdings outside of Texas and in a few Texas towns.

Ezell said he lessened his large holdings to have more leisure time, and plans a world cruise shortly. This year he celebrated his 50th anni in the film business.

Pack will take over the local Ezell offices and keep the org practically intact. However, Albert H. Reynolds, general manager of Ezell & Associates, will not stay with the new owners. He'll remain long enough to assist in the operational changeover, but hasn't announced future plans.

Local Referendum

Greensboro, N. C., Aug. 2.

Statesville, N. C., City Election Board has officially called for a special election Aug. 9 to determine whether or not Stateville citizens want Sunday films, now forbidden by a 1947 city ordinance.

The issue arose June 4, when a local theatre advertised that a film would be shown the next day as a test.

The Council, however, huddled the same day the advertisement appeared and told the theatre operator an election would be called on the issue if he cancelled his plan. He agreed.

Ballyhooliganism

(1) CALL JIMMY STEWART
(2) TAKE THE SHRIKE TEST

Detroit, Aug. 2.

Two bally stunts are getting a good reception here. Two-inch newspaper ads have invited fans to call a number and talk to Jimmy Stewart. An average of 11,000 persons daily have dialed the number which sets off an automatic recording device with a message in Stewart's voice about "The Man from Laramie."

The second stunt involves advance bally for "The Shrike" soon to open at the Madison. Copies of the "Shrike Test," reprinted from a magazine article under June Allyson's byline, are being snatched up by femme patrons. Judging from their merry laughs, they consider such questions as "When someone asks your husband a question and he is slow to answer, do you answer for him?" and, "Do these questions make you mad?" to be great fun.

The questionnaire contains a warning: "If you answer 'Yes' to any of these, take stock. A few 'yes' answers do not necessarily mean you are a full-fledged shrike but you are probably enrolled in the course. So just watch it!" The ladies get downright hilarious at this point.

Don't Overlook Adelman Case, Sez TOA's Levy

An action pending before a Texas court, involving an exhibitor's suit to compel the distributors to use competitive bidding, is seen as having profound importance in film industry history by Herman M. Levy, general counsel for Theatre Owners of America.

Suit, in which the Adelman theatre interests are seeking injunctive relief compelling the distribs to permit the theatre to bid competitively for first-run product, is a followup to a recent jury victory obtained by the same theatre outfit.

In the initial victory, Adelman claimed that it had an adequate house, a 1,239-seater, for the showing of first-run pictures, but that it was denied the opportunity to negotiate for first-run pictures against the downtown theatres.

At first glance, according to Levy, the jury's decision, awarding the Adelman interests $20,000 which under the law will be trebled, appears to be in conflict with the Crest case of Maryland in which the U. S. Supreme Court refused to upset a lower court's verdict that a "suburban" theatre was not entitled to negotiate for first-run films. Although the Adelman theatre is some distance from the downtown area, it is not a "suburban" theatre in the same sense, according to the explanation of a distribution attorney. Levy points out that the first-run of certain art and foreign films was granted by distributors to another house near Adelman's without affording the firm an opportunity to get the same product.

The full meaning of the jury's decision, according to Levy, cannot be set forth, since there is no memorandum of decision of a judge by which to be guided. However, the TOA counsel notes that the action now pending, which will be determined by a judge and not a jury, will have far-reaching repercussions in distrib-exhib relationships since it is one of the few instances where an exhibitor went to litigation to compel the use of competitive bidding.

Albany's Grand Continues With Closed-Circuit Deal

Albany, Aug. 2.

The 1,500-seat Grand, which has carried all the Theatre Network Television closed-circuits for several years, will again be in the hookup for the Rocky Marciano-Archie Moore championship bout Sept. 20. Lessee-manager Paul V. Wallen contracted last week to take the orgination from the Yankee Stadium.

A $3.30 admission is usually in force at the three-floor house for such events.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA • JAMES CAGNEY
WILLIAM POWELL • JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

Keith's, Baltimore, Into 13-Story Garage

Baltimore, Aug. 2.

Keith's Theatre, now controlled by Jack Fruchtman, a Washington exhib, will be razed to make way for a 13-story garage within the next two years. It is estimated that it will take that amount of time to clear the project with the City Planning Commission, Dept. of Traffic Engineering, Municipal Fire Dept., Off Street Parking Commission and the zoning regulations of the City Council. The new building is budgeted for $1,352,400 and was submitted to the municipal parking commission by Charles B. Scrivener.

Keith's was built in 1915 and originally named the Garden. It was acquired by the Keith-Albee circuit in 1927 as a vaude house. For a brief span, it was a combo house but began a films only policy in 1932. The Schanberger family took over the operation in the late 30's and controlled it until last year when Fruchtman bought in. Keith's Roof was used for name dance bands until the war years.

Fruchtman has recently leased the Parkway, a former Loew's house now shuttered, from Morris Mechanic and will apparently shift product from Keith's to the Parkway as soon as the demolition crews move in on the former.

SCHLANGER FROWNS ON RUBBER-STAMP MGRS.

Philadelphia, Aug. 2.

Ted Schlanger, Stanley Warner chief in this area, is determined to eliminate the "rubber stamp" type of theatre manager and is giving the theatremen under his jurisdiction wider scope in rufining their houses. Feeling that the local manager is best aware about his own particular situation, the SW Philly topper is urging the managers to take a voice in bookings.

He deplores the fact that some managers accept bookings from the local office "even when they know that, in some cases, suggestions from them could mean improved bookings with resultant increased grosses from their theatres." Acting on the theory that the local manager is best suited to judge the tastes of his customers, Schlanger suggests that the managers study the upcoming releases and take an active part in guiding the purchases of the company's bookers.

The area chieftain maintains that the same principle applies to advertising and exploitation—that the local manager knows best where and how the advertising coin on each picture should be spent.

Battle Over Drive-In

Detroit, Aug. 2.

Construction of a $1,000,000 drive-in by the Virginia Park Apartments Co., Inc., in the northern Detroit Metropolitan area may be halted as a result of a suit brought in Circuit Court.

Action is result of long political fight over lifting of restrictions against ozoners in Warren Township. After three unsuccessful tries, the pro-drive-in township officials finally got a majority and the theatre was begun on a 46-acre tract. The anti group now is seeking an injunction to halt construction on the grounds that approval action was illegal.

3D CINERAMA TRAVEL FILM DONE BY OCT.

Third film in the Cinerama process, "Seven Wonders of the World," being produced by Lowell Thomas, is expected to be completed by October. It's anticipated that a rough cut of the film will be available in August.

Thomas returned to New York Monday (18) from San Francisco after taking part in the completion of aerial sequences with stunt pilot Paul Mantz. The three-lensed Cinerama camera and seven-track sound system was set up inside of Mantz's converted B-25 and a scene was shot showing Mantz at the controls, with Thomas in the co-pilot's seats recording the commentary on the spot.

Date for the release of "Wonders" depends on the business pull of both "This Is Cinerama" and its successor, "Cinerama Holiday."

First picture is still pulling in a number of situations, particularly in Los Angeles where it's expected to beat the two and a half year run chalked up in New York. Meanwhile, Stanley Warner, the production-exhibition company, has scheduled "Holiday" openings to Minneapolis, July 26; San Francisco, Aug. 2; and Boston, Aug. 30. Under the system being followed by SW, "Holiday" is being brought in as soon as "This Is Cinerama" biz begins to fall off. The same procedure will be followed in the introduction of "Wonders."

Tag Blue Laws As State-Favored For License Fees

Boston, Aug. 2.

Raymond J. Lord, administrative assistant to the Commissioner of Public Safety, this week asked the Legislative Mercantile Affairs Committee to vote for two new bills which would mean licenses again being required for Sunday entertainment in Massachusetts. The State Supreme Court recently ruled that the statutes covering the Sunday licensing were unconstitutional.

Lord said the two measures would clarify procedures and permit the Dept. of Public Safety to continue with administration of the blue laws. He added that the licenses bring $189,000 in annual revenue to the state's general fund.

Sharp opposition to Lord's bid for the new legislation came from Frank C. Lydon, executive secretary of Allied Theatres of New England. Speaking at a State House public hearing, Lydon stated the license were "a revenue raising setup for the department for many years" and there's no need for them.

INTERSTATE APPEALS ADELMAN'S VICTORY

Houston, Aug. 2.

An appeal from the jury's verdict in the case of I. B. Adelman, owner and operator of the Delman Theatre, against Interstate Theatre Circuit and the major film companies will be made, according to defense attorneys.

A hearing was ordered in Beaumont on Aug. 22 by Federal Judge Lamar Cecil who presided over the month long trial, on the exhibitor's plea for an injunction against current film distribution practices.

Wanna Make Sumpin'?

Chicago, Aug. 2.

Five teenagers were jailed and an usher was hospitalized last week when a fight started in the balcony of the Southtown Theatre here during a showing of the controversial Metro pic, "Blackboard Jungle." The fight started when one of the teensters left his seat to go to the washroom; on the way he was brushed by another boy who then attacked him.

The fight spread and brought five police squads to the theatre to control it. The 18-year-old usher got his lumps in the melee and was treated for a possible concussion.

Drive-Ins' Eagerness for Parity With Hardtops on First Runs (Via Court Orders) Worrisome

Rise of the drive-ins, coupled with their increasing eagerness for first-run films, are putting the squeeze on the distribs who, by court order, are bound to consider the ozoners on a par with hardtop situations.

Distribution execs say the ozoners, which not so long ago used to be content with last-run position, now are frequently bidding for first-runs and, in some instances, are getting them, playing day-and-date with the downtown house.

Trouble is that, in the larger cities, the subsequents will refuse to play a film that's had its first-run at a drive-in. In the smaller situations this problem isn't as acute but other difficulties arise. Here's how one sales topper explains it:

"Take one of the key towns, like Baltimore or Philadelphia. We used to play first-run downtown and the subsequents were on a 28-day availability. However, we would play off a lot of small situations in the vicinity on a 14-day availability "to get them out of our hair," so to speak. Now along come to the drive-ins, located on the outer fringes, between the small houses and the subsequents.

"The next thing we know, the drive-in wants the same 14-day availability as the small situation. Under the court decision, the outdoor situation has the same rights as the regular theatre. So we have to give it the film. But, it isn't the same, because it draws its patronage from the area of the subsequents that won't have the picture for another two weeks."

What one distrib has done in the Pittsburgh area to alleviate this situation is to put the entire area on the same (21-day) clearance. That meant moving the subsequents up a week and the outlying houses back one week. So far, it has worked out well.

Distribution execs generally feel it's a mistake to let the drive-ins have first-run pix in the key cities where the revenue from the ozoner can't possibly equal the take from the subsequents. They don't feel quite as strongly about it in the smaller towns. In one of the latter, the drive-in would consistently outbid the indoor competition. Exhibs finally agreed to split the product among themselves, including the ozoner in the partition. This ended the bidding.

Don't Blame the Booth, Projectionists Can Only Handle What's Given 'Em

Bar Harbor, Me.

Editor, VARIETY:

Complaints of poor focus in present-day movies—several of which have been voiced in VARIETY—are entirely justified. Not justified, however, is the abuse your correspondents have hurled at the projection craft. Conscientious projectionists resent getting blamed for a bad condition, which is not their fault.

Projectionists, by and large, are competent craftsmen who are every bit as perturbed by blurry CinemaScope and widescreen pictures as is Edward Cohnor (VARIETY, July 13, p. 24). What the non-technical moviegoer does not realize, apparently, is that the picture on the screen can be no clearer than the picture on the film. And the photographic images printed on the release positive are very frequently at fault.

Experienced projectionists will tell you that the average release print of 30, or even 40, years ago possessed higher pictorial quality, as regards image detail, than the average modern print.

All of the image-definition faults of standard prints are more highly magnified on the screen than they used to be in the days of conventional 3:4-proportioned screens. Moreover, the short-focus lenses required for widescreen presentation in all but the long, narrow type of auditorium exaggerate focus drift, film flutter, and "breezing" — projection defects which went practically unnoticed before the mammoth screen invaded the theatre.

CinemaScope poses special problems on account of the anamorphic lenses employed. These lenses, used on both the camera and the projector, frequently introduce slight geometrical distortions and blur the vertical edges of objects.

Old hands at projection—skilled craftsmen in every sense of the word—deplore the poor images so often encountered in release prints. Defective prints handicap the projectionist in the practice of his art and inspire the unwarranted brickbats which come crashing through the projection-room window. The non-technical critic ought to realize that the projectionist has nothing to do with photographing, printing, and processing the film. The man in the booth screens, to the best of his ability, the goop which is handed to him.

Color prints are a case in point. With prints made on Ansco Color and Eastman Color printing film, marvellously clear pictures may be expected. But most color prints for theatre use are made by the imbibition dye-transfer process, a method which is incapable of sufficient photographic resolution to withstand the acid test of terrific magnification upon modern wide screens.

Patrons annoyed by poor projection (and who isn't?) should complain, not to indifferent ushers, but to the manager of the theatre. The manager, like the projectionist, is intensely interested. An explanation of the trouble will then be demanded of the projectionist, and the projectionist, *the only trained technician in the average theatre*, will gladly supply it. If the quality of the picture on the screen does not then improve, and chances are that it won't, it may safely be concluded that the projectionist is confronted with a hopeless defect—a fault indelibly imprinted on the film, and hence irremediable. In such cases the projectionist always suffers more than the complaining patron.

Robert A. Mitchell.
Contributing Editor
International Projectionist

Church Films, Inc., has been chartered to conduct a religious films business in New York. Directors are Walter B. Lundman, Evelyn Lundman, Harry G. Fischer.

Injury Suit Says Theatre 'Permitted' Firecrackers

Beaumont, Aug. 2.

The Jefferson Amusement Co. is defendent in a damage suit seeking $219,000 in 60th District Court here.

Plaintiffs in the suit are Myrtle J. Stephens, a minor; her mother, Nannie Mae Stephens, and Edward E. Dillard. All plaintiffs, according to the suit, are residents of South Houston in Harris County.

The suit alleges that Myrtle J. Stephens, then aged 12, received painful and "certain other permanent injuries" when she was injured in a theatre in Kilgore owned by Jefferson on Dec. 31, 1953.

The suit also states the injuries resulted when some persons in the audience began throwing and exploding firecrackers, torpedoes, bombs and other fireworks while the motion picture was being shown and that the defendant and its agents "permitted the continuance of such acts."

Am honored that some of the greats of show business have become my clients in the matter of stocks and bonds. You, too, are welcome to write or call me—NO obligation.

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NBC VS. CBS CLAIMS OF SUPREMACY IN RADIO PROVOKE A MAJOR HASSLE

A first-class controversy appeared to be developing this week between NBC and CBS on claims of supremacy in radio. NBC said last week that it had gone ahead of its rival in weekly sponsored hours for the first time in eight years, though Columbia was still well in command on billings. Credited for the switch was NBC's "Monitor," with the network stating that its commercial count for the first week in July was 35 hours and 29 minutes, against CBS' 31 hours and 15 minutes.

CBS immediately came through with its own figures and branded as "not true" that NBC had passed CBS in July business sold "even if 'Monitor's' paid-plus-free time is included." For the typical July week, based on various research findings, CBS said it had a total of 37 hours and 55 minutes of sold time, consisting of 27:45 daytime and 10:10 evening. It was willing to concede that NBC had picked up 11 hours and 59 minutes in "Monitor" sales, as claimed, for the first week in July, but gave it 21 hours and 45 minutes (14:35 daytime, 7:10 evening) elsewhere for a total of 33 hours and 44 minutes, or four hours and 11 minutes behind CBS. "Thus," said the web, "CBS Radio in July still maintained a lead of more than 16 hours in regular week-in-week-out business, and a lead of over four hours a week even when business at one-third free and two-thirds paid is included."

NBC has an "Introductory Dividend" on "Monitor" under which a minimum of 20 spots bought rates 10 spots free. Its formula, which includes the cuffo time, counts one minute sold (for $1,000) as one minute commercial time; 30 seconds (for $750) as three-fourths of a minute; and six seconds (for $300) as 15 seconds. In short, the basis for commercial time counted is the money factor. A "Monitor" hour is 55 minutes, since five minutes are given to local cutaways. Within that segment, nine or more minutes sold are counted as a sold hour even if more than that amount of commercial time happens to fall within the hour; with eight minutes sold figured at eight-ninths of 55 minutes and so on down the line.

CBS' 'Standard Patterns'

CBS also bristled at the statement that its network "by sticking to the standard patterns of broadcasting keeps losing sponsors with-

(Continued on page 36)

Scott's 'Omnibus' Buy

Scott Paper Co. this week became the second sponsor to renew on CBS-TV's "Omnibus" for next season. Other was Aluminium Ltd., in for its second season, with Scott marking its fourth semester to match the age of the show itself. Both bankrollers are repped by J. Walter Thompson. There are two sponsor berths open with a chemical outfit understood to be in line for one. Four sponsors divide a $72,000 tab.

"Omnibus" will return Oct. 9 in the same Sunday time, 5 to 6:30, with Alistair Cooke as emcee.

NBC-TV Says It's 50% Sold Daytime

NBC-TV's daytime sked is currently riding at a gait of 50% sold, against a mark of 22% at this point a year ago. Swelling the coffers are the $750,000 in business from Standard Brands (latter also latching on to the web's "Color Spread" as well for nighttime exposure) and $275,000 from Johnson & Johnson. Standard Brands' buy of 26 segments of alternate-week quarter-hours, spanning a full year, is an extension of its 39-week rotation. Shows involved are "Howdy Doody" and "Tennessee Ernie," starting in September, with Royal Desserts the product via Ted Bates.

J&J, through Young & Rubicam, takes a threesome of quarter-hours per week for seven weeks starting this month. Sponsor will ride with "Tennessee Ernie," Ted Mack's "Matinee" and "World of Mr. Sweeney" on Tuesdays and has taken eight participations on the "Home" show to be spread over a like number of weeks, also starting in August.

CBS-TV daytime has been SRO for several seasons.

'Opry' Bows Oct. 15

Ralston-Purina this week exercised its option on "Grand Ole Opry" for television, and the NBC radio segment will preem in its live tv version via ABC-TV on Oct. 15. Show, originating in Ryman Auditorium in Nashville, will air Saturday nights from 8 to 9 on a once-every-four-weeks basis.

Other three weeks will be filled by "Ozark Jubilee," out of Springfield, Mo., with "Ozark" running 7:30 to 9.

CBS-TV Shifts Jim Kane To Coast Press Berth; Wick on Special Projects

Hollywood, Aug. 2.

Jim Kane, who has been handling trade press out of N. Y. under Charles Oppenheim's press division at CBS-TV is being shifted to the Coast to take over the administrative press reins in Hollywood.

Kane will succeed Ted Wick, who has been transferred to the post of manager on special projects to work on the specs, under Harry Ackerman, Oppenheim is currently on the Coast finalizing the new setup.

Move is the latest in a succession which finds homeoffice (N. Y.) CBS personalities moving into the Coast setup.

N.Y. Dept. Stores In 10-Wk. TV Test

WRCA-TV, the NBC flagship in New York, has broken the ice betweeen tv and department stores by signing Macy's and Abraham & Straus to 10-week test campaigns to start on the station Aug. 15. Campaigns will include 10 and 20-second spots plus one-minute participations in WRCA-TV shows and will cover every aspect of merchandising from specific items on sale to departmental promotions.

Station is assigning a special "task force" headed by ad-promotion - merchandising chief Max Buck and retail merchandising manager Pegeen Fitzgerald to the campaigns to iron out specific details on the type of items to be pushed, copy approach, institutional messages, etc. Stores, in return, will provide the station with sales records before, during and after the various promotions so the outlet can work up case histories on the success of tv in moving department store goods.

Deal was set by WRCA-TV g.m. Ham Shea with Mrs. Frances Corey, senior v.p. of sales promotion at Macy's, and Ed Berman, A & S ad manager. Shea estimates that each campaign will tote up some 17,000,000 impressions at a cost-per-thousand of 38c over the 10-week periods. Period following Aug. 15 was chosen because of its testing possibilities in closing summertime goods, measuring back-to-school business and checking fall fashion promotions.

Y & R's 15 Shows in the Lead

According to the schedules as they are presently known, there will be "57 Varieties" of telepix series of all manners and modes programmed on the three networks next season. Of the 57, CBS leads the pack with 27, or nearly half, followed by NBC's 17 and ABC's 13.

On the agency representation count—film and live shows—Young and Rubicam heads up the "Big Five in TV" with 15 shows fronted, followed by J. Walter Thompson's 13, BBDO's 12, Kenyon & Eckhardt's seven and SSCB's seven. Here's the division by networks:

	ABC	CBS	NBC
Y & R	—	12	3
JWT	3	3	7
BBDO	1	6	5
SSCB	2	2	3
K & E	1	1	5

Javits Bait Campaign Puts A Freeze on Food Plan Advertisers

Goody-Goody

Bob Brown, WAAT, Newark, deejay, has picked up a new softdrink sponsor. Product is called Awful-Awful.

He mentioned on the air that he'd seen an Awful-Awful delivery truck, and mostly for offbeat purposes, he'd like the drink maker as a sponsor. Awful-Awful started on Brown's show this week.

What may prove the most definitive step in the curtailment of "bait" advertising so far in N. Y. was taken Monday (1) by the State Attorney General Jacob K. Javits. Under the threat of legal action, 12 advertisers described as "major food plan operators" signed consent injunctions agreeing to regulate their advertising according to specific instructions or face almost certain conviction in the courts. Javits, a spokesman from his office declared, now intends extending the injunction to other "bait" advertisers, first ones being storm window and sewing machine bankrollers.

The immediate trade reaction was that the Javits demands on food plan advertisers would ultimately drive some of them from business, since it has frequently been alleged that some of them can only make a profit by their advertising trickery. The consent injunctions, according to the Javits spokesman, permit the Attorney General to take to court, with almost certain guarantee of conviction, any advertiser who doesn't comply with the rules.

There are 22 specific practices demanded of the food plan advertisers. One of the points is that the "savings" promised by the advertiser must be mentioned exactly. Javits pointed out that customers have been promised the "finest cuts of meat but actually have been getting soup bone and stew meat." Javits clamps down on all price guarantees that are "meaningless or incapable of fulfillment."

The Javits spokesman said that "nothing substantial was accomplished by the N. Y. radio and television station self-imposed multi-point plan earlier this year to stifle 'bait' advertising." The plan he was talking about followed a threat of action by the Brooklyn D. A. against "bait" advertisers. The D. A. has since made isolated convictions. Javits, however, doesn't blame "bait" on media since they take such advertising in "good faith."

Javits says he recommended an anti-bait" bill in the last session of the State Legislature, but it failed to pass the Senate before adjournment. Current steps followed a year-long investigation into food plan advertising.

Peak Six Months Earnings For RCA

Radio Corp. of America net profit and sales soared to the highest level in the history of the company in the first six months ended last June 30, David Sarnoff, board chairman, announced last Thursday (28). Products and services sales for RCA and subsids totalled $488,510,000 in the first half or $44,141,000 (10%) ahead of the previous record made in the 1954 first half.

Net profit for the six-month period increased 14% over the similar period of 1954 or $22,290,000. After dividend payments on the preferred stock, this is equal to $1.46 per common share as against $1.26 for the first half last year. There were 14,031,016 common shares outstanding at the end of June.

Sales and earnings did not run as high in the second quarter as in first quarter this year. However, the sales rose 7% to $232,205,000 in the second quarter as compared with $217,760,000 in the second quarter a year ago. Common shares earnings amounted to 62c against 60c last year.

'Color Spread' At $4,600,000 Mark

Color Spread went past $4,600,000 in sales last week to give the NBC-TV Sunday night specolas virtual sellout status for the 1955-56 semester. Money potential of the tinted formation is $5,300,000. Kraft Cheese cut itself in for seven slices of the monthly biggies in a $500,000 stakeout starting Jan. 26.

A newcomer to the 90-minuters is U. S. Savings & Loan Assn., which will also be marking its network tv debut. Outfit is down for three representations, Jan. 1, March 25 and June 17, with an option for another single in September, 1956. Sunbeam, already contracted for a dozen shares of stock, has added a couple for the April and May specs, with Glidden Paint optioning the April show.

CRONYN & TANDY IN 'DISCIPLE' TEAMUP

Hume Cronyn and Jessica Tandy have been signed by NBC-TV to star in "The Devil's Disciple." The G. B. Shaw work will be the Nov. 20 entry on Maurice Evans' series of eight 90-minute Sunday afternoon shows.

The duo's tv stock rose sharply last week via their "Fourposter" outing on "Producers Showcase."

O'Neil: A Tommy-Come-Lately 'Giant'

By ART WOODSTONE

When RKO Radio Pictures changed hands recently, wide attention had already begun focusing on the company's new owner, Thomas F. O'Neil. As O'Neil's $25,000,000 purchase was officialized making him potentially one of the most influential men in radio and television, the trade brought into play its unerring hindsight in tracing the "pattern" of O'Neil's show biz rise.

While many could uncover much of the man's history as a business executive and had a line on his stalwart personal appearance, others realized that beyond what O'Neil chose to publicize—or had to publicize, like the RKO transfer, because it involved parties outside his own General Teleradio—little was known about how he administrates his burgeoning empire. These administrations, however, are taken as a reflection of his further aspirations by those who know of them.

O'Neil, one of the sons of William O'Neil, founder of General Tire (of which RKO, as well as General Teleradio, is a subsidiary hereafter), ascended to his present status through a succession of events, leading from the purchases of the Don Lee, Yankee and Mutual radio networks and several radio and video stations to the establishment of a film syndication division, making them in various ways part of or responsible to General Teleradio. Now there's RKO, of course. It wasn't so very long ago, when there was more time to worry about the future, if any, of the Mutual radio network—a time when the broader GT picture seemed confused—that any number of industryites were inclined to think of Tom O'Neil, the man who was and still looks like an ex-college football player, as making radio and tv a "plaything" before his father dragged him back to Ohio and the protective fold of the parent company.

'Free Wheeling Financier'

The feeling today however, might be summed up by seeing O'Neil as a "free wheeling financier," a phrase one tradester used recently in describing him. To O'Neil or any of the execs who surround him, show biz—whether radio, tv, tv film or motion pix—is strictly big biz. It suddenly comes out now that O'Neil has consummated the RKO deal (which industryites believe will net him a new fortune) that he purportedly made all his radio-tv station purchases by cleverly playing on the formidable financial state of General Tire to borrow the necessary cash from various banks. Little of the General Tire money, it's said, was used in the show biz buys. Whether that's actually the case or not (or whether the succession of radio and tv acquisitions was part of a "master plan" instead of being a series of steps through each of which the next step first became apparent), such alleged financial manipulations will more than likely take a place beside the more verifiable facts, as the kind of thing that made O'Neil such a "shrewd businessman."

The one thing that emerges with come conviction among those close to the internal functioning of General Teleradio is that, like Howard Hughes who sold him RKO Radio, O'Neil is more a businessman, disregarding the degree, than he is a showman. He wants to continue expanding. It's evidenced in the way he set up his executive echelons, or, better yet, in the way he hasn't set them up.

Uses 'Utility Infielders'

O'Neil, in order to maintain a high degree of administrative elas-

(Continued on page 39)

Davidson Named Key Shea Aide

Bill Davidson has been posted as assistant general manager of WRCA (radio and tv), the NBC owned & operated in New York, under v.p.-general manager Hamilton Shea. He was recruited from WTAM and WNBK, Cleveland, the ex-NBC stations where Shea formerly worked. He'll join the Gotham operation next month.

Davidson was with NBC as far back as 1938 and in the interim had been with Free & Peters, Benton & Bowles, J. Walter Thompson and ABC station relations. Before his Cleveland berth, which started in 1954, he was national manager of NBC Radio Spot Sales.

CBS-TV'S $64,000 ANSWER?

'Glad We Couldn't Get Together'

Minneapolis, Aug. 2.

Cedric Adams, WCCO tv and radio ace here, says he has refused the CBS offer to take over as emcee of the tv network "Morning Show," although it would have meant considerably greater earnings. Adams, who revealed the offer in his Minneapolis Star column, says he prefers to remain in Minneapolis where, incidentally, his annual income from audio and video and newspaper work is in the six figures.

"I told them I wasn't at all interested in going to New York permanently no matter what the deal, but if I could go down there for a month and become oriented to the show and then come back here and do a 'split screen' deal—that is, run my phase of it from here—I'd be happy to have them consider it. The consideration was short and sweet. A tiny bit of investigation revealed that the line charges on such a setup would run to $1,200 a day and that too rich for anybody's blood. So another upper midwesterner bit the dust. It was nice to know they still remembered the name, anyway."

NBC-TV's Rainbow Yen

116 Hours of Live Tint Shows on Tap for Last Quarter of '55 Alone

In the October-December last quarter of this year alone, NBC will go tint on 116 hours of live studio programming, against less than 25 hours for the corresponding period of 1954. Thus, 37 hours this October compares with seven last year; 41 hours in November vs. eight and one-half, and 38 hours in December vs. nine.

Altogether, according to a schedule set forth by Robert W. Sarnoff, exec v.p. of the network, the 1955-56 season will display nearly five times as many hours of color as last season. Shows to be colorcast on a regular basis, in addition to the specs, are Milton Berle (13), "Howdy Doody" (cross the board), the new daytime "Matinee" half-hour dramas (cross the board), the Maurice Evans Sunday afternoon series (8), plus inserts on a number of regular shows such as "Home."

In the sports field, the hues will be applied on the baseball World Series (if played in New York), four of the NCAA football games, the Davis Cup tennis matches; opera, "The Magic Flute" next January.

Ga. Tech-Miami's Tinted Grid Tilt

Atlanta, Aug. 2.

NBC television technicians, headed by NBC director Harry Coile, are due to arrive here this week to lay the groundwork for the first color telecast of a football game.

Contest selected for tint treatment will be clash between Georgia Tech Yellow Jackets and U. of Miami Hurricane at Grant Field here Sept. 17.

WSB-TV, NBC affiliate here, will transmit the game, which will be season openers for both these grid power houses.

Lindsey Nelson, who will work the game along with Red Grange, said the Tech-Miami game would be the first of four tinters on the 1955 schedule for NBC. Other games to get color treatment, Nelson said, would be Michigan State vs. Notre Dame, Michigan vs. Iowa, and Army vs. Navy.

Dicker Laurel & Hardy For 90-Min. 'Specials'

Hollywood, Aug. 2.

Entry of comedy team of Stan Laurel and Oliver Hardy into tv was imminent last week following discussions between Frank Cleaver, NBC-TV Production exec, and Hal Roach Jr.

Present plans call for comics to appear in two 90-minute color films, to be billed as "specials." Format will try to recapture the comedy style which won world favor for the team two decades ago. Old L&H shorts have been around on tv for years.

Esther Williams Set For Berle's 1st Tinter

Hollywood, Aug. 2.

First of guestars set to appear with Milton Berle on his new all-color NBC-TV series next fall is Esther Williams.

On the Sept. 27 teeoff of "Opening Night Event," the swim star will be featured in a song-and-dance specialty and dramatic skit (all on dry land).

Barnes Gets CBS Nod as Program Veepee for Radio

Howard G. Barnes has been installed as CBS Radio's program veepee in succession to Lester Gottlieb, with latter moving over to the tv side as daytime program chief.

Barnes is a veteran at the web. During 1938-42 he served as producer-director riding herd on a number of shows including the N.Y. Philharmonic-Symphony, "We the People," "Duffy's Tavern" and the Columbia Workshop series. After a hitch in the Navy, he joined the Dorland ad agency as radio-tv v.p. and returned to CBS to mastermind "On a Sunday Afternoon," two years ago, the new "Woolworth Hour" and the daytime "Second Mrs. Burton." Under Gottlieb's aegis he produced the "Stage Struck" skein. His station background includes WJR, Detroit, and WOR, N. Y., and as a youth he worked for Music Corp. of America.

Guy della Cioppa, the radio web's program veep on the Coast who's been visiting New York, retains his capacity.

Art Linkletter Pacted For 11 'Color Spread' Specs as Actor & Host

Hollywood, Aug. 2.

Art Linkletter, vet emcee and stuntmaster on radio-tv, turns actor for two color specs on NBC-TV. Under a deal closed with Fred Wile, the net's program veepee in Hollywood, he's committed to 11 shows in the "Color Spread" series on Sundays, thesping in a pair, and hosting the others.

Majority of programs will be Hollywood-produced, although the first two, "Skin of Our Teeth" and "The Constant Husband" (film) will come from N. Y. Linkletter continues his "House Party" on CBS-TV, "People Are Funny" on NBC-TV.

COWAN NEWEST IN STAFF HYPOES

By GEORGE ROSEN

Lou Cowan, who happens to be just about the hottest tv packager around by virtue of the No. 1 jackpot status of his "$64,000 Question," has negotiated a deal whereby he joins CBS-TV. He'll still retain a hold on his various radio-tv enterprises ("Down You Go," "Stop the Music," etc.) but under his new contractual commitment he'll devote all of his time to network endeavors in creating program ideas on behalf of program chieftain Hubbell Robinson Jr. with his aides running the package operation.

The designation of Cowan follows several weeks' reports that Robinson was bringing in someone from the creative end as an overall troubleshooter on programming in the web's determined bid to make a splash next season commensurate with the kind of noise that's been emanating from the rival NBC-TV precincts. Under the plan whereby Robinson would spend considerably more time on the Coast (which has been growing in stature as a major tv production centre), it would be necessary to fortify veepee Harry Ommerle with additional creative elements. Cowan, as such, would move into this operational sphere.

It's not exactly a trade secret that the audience payoff (and newspaper attention) accuring to CBS-TV from Cowan's "$64,000 Question" is almost without parallel in tv, far exceeding the attention lavished on Cowan's "Stop the Music" when the latter's Sunday night showcasing on ABC Radio threw Fred Allen out of the Sabbath 8 to 9 box on NBC and sparked, for better or for worse, the giveaway craze in broadcasting.

Appointment of Cowan spotlights the personnel reshufflings, upheavals and additions that've been going on at Columbia as part of Bill Paley & Co.'s "let's get rolling" campaign. Without any consiederable fanfare, the network has been effecting a major overhaul (both east and west) to solidify its program structure. Al Scalpone was recently brought in from McCann-Erickson agency as successor to Harry Ackerman on West Coast programming with the latter moving into a creative programming niche; Lester Gottlieb was shifted over from CBS Radio program veepee to oversee the web's daytime tv rosters; ex-packager Bernard Prockter recently joined the tv network as an executive producer; a few months back Gil Ralston was brought into the network, also with an exec producer status. Harry Ommerle, key aide to Robinson, was vested with veepee stripes.

'Clean Sweep on Coast'

However, this has only been part of the CBS story. Perhaps of even greater import has been the gradual "clean sweep" that's rocked the network's West Coast operation from top to bottom, with the Scalpone-Ackerman shifts only part of the story. Only a couple weeks back Howard Meighan, who has been operating on a veepee level within the CBS Inc. framework, was designated to head up the Coast operation following the exiting of Charles Glett, who has moved into the new Tom O'Neil-RKO setup. On top of that Grant Theis, who was manager of the Film Services Dept. of CBS-TV, was shifted to the Coast as Director of Operations. And only this week, press boss Charles Oppenheim

(Continued on page 36)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

TV's Swelling Ranks of 'Guys You Never Heard Of' as Sponsors; 'Long Time No See' Clients Return

Help Wanted: Part 2

Addenda to Help Wanted column:

Those free-wheeling veepees who operate on a 20th floor corporate level at CBS' 485 Madison Ave. in Manhattan as overall troubleshooters for Bill Paley and Frank Stanton are becoming scarcer and scarcer. Unusually in years past there have been six or seven around, but with the checkout last week of Dan O'Shea to become prexy of RKO Pictures within two weeks after the shifting of Howard Meighan to Hollywood to head up the CBS West Coast operation, it leaves a grand total of three.

These are Larry Lowman, Dick Salant and Lou Hausman.

The complexion of some advertisers lured over to television of late is indicative of a "going steady" move toward eventual marriage. Since several sponsors are new—or nearly new—to the medium, they give every evidence that they've hoarded money under the mattress or in the appropriate cupboard against the day when they'd be forced to show their wares in the open amid the bitter competition for joeblow's dollar. That day appears to be now.

A couple of the underwriters are opening their purses like, as they say, the currency within is about to go out of style and be classed with Confederate paper.

Consider the recent activity of U.S. Rubber. It hasn't been represented with a program since "Royal Showcase" expired several season's back. But it comes in with a rush, blueprinting $3,000,000 on NBC for the "Color Spread" series of 90-minute Sunday specolas and even spilling over into the 1956-57 season.

Consider also United Motors, a division of General Motors. The parent company has put the okay on UM's taking a third of "Wide Wide World" (with a report, too, that GM itself may grab the other two-thirds to make 'WWW' an all-General Motors party), at an outlay of approximately $1,000,000.

Then there's the U.S. Savings & Loan Assn., which has never been aboard a tv program on a national basis. Only last week this outfit came through with a pact for three participations on "Color Spread" and has even optioned its share of one show for the following season.

NBC-TV's "magazine concept" gimmick started the parade of "guys you never heard of" boarding the video ship, with a fat percentage of them lured over as program bankrollers for the kind of coin that they thought would bankrupt their operations not too long ago. The competition has squeezed them into that state of luxuriation—the kind of competition that ups sales all around to produce a sponsorial snowball and with the "end of the spend" not clearly sighted.

Ike & Co. may be dazzling the populace with their "basketball spaceships," but to tv's johnny-comelately spenders, 200 to 300 miles up in the stratosphere at a gait of 18,000 mph is not so spectacular to them in terms of what they're laying out to plug themselves on the homescreens. Matter of relativity.

CBS Pacts Judy For 1st TV Spec; A 250G Package

Judy Garland has signed for her first tv spectacular—and CBS-TV gets her. She'll do a 90-minute color spec the night of Sept. 24 as the first of the Saturday night Ford series of eight in the 9:30 to 11 p.m. segments. Program will emanate from CBS-TV City in Hollywood. Show has been packaged at $250,000 with Miss Garland getting $100,000 for herself.

Program will be somewhat along the lines of the one-woman show Miss Garland did at the Palace, N. Y., a few seasons back, though with all new material and, as in the case of her vaude presentation, with preceding supplementary acts. The latter have not yet been chosen. Sid Luft, Miss Garland's husband-manager, will produce the show.

Both NBC and CBS had been trying for a couple of years to persuade Miss Garland to "go tv" but until now she firmly resisted any such overtures.

Meanwhile, both Mary Martin and Noel Coward go into rehearsal in Jamaica, BWI, in September, for their 90-minute spec, which will show up as the second in October of the Ford series on Columbia.

Eva Marie Saint's 20G For Musical 'Our Town' Spec as Award Payoff

Eva Marie Saint is still cleaning up on the prestige of being an award-winning actress. For a guest appearance Sept. 19 on the "Producers' Showcase" tele series, she'll receive $20,000, including approximately $17,500 fee and the balance transportation and living expenses on the Coast for herself, her director-husband Jeffrey Hayden, their baby and a nurse. Her former top price for tv shots was $1,250.

For the "Producers Showcase" date, Miss Saint will play Emily,

(Continued on page 38)

'$64,000 QUESTION' AS RADIO SHOW, TOO

Radio version of "$64,000 Question" appears to be on tap, with both CBS (which has the tv version) and NBC dickering for it.

AM edition would be a taped playback of the video stanza on the same night. In view of packager Lou Cowan's deal to join CBS-TV, they're laying odds that Columbia gets first crack at the radio version, when and if it goes.

Merman, NBC-TV Snagged on Coin

Although Ethel Merman has long since been pencilled in to head up NBC-TV's Nov. 6 spectacular, the singer was reported holding out for more money than the web is currently willing to offer. Miss Merman's Sunday outing was to be pegged around her 25th anni in show biz, accenting Irving Berlin and Cole Porter tunes and with possibility of both songwriters putting in an appearance on the show.

The can-you-ask-for-anything-more performer was reputed to have been paid $50,000 per for her CBS-TV appearances last season and is asking a similar amount from NBC. The latter, however, reasons that Miss Merman's previous tv excursions have made her services "less valuable"—and the network has grooved her in the $35,000-$40,000 class, take it or leave it.

DEFUNCT ALLENTOWN, PA., UHF STATION ASKS FCC FOR 3-YEAR TOLL TV TEST

Washington, Aug. 2.

A specific proposal by a tv station to test the feasibility of subscription video and to determine whether the service can be the solution to the UHF problem is expected to get serious consideration by the FCC when the commissioners return next month from their vacations.

The proposal, filed last week by WFMZ-TV, is the first comprehensive plan outlining in detail just how a station would schedule toll tv programs. The Commission, it is known, is interested in obtaining information based on actual experience in toll tv operations before deciding whether to authorize the service. The proposition submitted by WFMZ-TV may well be what it is looking for.

If the authorization requested is granted, toll tv would be subjected to a pilot test for three years in Allentown, Pa., and WFMZ-TV, which suspended operations last April, would return to the air with 56% of its format devoted to subscription programs.

Situated 50 miles from Philadelphia and 80 miles from New York, Allentown may be considered a highly desirable spot for determining whether viewers in an average-size community want toll tv. Since New York and Philly would supply the major live subscription programs, the distance factor, minimizing line costs for a test operation, will undoubtedly be of importance.

Furthermore, the agency would be disposed to try out subscription in an area where ultra high stations have been frozen out, or may soon be, by competition of outside VHF outlets. Station WFMZ offered its proposal as "an acid test of the projected theory that subscription tv will enable many more tv stations to survive and prosper, thus expanding the desirable goal of utilization of a tv system on a nationwide competitive basis."

'Objective Appraisal'

Pointing to the confusion over toll tv as a result of "conjecture, wishful thinking for fearful thinking," WFMZ told the Commission its purpose in requesting the authorization is to obtain an objective appraisal of toll tv to aid the agency in determining whether and how subscription tv should be authorized.

As a further inducement to acceptance of its proposal, WFMZ said its planned pilot operation would not deprive the viewing public in Allentown of any existing "free" programs as there are no local stations in operation. On the contrary, it pointed out, the projected operation would provide five hours daily of non-subscription programs to over 50,000 homes equipped with UHF receivers in the Allentown-Bethlehem-Easton area.

Under a time schedule accompanying the proposal, WFMZ would install 25,000 decoder units

(Continued on page 38)

NBC, Too, Wants Irving Berlin Spec

The Ford Foundation's bid for Irving Berlin to participate in a CBS spectacular, based on the soldier shows of World War I and II, respectively "Yip Yip Yaphank" and "This Is The Army," has also snowballed interest in the NBC camp for a Berlin spec. The songsmith, at the moment, is taking it easy and if it weren't for the "God Bless America" Fund, which gets all his revenue from Ford, he says he wouldn't concern himself either with CBS or NBC, at least as of now.

However, when he meets with the prospective sponsor it is understood that Berlin will not entertain a fee under $100,000 because, in effect, the tv link-up of both soldier shows becomes, perforce, part of his (the songsmith's) biography. And there has been some pretty fancy interest in a Berlin biopic, which he has spurned

(Continued on page 38)

Zenith's $71,455,702 Sales; 26% Increase

Chicago, Aug. 2.

With tv set sales the highest in its history, Zenith Radio's six-month sales totaled $71,455,702, a 26% increase over the $56,681,409 reported for the same period last year. First-half profits were $3,126,061, or $6.35 a share, representing a 142% jump over the $1,288,246, or $2.62 a share, registered last year.

Profits for the second quarter ended June 30 were $1,051,101, equal to $2.14 a share, on sales of $31,083,890. Net for the period represents a 128% increase over the $460,725, or 95¢ a share, earned last year on sales of $27,346,219.

Horace Heidt To Exit Swift Slot

Chicago, Aug. 2.

Swift & Co. has finally concluded not to renew Horace Heidt's "Show Wagon" when the pact expires Oct. 2. Although NBC-TV had told the meat packer the Heidt package would have to exit its present Saturday night 6:30 (CDT) berth come fall, bankroller had strongly considered putting it into another slot on either NBC or ABC-TV because of the merchandising advantages of the junketing show.

Keeping the Heidt show would have required a supplementary ad appropriation since coin for the bundle has been coming from a special Centennial fund and the new fiscal year budget doesn't take effect until December.

NBC-TV, meanwhile, has given Swift until next Monday (8) to come up with a "mutually satisfactory" replacement for the Saturday night period. It's understood William Morris reps this week will screen for network execs in New York as a possibility the "White Mane" telepix series located in France and written and produced by Ed Gruskin.

Swift's hopes of getting into ABC-TV's "Mickey Mouse Club" are apparently stymied by rival Armour's early buy into the forthcoming strip. Wholly separate Derby Foods adjunct returns to that web's "Disneyland" in the fall in the period being occupied this summer by Swift itself.

Account is shared by J. Walter Thompson and McCann-Erickson.

Builders Parlay WCAU Into a Dream House In Saturation Payoff

Philadelphia, Aug. 2.

Spearheaded by a saturation schedule which sold 329 homes and set a oneday volume record of $3,290,000 for the Georgetown Homes development, real estate builders have turned to WCAU radio in recent months to introduce new homes to prospects in the Philadelphia market.

In every case, builders and developers, which have long been using other forms of exploitation, report unusually high response to their WCAU radio campaigns.

F. A. Collins, builder and director of the National Assn. of Home Builders, stated: "The thousands brought out on June 26, 1955, by the Georgetown Homes exploitation, is ample proof that radio is a 'must' in our advertising campaigns for future developments. More traffic was created on one day due to this campaign than ever before in the history of Mt. Laaurel Township, N. J., and the cost compared to results was most inexpensive."

Volume of real estate business on WCAU Radio has seen as many as 50 announcements on a single weekend. Levitt and Sons, for Levittown, just signed their third concurrent schedule on station.

FALSTAFF BEER IN MAJOR FRISCO BUY

San Francisco, Aug. 2.

The biggest buy in local, live Coast tv history was made last weekend by Falstaff Brewing Corp. with the purchase of a half-hour, cross the board, of KGO-TV's "San Francisco Tonight." Deal was finalized by ABC veepee James H. Connolly and veepee Charles L. Hotchkiss of Dancer-Fitzgerald-Sample.

Falstaff gets for its money—the sum's unreported—the 10:30 to 11 p.m. spot, Monday through Friday, on the ABC outlet's variety show. Contract is for 12 consecutive 13-week cycles.

Personality acquired by the brewers is Don Sherwood, who switched from radio disk jockeying to tv only last spring.

Falstaff knocked off a quarter-hour newscast on another tv outlet here to concentrate on the KGO show.

WPIX Revamping Its Juve Schedule

This fall WPIX, the N.Y. Daily News video station, is lopping a half-hour daily off its weekday kid block and adding a Sabbath juve roster where there is none now. Key step in revamping the juve viewing time on the outlet will be seven-day reliance on Interstate's "Little Rascals," billed as the "Clubhouse Gang Comedies" by the station.

"Clubhouse" is first being moved by the station on Sept. 5 from its current 5:30 p.m. slot to a 6 p.m. start during the week. And in addition to the package's Saturday exposure at 6:30, the new Sunday slot will be added at 6. TPA's "Ramar of the Jungle," WPIX's other highly rated kidfilm, is being moved from 6 to 6:30 on Sept. 10, and incidentally the outlet has inked for the latest 26 in the series. A third show, "Cartoon Comics" which for several weeks has been unsponsored in the 5 to 5:30 time will be moved to 12:30 p.m. on Sept. 12. The time it now fills will be taken over by non-juve programming, so after the changes the weekday lineup for kids will be only an hour-long.

The Sunday sked will read "Hans Christain Andersen" returning for its second season at 5 p.m. It'll thereafter be supported by Abbott & Costello at 5:30 and the additional "Clubhouse" at 6. The Saturday roster will be built around the "Buffalo Bill Jr." stanza that Mars and Brown Shoe are bringing over from rival WCBS-TV. The hoss opera is at 6 p.m., and before it on Saturday, will be "Cartoon Comics" at 5 and A&C at 5:30. Following "Bill" at 6:30 will be "Clubhouse" and at 7 "Ramar."

The 5 p.m. Mon.-thru-Fri. slot soon to be ankled by "Cartoon Comics" was held last spring by a teenage program, "Dance Time," though it's not likely that same show will return this fall.

No. Dakota Factions In Educ'l TV Hassle; Univ.'s $1-a-yr. Offer

Minneapolis, Aug. 2.

North Dakota Broadcasting Co., Minot, N. D., has launched a fight to prevent KNOX, Grand Forks, N. D., from taking over tv educational Channel 2 from the U. of North Dakota for its own tv use in place of Channel 10.

In order to prevent what it calls the university's sacrifice of the channel NDBC has announced through its president, J. W. Boler, as a step in the battle, that it would be willing to construct a modern educational tv station at Grand Forks, the school's locale, at its own expense and lease the operation to the university for $1 a year.

From the Production Centres

IN NEW YORK CITY . . .

Pianist **Sidney Foster** will be the initial guest when WQXR's "Studio Series" finishes its hotspell hiatus Saturday (6) . . . Femme gabber **Lee Graham** bows Aug. 15 on Mutual from 1:30 to 2 across-the-board . . . **Victor Diehm** has pencilled his four radio stations into the Radio Ad Bureau lineup. Roster includes WVDA, Boston; WIDE, Biddleford, Me.; WAZL, Hazleton, Pa., and WHLM, Bloomsburg, Pa. . . . WQXR String Quartet vacations from its Saturday berth during August . . . **Bob Neal** and **Earl Gillespie** to handle verbalizing for Mutual's All-Star Football Game Aug. 12 . . . Femme violinist **Yoko Matsuo** was featured soloist on final "Evenings-by-the-River" concert last night (Tues.) aired via WNYC.

Milestones at WCBS: 20th wedding anni of the **Lanny Rosses**, celebrated at "Damn Yankees" in which **Shannon Bolin**, wife of **Milton Kaye**, Ross' accompanist-arranger, is featured. 46th birthdays of program chief **Sam Slate** and **Galen Drake** . . . **Dan Sobol** of WRCA sales and **Marv Camp** of news and special events vacationing in Panama, with **Kit Tucker** off to California and **Mary O'Connor** relieving her . . . **Don Bishop**, publicity chief of WRCA-plus-tv, sojourning at Shelter Island on L. I. Sound . . . **Bob Haynes'** wife, Eunice, off to France for six weeks, with her husband to join her there after he winds up his WCBS chores late this month . . . **Marilyn Rosenberg**, WRCA press secr'y, engaged to nonpro **Dave Roth** with a December marriage planned.

IN CHICAGO . . .

George Diefenderfer Jr. (his pop is NBC's Chi radio network sales manager) has exited the Paul Raymer station rep firm to take over as radio-tv sales manager at WISH-AM-TV, Indianapolis . . . Weiss & Geller veep **Don Nathanson** co-chairman for the sixth year for the Heart Fund drive . . . **Paul Ray** new manager of the John Blair Chi office vice **Charley Dilcher** who's heading up the rep's new Atlanta office. **Cliff Barborka** is the new Chi sales manager and **Jim Bowden, ex-John Pearson**, has been added to the sales staff here . . . Mutual's central division veepee **Carroll Marts** vacationing with rod and reel in northern Wisconsin . . . **Frank Toler** signed as Kling Films southern sales rep . . . Norman **Bankart** awarded veepee chevrons at N. W. Ayer agency . . . Actor-announcer **Ed Prentiss** back from Gotham for a quickie visit with Windy City friends . . . Most recent Electric Assn. survey shows the Chi-area tv set count at 1,963,725, an increase of 19,746 during June . . . ABC-TV "Super Circus" cast members made a round of personal appearances at the National Confectioners Assn. convention here over the weekend as a goodwill gesture to the Chunky Chocolate Co., which joins the Sunday afternoon show in the fall . . . **Joe Gallichio** and his 35-man NBC orch taking their two-week vacation en masse . . . **Chalmers Marquis**, currently a WBBM-TV director, joins the staff of WTTW, Chi's educational station, next week . . . **Jim Troy**, NBC-TV biz manager, recovering from an emergency appendectomy at Wesley Memorial hospital . . . Chicago Title & Trust will again sponsor Chicago Symphony telecasts on WGN-TV starting Oct. 12.

IN SAN FRANCISCO . . .

The Steinhart Aquarium's **Earl S. Herald**, featured in "Science in Action," flew to New York for three guest shots, Aug. 2, 3, and 5, on NBC's "Home"—he's giving the lowdown on bugs, from termites to scorpions . . . **David E. Lundy** is new assistant sales manager at KGO—he was formerly with KLAC and KCOP-TV, Los Angeles, and KROY, Sacramento . . . San Francisco Advertising Club heard **Oliver E. Treyz**, president of the Television Bureau of Auditing, last Wed. (27) . . . KPIX has stolen away a top KQED hand, **Tom Lantos**, for a new Sunday afternoon show, "Perspective" . . . KRON station manager **Harold P. See** spoke to the East Balersfield Rotary Club Friday (29) . . . **Tol Avery** interviewed actors and actresses for speaking parts in "Line-Up" . . . **Muriel Landers** subbing for the junketing **Marporie Trumbull** . . . **Janet Nickelsburg** moves over to KQED for "Stop, Look and Listen."

IN BOSTON . . .

WORL, located for five years at 92 State St. in the heart of the Hub's financial district, moved its studios uptown to bigger, more modern quarters this week at 705 Beacon St. in Boston's Kenmore Square . . . WBZ-WBZA and the Bay State Raceway at Foxboro saluted the new NBC radio feature "Monitor" with the Monitor Pace for a $5,000 purse Sat. (30) with Leo Egan, WBZ-WBZA sports director, whose program is heard from the raceway nightly at 10:30, broadcasting the feature over the NBC radio network. A special trophy was presented in the name of "Monitor" to the winning owner. **Nelson Bragg**, WBZ radio and tv personality, presents the "Nelson Bragg Trophy" to the winning owner in a special match race between Adios Harry, holder of the world's record for the fastest pacer, and Adios Boy on Sat. (6) and Egan will be heard again on "Monitor" . . . WNAC's new policy of featuring "easy listening" music and cutting rock'n roll, a & b, and the 10 top tune bits is winning big aud reaction. Station says "teeners have passed their crazy phase of rocking and rolling in the Hub." Representing the new trend is the **Gus Saunders** show, from 2 to 3 Monday through Friday. New policy has **Bill Hahn** featuring bright, modern tunes on his 6 to 9 a.m. show, and **Fred Lang** following the new format on his 3 to 5 p.m. show . . . **John Scott**, WEEI disk jock, on vacash with **Art Smith**, regular staff announcer, subbing.

IN PHILADELPHIA . . .

Fred Walker, WPTZ publicity director, recipient of the WTTM (Trenton) Community Program Award for Public Service." Walker was former director of public affairs at the Trenton Station . . . WCAU to carry Penn football schedule for 20th consecutive year . . . **Bob Lawrence WIP's** "On the Town" late night reporter, taped only radio interview given by **Noel Coward** during U. S. visit. Coward was in Lambertville clinching his "After the Ball" with **St. John Terrell** . . . **Ted Rosenberg**, former Ziv rep, has joined Television Programs of America as local account exec, succeeding **Vincent Melzac**. Melzac upped to spot supervisor for Eastern area . . . KYW Publicity Manager **Bill Smith** spending vacation sailing off Maine Coast . . . **James W. Gantz**, KYW News editor, retiring tfter 14 years with Westinghouse station. . . . **Dick Clark**, WFIL deejay, on three-week European jaunt . . . **Mabel Bennett**, starting two-week tour of southeastern states (1) interviewing Tyro inventors for husband **Donn Bennett's** CBS-TV network's "Big Idea."

IN PITTSBURGH . . .

Charles Cassell and **John T. Caldwell** have left WQED to go with another educational station, WKAR-TV, Michigan State, Lansing, former as chief announcer and latter as a director . . . **Bill Murray**, son of **Jimmy Murray**, KQV manager, has changed his college plans and will join his brother, Jim, Jr., at St. Vincent in the fall . . . **Marlene Dolsey** shifting from KDKA-TV sales department to film sector, where she'll be secretary to **Dick Dreyfus**, replacing **Gerry Hughes** . . . Pittsburgh Steelers got $150,000 for the radio and tv rights to their National League pro football schedule . . . Newscaster **Carl Ide** has

(Continued on page 39)

HOW THE MIGHTY HAVE FALLEN

Not 'How Far' But 'How Many'

A big-power radio station isn't sold any more on the basis of area coverage, a station rep said last week. He explained that his salesmen have instructions to talk to prospective bankrollers for the 50 and 10 kw stations on his roster only on the number of listeners to be found a specific area—usually limited by the boundaries of the city in which the transmitter is located.

He asserted that "sponsors don't care how far you go anymore, just how many people you get." And he added: "Pretty soon stations'll be operating just in the places they were allocated to by the FCC."

KSAN-TV in Frisco (A UHF, Yet) Finds Itself a Profitable 'Format'

By WILLIAM STEIF

San Francisco, Aug. 2.

KSAN-TV here was $5,000 in black last month. And the month before that. And in May, too.

This may—or may not—be a lot of money for a VHF station to make in one month. But for KSAN-TV it's fine, because this outlet, channel 32, is UHF and has no network ties at all.

Thus, when KSAN-TV's owner, S. H. Patterson, says "we've done exceedingly well in some regards," he knows the money's in the bank.

It's been a rough go, says Patterson, since the station opened up in April, 1954, and there are still months when he thinks he'll have to keep his books in red ink, but the toughest part is over, he feels.

"We're gonna crack it," Patterson says, "the only place in the U. S. that's done it without a network."

In order to "crack it" Patterson and his son, Norwood, have tailored the station's programming.

"We're doing only a local job," says Patterson, "that's the reason for our success. We're concentrating on local sports, college and high school football and basketball, the San Francisco Seals and Oakland Oaks baseball games, boxing and wrestling, a daily feature horse race and, lately, the roller derby."

The college football is all on on film but KSAN-TV does a lot of remote pickups, especially on high school sports ("very important," says Patterson).

In addition, the UHF station is going to take the plunge into "class" programming this month when "Jumping George," a Negro disk jockey from Patterson's radio outlet, KSAN, moves into tv. Patterson also hopes to close a deal with a Portuguese language deejay shortly.

Patterson, a Colorado preacher who bought a radio station on a shoestring in 1933, claims his station accounts for the large percentage of UHF potential in Northern California. Of 1,000,000 tv sets in the area, some 250,000 are either equipped with the converters or are all-channel.

KSAN-TV is the most powerful UHF outlet west of the Mississippi

(Continued on page 39)

Alcoa's $140,000 1-Day TV Hoopla

Aluminum Co. of America will pull a one day saturation promotion on Dec. 6 over NBC-TV that will encompass eight shows from "Today" to "Tonight." Alcoa has earmarked $140,000 for this "Christmas Gifts of Aluminum" pitch aimed at 60 tv markets that will tie in major department stores and include local cut-ins with the company's identification. Embraced in the campaign are 18 categories of aluminum end-products made by over 300 manufacturers.

Pairs of participations are earmarked for "Today," "Home," "Matinee" (Albert McCleery's new daytime dramatic showcaser from 3 to 4) and the Steve Allen late-nighter. Quarter-hour segments have been bought on "Ding Dong School," "Tennessee Ernie Ford Show," "Feather Your Nest" and "World of Mr. Sweeney." Alcoa agency is Fuller & Smith & Ross.

WRCA-TV Gets the 'Fax'

WRCA-TV has taken a year's ride on International News Photos' facsimile service, supplying hi-speed transmission to its 67th St. studio of pictures and captions. Bill Berns, director of news and special events of the NBC o&o's in New York (including WRCA), said station would have the only INP "fax" in town.

Contract is for 16 hours daily, 8 a.m. to midnight, from Monday through Saturday, with servicing of all news programs as well as special shows. Service will be inaugurated Friday (5).

FCC Ordered By Court to Reopen Share-Time Case

Washington, Aug. 2.

The U. S. Court of Appeals, D. C. Circuit, slapped down the FCC last week for denying Gordon Brown, owner of WSAY, a hearing on his protest against the 1953 share-time grants to the Gannett Newspapers (WHEC-TV) and WVET-TV for channel 10 in Rochester, N. Y.

The Court held that Brown raised at least one issue that required a hearing, namely, the threatened control of the media of mass communications by Gannett in view of its monopoly of the only dailies in Rochester, its AM operation there, and its other broadcast and newspaper interests.

While exonerating the Commission of Brown's charge that it acted with undue haste in issuing the

(Continued on page 34)

Pond's as Alternate Campbell's Sponsor On Anthology Series

Pond's Extract, which cancelled out of its ABC-TV Thursday night "Pond's Theatre" dramatic hour last spring, will be back on tele in the fall, but on NBC-TV as alternate-week backer of Campbell Soups' new half-hour dramatic anthology series. New series, which begins at the end of September, is being packaged as a 26-week live, 13-week film and 13-week film repeats presentation by MCA, which established the same pattern on the Sunday night "General Electric Theatre" on CBS-TV.

Pond's will move in as a replacement for General Electric appliances division, which has been sharing the tab with Campbell on "Dear Phoebe," which the anthology series replaces Fridays at 9:30. J. Walter Thompson set the deal for Pond's.

21 New AM Grants

Washington, Aug. 2.

Cleaning up an accumulation of applications before taking off for August vacations, FCC commissioners last week issued authorizations for 21 radio stations, including two FM'ers.

50,000-WATTERS LESS IMPORTANT

The nation's 50,000-watters, once the kingpins of the broadcasting industry, appear to be on a serious decline. They've found themselves on the horns of a double-pronged dilemma: their big "regional" status is no longer important now that network radio has declined in importance and smaller rural outlets are ever-increasing in numbers, and their revenue mainstays have declined while they've been unable to compete for the local advertising dollar.

Some of the big 50 kw boys, key station reps aver, would just as soon trade in their 50 kw shingle for a 5,000-watt transmitter at this point. Many would, it's said, were it not for the high cost of conversion. For in today's era of "local" radio, a "regional" signal has little meaning or importance except a high operating cost to the station. The function of a "regional" signal is all but gone. New stations have moved into its rural coverage area, destroying what once was a form of monopoly; network affiliation is often more of a burden than an advantage; and high rate cards based on high operating costs can't compete for the local businessman's ad budget when the business is aiming only at that "A" county business.

Reversal in the fortunes of the 50 kw outlets is keyed to two other factors, the decline in network revenues and the recent dip in national spot business. The powerhouses made their big money on network compensation and on national spot and regional advertisers. Network compensation is a ghost of what it once was; national spot is down. Equally important, though, is the increase in the number of new smalltown radio operations which have destroyed the 50 kws' "big sell" as a regional power. For the regional advertiser, once confined in many instances to the 50 kw outlet, now can line up a regional network of small stations. Similarly, the national spot advertiser can bypass the 50,000-watter in favor of a similar lineup.

The 'New Sell'

Proof of the pudding lies in the fact that station reps are no longer selling the 50 kw's on their powerful regional signals. The sell now is "saturation" within the "A" county. The stress among the station reps now is "we'll get you perfect coverage within the market, any peripheral benefits are yours for free." Trouble is, with high operating costs, the 50 kw stations can't match the lower rate cards of the 5,000 and 1,000-watters who can offer equally good coverage of the "A" county. And that national business is being shared all around.

More important, however, is the local business angle. With network business down, national spot in a decline since the end of last year, it's the local business, consistently on the increase, that's proved the mainstay of the station operation. The powerhouses are at a double disadvantage: the small business-

(Continued on page 38)

NBC Dickers Unproduced Vernon Duke Musicals For Slotting as Specs

NBC-TV is having talks with composer Vernon Duke for the rights to three of his unproduced musicals as possible spec slottings. Web's interest centers in part on "Casey Jones," but the tunesmith would have to resolve a difficulty which has arisen in the case of the legendary engineer's widow, who objects to the ending.

Duke is in New York in connection with production plans for two new Broadway tuners, one of them titled "Dilly," with book by Lawrence & Lee, and an untagged work by the team of Samuel & Bella Spewack.

What's Cookin' With Storer & Avco? Nobody's Talking, But What Rumors!

Sullivan vs. Sullivan

Ed Sullivan (the "Toast of the Town"-N.Y. Daily News Sullivan) has gone to court to prevent another Ed Sullivan (of Buffalo) from using his name in conjunction with a radio-tv business. Sullivan (columnist-emcee) filed for an injunction in N. Y. Supreme Court last week asking that Buffalo's Sullivan amend the certificate of incorporation and delete the Sullivan moniker from Ed Sullivan Radio & TV, Inc., which does business in Buffalo.

Motion will be heard next month.

Open Hearings On AM-TV Probe Off Till Jan. 17

Washington, Aug. 2.

Open hearings of the Senate Commerce Committee study into radio-tv begin Jan. 17, 1956, it was announced here by Sen. Warren G. Magnuson (D., Wash.), Committee Chairman. Committee will also consider a number of bills affecting broadcasting, including the Bricker Bill authorizing the FCC to regulate the networks.

The probe will cover both the networks and the VHF-UHF problem in television. Former U. S. Senator Clarence Dill, father of the original communications act, will serve as committee consultant in preparing for the hearings, now that Sidney Davis has resigned as majority counsel. Investigation is to proceed as follows, said Magnuson:

1. Engineering committee, under Prof. Edward Bowles, of MIT, and including leading radio and television engineers, who are advising the committee about that aspect, making definite progress with respect to the television allocations and certain UHF-VHF problems.

2. The FCC has started its study into radio and television broadcasting under commissioners George C. McConnaughey, Rosel Hyde, Robert Bartley and John Doerfer.

3. Senate committee staff is developing data about networks and other phases of tv and will continue during the recess of congress.

ACLU's 'Yes' or 'No' On Pressure Charges; Hardy Burt's Big Gripe

The American Civil Liberties Union on Friday (July 29) released the findings of its detailed investigation into claims by radio-tv producer Hardy Burt that Facts Forum shows were victims of discrimination. By Monday (Aug. 1) Burt had issued a statement, in the form of a letter to Patrick Malin, ACLU chieftain, taking exception to many points in the group's report.

ACLU agreed with Burt in its lengthy statement that the now disbanded National Issues Committee in 1954 "did pressure the Mutual Broadcasting System to eliminate the Facts Forum-sponsored 'Reporters Roundup' by promising to press for a FCC investigation of MBS' programming policy." The Union did not support Burt's allegations that the American Committee for Cultural Freedom "pressured" NBC into aborting a proposed FF stanza, nor did the investigation prove that the refusal of an Americans For Democratic Action member to partici-

(Continued on page 34)

The Avco high command is still denying it, but reliable sources in the trade are equally vehement that "something's cookin'" in relation to sale of Avco's Crosley Division (including its radio-tv broadcasting empire and manufacturing arm). Price most frequently mentioned for the whole Crosley kaboodle is $100,000,000.

The story most prevalent is that George B. Storer is interested in its acquisition, which doesn't come as a surprise to many in view of the discussions previously held between Avco-Crosley officials and Storer in attempting to maneuver a swap of stations which would get both factions off the "overlap" hook. In the case of Storer, it was a matter of resolving an overlap in his Detroit-Toledo tv operations. As for Crosley, the overlap lay between the Cincinnati and Dayton stations. However, nothing came of those talks.

Now it's understood that Storer is interested in acquiring the Crosley broadcasting chain — and disposing piecemeal of those elements that he's not particularly interested in. For example, he has no inclination to become a manufacturer, so the Crosley set division would be sold in turn by Storer (General Dynamics has been mentioned as a prospective purchaser).

Since Storer already has a station in Atlanta, he would dispose of WLW-A in that city. The Columbus (WLW-C) market doesn't particularly interest him, so that would go, too. His major interest, goes the word, lies in the acquisition of WLW, Cincy, which is the big Crosley noise, and moving the transmitter to maneuver a blanket coverage of the Cincinnati-Dayton area (which would then become a market comparable to St. Louis).

At least, that's what they're saying.

WLW Exits Mutual Over Coin Demand

That "basic disagreement on policy matters" which WLW, Crosley's radio station in Cincinnati, gave as reason for breaking a long affiliation with Mutual is understood to be a difference over the amount demanded by the station as its share for carrying network shows. It's said that the station, an NBC basic as well, which has always commanded a much higher price (through both rate card and percentage of network billings) from both webs than other affiliates receive, could no longer get Mutual to come across at the old price.

The 50,000-watt Cincy station and Mutual have been renegotiating their contract for a year. It was last week that they no longer saw the need for further dickering. The two will split officially on Sept. 3.

WLW and NBC continue their affiliation, and Mutual is reported turning fulltime to WCPO. Mutual has long had a "working agreement" with WCPO, but whether the web continues permanently with the station or is searching around for a possible new affiliation is not known.

A spokesman for Crosley said the WLW radio station still carries NBC's afternoon programming as well as the weekend "Monitor" sked.

Bill Adler to WABD

Bill Adler leaves WRCA and WRCA-TV, N. Y., to become overseer of publicity and special events for DuMont's N. Y. outlet, WABD. Gerry Lyons, who was handling those duties for WABD, continues as director of publicity for the DuMont broadcasting division, the part of the company responsible for the Electronicam.

WRCA has upped Al Perlmutter from the promotion department to Adler's old job.

SVENGALI AND THE BLONDE
With Ethel Barrymore, Carol Channing, Basil Rathbone, Russel Arms, Franklin Pangborn, William Meigs, Hal Smith, Mitzi McColl, Nancy Kulp, Edith Angold, Charlotte Knight, Harry Carpenestan
Producer-Director: Alan Handley
Writers: Handley, Charles Gaynor
Music Director: Vic Schoen
Words and Music: Gaynor
Choreography: Tony Charmoli
90 Mins., Sat. (30), 9 p.m.
OLDSMOBILE
NBC-TV, from Hollywood
(D. P. Brother)

For about an act or so, Alan Handley's production of "Svengali and the Blonde," which was presented as last Saturday night's (30) Oldsmobile spec on NBC-TV, approached the status of a refreshing musical melodrama fashioned from George DuMaurier's "Trilby." As produced-directed by Handley, adapted by Handley and Charles Gaynor and enacted by Carol Channing, Basil Rathbone and Russel Arms, with Ethel Barrymore doing the commentary, the early portion of it was given a tongue-in-cheek treatment that made any resemblance to what DuMaurier originally had in mind purely coincidental. In those moments this presentation of "Svengali" was well on its way to becoming one of the most satisfying musicals written for tv.

Thus it's unfortunate that, having captured this bouyant spirit and sophisticated buffoonery through the first act, somebody must have remembered there was a story to "Trilby" and that, come what may, it had to be told. From then on it went to pieces (save for an occasional reverting back to its original fun). If it hadn't tried too desperately to complete the story, and had utilized the charming and original commentary of Miss Barrymore instead of some of the duller scenes, "Svengali" might well have created a new style in tv musicals.

The simplicity of this method, that of a stylized narrator to coordinate the highlights, proved a unique pattern, doubly enhanced by Miss Barrymore's capturing of the spirit and the spoofing. For that matter, Rathbone as Svengali sometimes followed her lead, and when the adaptation was right, Miss Channing, too, fell in step and at such times was a delight. But it seemed as though Handley (in his triple capacity) and Gaynor lacked the courage of their convictions and got production-happy. As an hour show it might have turned the trick more successfully; certainly it would have been less difficult to sustain the mood.

Not that the production numbers and the choreography didn't in themselves have merit. The original song numbers and the interesting dances were perhaps on a par with some of the best produced in tv, but unfortunately not within the satiric, mocking framework.

Whenever Handley and Gaynor let themselves go, as in the "cliffhanger" technique of reintroductions at the second act and reprising the synopsis for latecomers; in the hilarious close when Miss Barrymore was mesmerized by Svengali into giving an operatic solo; or again in the credit tag (settings by Renoir, Degas, Seraut and Ed Stephenson"), then the play was fun.

It could be that Coast-originating live shows still lack the know-how of the east, or that the Burbank stage is too small, for the major production numbers had a tendency to crowd the cameras and thereby lose their effectiveness. Nor was the lighting any too satisfactory. *Rose.*

SPORTSCOPE
With Bob Bender, others
30 Mins.; Sat., 7 p.m.
ROBERT BURNS CIGARS
WRGB-TV, Schenectady
(Young & Rubicam)

Half-hour is divided between Telenews sports highlights, narrated by Harry Wismer, and commentary-interviews conducted by Bob Bender, sports director of WRGB and sister WGY. Film fare for the most part is quite interesting, but the sound track at times becomes monotonously noisy —accented by Wismer's high tone and driving delivery. Idea is to create a sense of excitement.

Bender, calm, slow and clear of speech, ranges for the field for interviews. One with Ben Becker, Albany schoolman and AAU district chairman, proved exceptionally good. Becker spoke of boxers, including the headliners, with acumen and authority. Bender's exchange with Ed Wachter, of Troy, alltime professional basketball great, former college coach and rowing official, dealt primarily with the water end—Bender explained he had been on Rutgers' junior crew. *Jago.*

A CONVERSATION WITH PABLO CASALS
With Casals, Madeline Foley
Producer: Robert Graff
Director: Jacques Baratier
30 Mins., Sun. (31), 5 p.m.
NBC-TV, N.Y.

NBC-TV added a noteworthy interview with cellist Pablo Casals Sunday (31) to its series of filmed conservations with "elder wise men." Both musicians and liberals must have taken heart. For here, in the presence of a modest, little, bald man of 79 (he looks much younger), is one of the very few great men of our time—great not only in music but in spirit — the spirit of indomitable opposition to fascism, tyranny and compromise.

The powerful message, the plain-spoken thoughts, the beautifully-played selections (at 79, Casals is still a top musician), the simplicity of the question-and-answer session between the master and his young friend and former pupil, Madeline Foley, the masterful play of the camera as it studied the master, pupil and surroundings of his simple home in self-imposed exile in Prades—all made for an absorbing half-hour that was tv at its best.

The spirit and charm of the man came through completely, despite the touchy subject of politics, and somewhat obvious pattern of the program. Casals speaks in somewhat broken English, a little haltingly, but clearly. He has a sense of humor, and amusing, un-self-conscious gestures. Relaxed with his pipe (when not playing), he would hold up hand to face, with finger over temple, when he talked.

When he played one of his old disks, the camera picked up his expression as he admired his own performance, while a finger gestured or the head nodded approvingly. When the maestro played, the camera caught the absorbed expression, the closed eyes under the old-fashioned spectacles, the set jaw, the occasional hum or moan that accompanied a rapt passage. Cameraman Raymond Clunie rates a kudos here.

Casals opened with a Bach bouree, then went into his talk, discussing music and performers, and then into his life. The humble start in Catalonia, how he became a cellist, then a conductor, and how he fled Barcelona when Franco marched in. Then his attempts to arouse the democracies to the dangers of the dictatorship, and his retirement when this failed. He gave his credo:

"Politics is based on that word 'a la mode'—well, realistic. And this is why Spain is so unhappy. Because this word has been taken as a refuge by the politicians. Now for me and, I think, for every man of conscience, these words mean the exclusion of moral courage. Yes, the exclusion of justice, the exclusion of pity. And this is why I don't accept it; and it is why I have retired from my career and from this world. So sad."

Windup had Casals playing the beautiful, sad Catalonian folksong, "Song of the Birds"; then going off for a walk down the road with his dogs and his umbrella, for a touching finale. *Bron.*

POC SPORTS CLUB
With Jim Graner, Jackie Davis
Producer: Herman Spero
Director: Ernie Sindelar
60 Mins.; Saturday, 10 p.m.
Pilsener Brewing Co.
WEWS, Cleveland

The POC Sports Club, sponsored by Pilsener Brew, brings an hour of professional boxing to viewers from the studios of WEWS. The show has been picketed by the Cleveland local of the International Boxing Guild on grounds signing of fighters for "free studio" audience of 100 and tv tends to lower fighters' purses and put pro fighters on same basis as "acts being booked for show."

Apparently, the wrong group is picketing station as AFTRA is a more logical unit in view of entertainment put forth by the many young professional boxers both on a vertical and horizontal canvas position. There is no question that on many instances two pugilists monopolizing screen attention have been putting on a good show; occasionally, too, producer Herman Spero also comes up with a duo who can provide four good boxing rounds.

There is no mistake, though, in the offerings of Jim Graner, who does the blow-by-blow announcing, and Jackie Davis, who provides background and color. Graner is one of the better sportscasters in the area; Davis, sporting a long background in boxing, comes through with keen insight and commentary. Production-wise, use of cameras only along one side of the ring has drawbacks, although overall handling and sharp interchange of shots keep apace of action. Commercials are short and palatable. *Mark.*

IT'S MAGIC
With Paul Tripp; Gali Gali, Dolinoff & Raya Sisters, Dominique, guests; Hank Sylvern, music director
Producer: Milton Douglas
Director: Rai Purdy
30 Mins.; Sun., 7 p.m.
CBS-TV, from N.Y.

The protean Paul Tripp is back on a network basis and in the Sunday 7 p.m. slot occupied by his late and memorable "Mr. I. Magination." Meanwhile, he's been showcased on WCBS-TV, the CBS flagship in New York, as headman of "On the Carousel" Saturday mornings. As emcee of "It's Magic," he's in for a summer run as replacement for the suddenly ousted kid show, "Let's Take a Trip," in a Tripp-for-"Trip" exchange, though the moppet stanza is due back in the fall when the go at magic will itself give way to the returning "Lassie" series.

The trouble with "Magic" is that the deft art is difficult to translate to tv. The sense of bafflement is all but missing and the camera is usually hard put to follow the action with the split-second precision that's necessary to create excitement and wonder. Thus, for video at least, the patter and bits of business must come to the fore. Not that the preem didn't offer turns that have proved themselves in other show biz fields, but as far as prestidigitation (etc.) is concerned, a small screen is no substitute for the living stage.

Gali Gali came forth with his frisky chicks, Dolinoff and the Raya Sisters with their black light dancing illusion (with the gimmick not exposed as per their cafe and theatre performances) and Dominque fronted his w.k. pickpocket and "hot chair" shenanigans. In the latter, the camera muffed the en masse rise from the hot seats because it was busy giving the play to Dominque's chatter boxing, yet it was a fairly pleasant session, gently presided over by Tripp. An eyebrowraiser for a network show was Tripp's pitching of a magic trick for 25c, as if they were trying to make hay out of a sustainer. *Trau.*

LIFE BEGINS AT 80
With Jack Barry, emcee; Georgiana Carhart, Fred Stein, others
Producer: Mike Oppenheimer
Director: David Lowe
30 Mins., Sun., 9:30 p.m.
PHARMACEUTICALS INC.
ABC-TV, from New York
(Edw. Kletter)

Barry, Enright & Friendly's "Life Begins at 80" is sitting pretty in its new ABC-TV Sunday slot. It remains a fairly witty octogenerian encounter, and at 9:30 it comes between two other okay stanzas, "Chance of a Lifetime" (another recent DuMont departee) and "Break the Bank." If it survives its present berth beyond next October when ABC plans to bring in Ted Mack instead, it could get an added rating boost from ABC's planned Sabbath 7:30 to 9 feature film show.

"Life" remains a zesty paneler. As with another Barry, Enright package called "Juvenile Jury," the old-folk program uses audience and write-in queries merely as a springboard for some laughs. The initialer via ABC last Sunday (July 31) began with a man of 75 asking advice on whether he's too old to marry. Show veterans Georgianna Carhart and Fred Stein and guests Thomas and Helen Clark disposed of this one with a jest or two, and went on to more fertile territory by tossing jibes at each other. Some of the stuff was acid, more of it sentimental, but it was always surprising to note how sharp-witted panelists were. Instead of the w.k. guest performers who popped up on the half-hour when it was on DuMont, the producers began their new run by introing (by name, age and occupation) about 50 people over the age of 80. Emcee Jack Barry held the show together neatly, and mostly he let the oldster panelists carry the ball.

Only objection on the first ABC performance was the equivocal commercial for Pharmaceuticals new product Zarumin. Copy got olly by saying the product relieved "rheumatic and arthritic-like pains." *Art.*

LUNCHEON WITH BILLY
With Billy Leach, Bette Chapel, Jean Williams, Hal Kartun Orch
Exec Producer: Les Weinrott
Producer: Chuck Storthers
Director: Phil Bondelli
30 Mins.; Mon.-thru-Fri., 12 (Noon)
Sustaining
WBBM-TV, Chicago

Even though the parent network is filling this nooner half-hour with the Jack Parr cross-boarder, the Chi CBS outlet is providing its own local entry under the helm of Billy Leach, long

(Continued on page 38)

Tele Follow-Up Comment

The massiveness of Shakespeare doesn't permit very readily of abbreviation, and "Studio One," Summer Theatre in cutting "Julius Caesar" to an hour's length Monday night (1), suffered because of this. Leo Penn's adaptation, curiously enough, maintained the narrative and the great passages with consistence and smoothness, but the cast was forced to indulge in declamation instead of characterization. The flatness of the performance can be traced more to the lack of time for development than to any other factor.

A good-on-paper cast was uneven and inconsistent in its delivery. Philip Bourneuf's Brutus was perhaps the best try—he tried, not without some success — to get across an honest picture of the emotional struggles of the conspirator. Shepperd Strudwick was too hot-tempered and straightforward as Cassius and didn't give the necessary impression of craftiness. Alfred Ryder wavered as Antony, excellent in the funeral oration but too studied elsewhere. Theodore Bikel was impressive in his brief appearance as Caesar and James O'Rear effective in a brief bit as Decius.

Dan Petrie's direction seemed concentrated on getting across the abbreviated story in the allotted span of time, and apparently the fact that most of the cast was speech-making instead of acting most of the time passed him by. Sumup of the direction and performance could be dubbed "No Time for Subtleties." Eugene Cines' original score was apt but unobtrusive. *Chan.*

What's the strange compulsion on the part of "Colgate Variety Hour" to get in at least one free plug (be it 10 minutes or the entire hour) for a Hollywood feature? It was understandable last Sunday (31), since the plug was for Martin & Lewis' new "You're Never Too Young," and M & L-Paramount's York Pictures produces the Colgate show. But overall, what's the compulsion?

Question is raised for two reasons—first, the inclusion of the plugs has downgraded the show all summer; second, even the brief M & L plugs on the Sunday show detracted from what would have been — without them — the best "Colgate" segment in several months. For 45 minutes, the Alberghetti family did it up brown in as pleasant a musical session as has been telecast in some time, with Edgar Bergen and Charlie McCarthy spelling them nicely with comic relief. Then came the plugolas, consisting of two clips from the picture sandwiching a panto of a Lewis record by Mitzi McCall, who's in the film. This segment destroyed both the continuity and the afterglow of the Alberghetti performances.

Up to that point, the entire family of five got into the act, with Anna Marie, the best-known doing most of the numbers and acting as head of the household in a musical melange that ranged from Victor Herbert to Puccini. Anna Marie sang a couple of arias and operetta excerpts in fine coloratura style; younger sister Carla, in her teledebut, did a highly creditable job on "One Fine Day" and later duetted with Anna Marie in a Herbert song; mother Dittoria played "Boogie Woogie" on piano in solid fashion; father Daniele conducted in a couple of instrumentals and backstopped the girls; and 10-year-old Paulo did a rousing conducting stint on part of "William Tell Overture" and a "Davy Crockett" arrangement.

Despite a couple of questionable bits (Anna Marie hoking up "Your Cheatin' Heart" and the questionable place of the boogie number in the show), it was a fastpaced and frothy offering and certainly the most entertaining in recent Colgate history. Bergen, who'll be around next week as emcee, got off some good quickies with McCarthy and Mortimer Snerd, but his emceeing at times was a little on the rough side. Possibly he couldn't see how the pic plug fitted in either. *Chan.*

It would be interesting to know what prompted "Climax" on CBS-TV last week (28) to devote a full hour to as antiquated and inadequate a vehicle as Robert L. Stevenson's "Dr. Jekyll and Mr. Hyde." Not even the presence of two British actors of stature—Sir Cedric Hardwicke and Michael Rennie—could save the show from being an unconscionable bore.

The classic thriller has been done on the screen on several occasions. But Hollywood has at its command a bag of tricks that tv can't equal when doing a show "live." The transformations that Dr. Jekyll underwent to become the ugly, murderous Mr. Hyde were painfully clumsy and unrealistic and poor Rennie just wasn't the fellow for the part. One could almost sense how uncomfortable he was.

Apart from a few knowing looks, Sir Cedric contributes precious little to the proceedings, nor was he given a chance to do much else. Mary Sinclair had some good moments as the frightened girl whose boyfriend is murdered by Mr. Hyde.

Rennie, whether as the anguished Dr. Jekyll or as the brutal Hyde, registered all the proper emotions and made all the proper sounds, but it was mediocre playacting and his performance always just teetered on the brink of comedy. This whole deplorable opus might have been okay for some obscure summer theatre where nothing much is expected; it was a wasted hour for a major tv web, even in the summer.

Gore Vidal did the adaptation for tv. If the antique character of the story was a strike against him, he didn't exactly exert himself to overcome this handicap. As a matter of fact it must be suspected that Vidal tossed off this one with his left hand and on the assumption that no one would look in. Those who did must have wondered whether he read the book. *Hift.*

Paddy Chayefsky's competition is catching up with him! Jerome Ross' "The Prize Winner" on the NBC-TV "Goodyear Playhouse" Sunday (31) had all the dialog characteristics of a Chayefsky play and even the theme—quiet, slice-out-of-life sort of stuff—could have been hatched in Chayefsky's mind.

Anyway, "The Prize Winner" also was a tv winner and Ross' authoritative, realistic treatment deserves a lot of the credit. It was the story of a plain, old-maidish secretary who wins a free cruise and takes it, asking one of the most popular girls in the office to come along. The not-so-surprising ending—Miss Plainface has a terrible time but at least gets a nibble. Miss Popular has a helluva time but in the long run seems the loser.

Under Jack Smight's capable and careful direction, "The Prize Winner" boosted some fine performances. Joan Loring, as the painfully shy strikingly unattractive wallflower, etched a knowing and sensitive portrayal that in its insight and perception at times bordered on the embarrassing. She squeezed every ounce of dramatic juice out of the part, perhaps overplaying it at times in its grimness. Opposite her, Betsy Palmer had fun, and revealed some very real talent, as the blonde bombshell who always manages to be surrounded by men but can't get anyone to be serious about her. Final scene, when she dialoged that point with Miss Loring, had a choking effectiveness.

Supports all were just fine, particularly Lamont Johnston. His troubled casualness and loneliness came across with a bang and he left quite an impression. Mark O'Daniels was in character as Harry who talked big but didn't mean it, and James Maloney did fine as the harassed boss.

Ross' whole point, cleverly made in both dialog and atmosphere—about the real reasons why people go on boat cruises—rang true and convincing and brought to tv some much-needed summer fare that had value and distinction. Gordon Duff produced. *Hift.*

Robt. Shaw Doubling From Gab to Scripting

Increasing interest in tv as a subject for the gab circuit is evidenced anew in the pacting by Columbia Lecture Bureau of tv scripter Robert J. Shaw who is booked for 51 appearances in 33 states for the '55-'56 season. He'll talk on "The Monster in Your Living Room." It's Shaw's sixth season on the chinfest circuit, but this will be his biggest spread thus far.

Shaw has an original on the "Robert Montgomery Presents" hour show Oct. 3 called "Paper Town" starring Lee J. Cobb. Tomorrow's (4) "Star Time" on ABC-TV features Shaw's "Edge of Light."

COLLECTOR'S ITEM

Each week since the start of 1955 a special article has appeared on Page 2 of this publication. These pieces, some short, some long, have collectively been rich in nostalgia of the business there is none like, and of the part played in that business by *VARIETY*. Colorful, factual, fascinating, the Page 2 articles have provided a foretaste of the banquet of editorial values which the editors have been preparing for the GOLDEN JUBILEE EDITION at year's end.

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VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

SYRACUSE — *Approx. Set Count*—350,000 — *Stations*—WSYR (3), WHEN (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. I Led 3 Lives (Dr)	WSYR	Ziv	Sat. 7:00-7:30	29.4	76	38.5	Halls of Ivy	WHEN	9.1
2. City Detective (Myst)	WSYR	MCA	Tues. 10:30-11:00	23.9	62	38.1	See It Now	WHEN	14.2
3. Liberace (Mus)	WSYR	Guild	Wed. 7:00-7:30	19.3	70	27.7	Make Room for Daddy	WSYR	8.4
4. Eddie Cantor (Com)	WSYR	Ziv	Wed. 10:30-11:00	15.2	50	30.2	Front Row Center	WHEN	13.2
4. Wild Bill Hickok (W)	WHEN	Flamingo	Sat. 5:00-5:30	15.2	89	17.0	Continuous Perf.	WSYR	1.8
							What's Your Quest	WSYR	1.8
4. Passport to Danger (Adv)	WSYR	ABC	Mon. 10:30-11:00	15.2	34	44.1	Studio One	WHEN	28.9
7. Buffalo Bill Jr. (W)	WHEN	CBS	Sat. 5:30-6:00	14.5	79	18.3	Wrestling Workouts	WSYR	3.9
8. Science Fiction Theatre (Adv)	WSYR	Ziv	Mon. 7:00-7:30	13.2	63	20.8	Soldiers of Fortune	WHEN	7.6
8. Meet Corliss Archer (Com)	WSYR	Ziv	Sun. 7:00-7:30	13.2	47	27.9	Pride of the Family	WHEN	13.7
10. Stories of the Century (W)	WSYR	HTS	Thurs. 7:00-7:30	8.9	63	14.0	Pepsi Cola Playhouse	WHEN	5.1

JACKSONVILLE — *Approx. Set Count*—340,000 — *Stations*—WMBR (4), WJHP (36)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Buffalo Bill Jr. (W)	WMBR	CBS	Sat. 10:00-10:30	26.1	100	26.1	No Competition		
2. Death Valley Days (W)	WMBR	McCann-Erickson	Fri. 10:30-11:00	24.8	72	34.5	Wrestling	WJHP	9.8
3. Wild Bill Hickok (W)	WMBR	Flamingo	Wed. 5:30-6:00	24.2	91	26.6	Bandstand Matinee	WJHP	2.4
							Sports & Scores	WJHP	2.4
4. I Led 3 Lives (Dr)	WMBR	Ziv	Tues. 10:30-11:00	21.7	82	26.3	Summer Theatre	WJHP	4.3
5. Cisco Kid (W)	WMBR	Ziv	Tues. 5:30-6:00	21.5	95	22.6	Bandstand Matinee	WJHP	1.4
							Sports & Scores	WJHP	1.4
6. Hopalong Cassidy (W)	WMBR	NBC	Fri. 5:30-6:00	20.7	88	22.8	Bandstand Matinee	WJHP	2.2
							Sports & Scores	WJHP	2.2
7. Ramar of the Jungle (Adv)	WMBR	TPA	Sun. 4:30-5:00	20.1	97	20.6	Big Picture	WJHP	0.5
8. Superman (Adv)	WMBR	Flamingo	Mon. 5:30-6:00	19.0	92	20.6	Sports & Scores	WJHP	1.6
							Bandstand Matinee	WJHP	1.6
9. Ames Bros. (Mus)	WMBR	MCA	Sun. 10:15-10:45	16.8	69	24.4	Summer Theatre	WJHP	7.6
10. Amos 'n' Andy (Com)	WJHP	CBS	Wed. 8:30-9:00	9.5	15	62.8	I've Got a Secret	WMBR	53.3
10. Badge 714 (Myst)	WMBR	NBC	Thurs. 10:30-11:00	9.5	58	16.3	Summer Theatre	WJHP	6.8
10. Ellery Queen (Myst)	WJHP	TPA	Mon. 10:00-10:30	9.5	48	19.6	Red Parham	WMBR	10.1
							TV Digest	WMBR	10.1

SAN DIEGO — *Approx. Set Count*—285,000 — *Stations*—XETV (6), KNXT (2), KFMB (8), KRCA (4), KFSD (10), KTLA (5)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	24.9	44	56.2	Championship Bowling	XETV	8.3
2. Waterfront (Adv)	XETV	MCA	Tues. 7:30-8:00	23.0	48	47.5	People in the News	KFMB	14.4
							Local Newsreel News	KFMB	14.4
3. Superman (Adv)	KFMB	Flamingo	Mon. 7:00-7:30	17.2	35	48.3	Studio One	KNXT	11.3
4. Annie Oakley (W)	XETV	CBS	Tues. 7:00-7:30	16.7	39	42.0	Red Skelton	KFMB	16.4
5. Eddie Cantor (Com)	KFMB	Ziv	Wed. 9:30-10:00	14.6	28	51.3	Kraft TV Theatre	KFSD	12.0
6. Cisco Kid (W)	XETV	Ziv	Mon. 7:30-8:00	13.9	27	50.1	People in the News	KFMB	17.2
							Local Newsreel News	KFMB	17.2
7. Science Fiction Theatre (Adv)	XETV	Ziv	Tues. 8:00-8:30	12.0	20	58.0	Wild Bill Hickok	KFMB	11.7
7. Liberace (Mus)	KFMB	Guild	Thurs. 7:00-7:30	12.0	30	39.7	Search for Adventure	XETV	16.4
8. Wild Bill Hickok (W)	KFMB	Flamingo	Tues. 8:00-8:30	11.7	20	58.0	Science Fiction Theatre	XETV	12.0
9. Ramar of the Jungle (Adv)	XETV	TPA	Mon. 7:00-7:30	11.3	23	48.3	Supermann	KFMB	17.2

OMAHA — *Approx. Set Count*—285,000 — *Stations*—KMTV (3), WOW (6)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	WOW	MCA	Sat. 9:00-9:30	39.2	89	44.0	Jane Froman	KMTV	4.8
							Sports for the Family	KMTV	4.8
2. I Led 3 Lives (Dr)	WOW	Ziv	Tues. 8:30-9:00	36.4	66	55.1	See It Now	KMTV	18.7
3. Life of Riley (Com)	WOW	NBC	Sat. 9:30-10:00	35.5	90	39.2	Paul Killiam	KMTV	3.2
4. Lone Wolf (Myst)	WOW	MCA	Fri. 9:30-10:00	33.0	78	42.0	Soldier Parade	KMTV	9.0
5. Life of Riley (Com)	WOW	NBC	Mon. 9:30-10:00	30.7	70	43.6	Halls of Ivy	KMTV	12.9
6. Racket Squad (Myst)	WOW	ABC	Fri. 9:00-9:30	23.1	55	50.5	Mr. Citizen	KMTV	22.4
7. Soldiers of Fortune (Adv)	KMTV	MCA	Mon. 9:00-9:30	27.9	63	44.0	China Smith	WOW	16.1
8. Lone Wolf (Myst)	WOW	MCA	Wed. 8:30-9:00	26.1	61	42.6	Wed. Night Fights	KMTV	16.6
9. Championship Bowling (Sp)	WOW	Schwimmer	Tues. 9:00-9:30	23.7	47	49.8	Life With Father	KMTV	26.1
							Meet Millie	KMTV	26.1
10. Hopalong Cassidy (W)	WOW	NBC	Sat. 4:30-5:00	17.1	85	20.1	Film Shorts	KMTV	2.0
							Fight for Freedom	KMTV	2.0

EVANSVILLE — *Approx. Set Count*—80,000 — *Stations*—WFIE (62), WEHT (50), WAVE (3)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	WFIE	NBC	Sat. 9:00-9:30	51.2	76	66.6	Professional Father	WEHT	13.4
2. Amos 'n' Andy (Com)	WEHT	CBS	Sun. 8:30-9:00	44.9	64	69.6	Elgin Hour	WFIE	24.1
3. Man Behind the Badge (Myst)	WFIE	MCA	Thurs. 8:30-9:00	30.0	68	51.4	Texas Rasslin'	WEHT	20.6
4. Waterfront (Adv)	WFIE	MCA	Thurs. 7:30-8:00	29.3	63	46.7	Climax	WEHT	17.0
5. Kit Carson (W)	WFIE	MCA	Sun. 5:00-5:30	25.3	78	32.2	Brother Van	WEHT	6.9
6. Eddie Cantor (Com)	WFIE	Ziv	Wed. 8:00-8:30	24.9	52	47.6	The Millionaire	WEHT	22.7
7. Inspector Mark Saber (Adv)	WEHT	D-F-S	Tues. 8:30-9:00	24.3	47	51.2	Circle Theatre	WFIE	26.1
8. Buffalo Bill Jr. (W)	WEHT	CBS	Sat. 12:00-12:30	23.7	100	23.7	Farm	WAVE	0.4
9. Life With Elizabeth (Com)	WEHT	Guild	Sat. 8:30-9:00	23.1	33	69.0	Dollar a Second	WFIE	43.9
10. Stories of the Century (W)	WEHT	HST	Mon. 7:30-8:00	21.9	49	44.4	Dangerous Assignment	WFIE	21.7

JOHN BULLISH ON INT'L VIDPIX

Call It Rank Injustice

Assignment of 15 J. Arthur Rank features by ABC to its ABC Film Syndication subsid raises some pregnant possibilities in light of the NBC predeliction toward features as spectacular material. It's not beyond the realm of possibility that one of the Rank pix could wind up on NBC or CBS as a specola; in fact, one farsighted tradester pointed out that it's entirely possible that a Rank pic purchased from ABC Syndication could wind up opposite the ABC-network Sunday night lineup of Rank films.

ABC Syndication, which in the past has sold to all comers (it currently has four summer rerun packages on CBS and NBC), reportedly is far from cool about the idea of selling one or more of the features to an opposing network for a one-shot spectacular. There are several possibilities, according to ABC Syndication execs, such as "Quartet," "Brief Encounter," "Great Expectations," "Kind Hearts and Coronets," or the Frederic March-Florence Eldridge "Christopher Columbus," the latter in color.

'Twould be interesting to see ABC-network's reaction, if, for example, Syndication came up with a deal for an NBC specola on Sunday night, 7:30 to 9, opposite ABC's own Rank showcaser.

UPA, CBS in Longterm Deal For Color Cartoon Series, Feature in '56

United Productions of America has signed a longterm exclusive deal with CBS under which it will produce a series of half-hour and at least one feature-length cartoon in color for the network. Though UPA, whose theatrical cartoons have copped a pair of Oscars, has been active in production of tv commercials, the deal marks the first time it will enter television on the program side.

UPA series and feature won't be ready until next year, but a format for the series has been worked out. Each show will contain three or four elements selected from seven or more "acts" or variety situations; these include the story of a little boy who manages a circus, musical folklore segments, sketches of famous American authors, satires on suburban life and sketches with switch endings. Occasionally the show will be themed to one central idea. It's not known whether the Gerald McBoing-Boing and Mr. Magoo characters will be used.

Production on the series and the feature will be handled both in New York and on the Coast, with Stephen Bosustow, UPA prez, heading up the works. It's anticipated, incidentally, that CBS will slot the series in the late afternoon as a competitive threat to Walt Disney's "Mickey Mouse Club" on ABC-TV.

SG's 15 a Record

Hollywood, Aug. 2.

Production at Screen Gems Inc., Columbia's tv subsid, was at alltime high last week, with 15 telefilms before the cameras. Move was regarded as effort to get as many telefilms completed before Screen Actors Guild strike against vidpix producers.

In contrast to Screen Gems' speedup, other telefilm outfits have slackened production in anticipation of strike, apparently worried about getting caught in the middle of shooting.

WABD To Slice Up Half-Hour Telefilms For Daytime Strips

WABD, N. Y., tv station, has decided to take four separate half-hour film reruns and cut them into 15-minute segments for daytime stripping. Under the plan each series will get daily exposure within a 60-minute period.

Under the plan to play 15-minute slices of the regular half-hour telefilms, station will take the first quarter-hour of each one and play it on Monday and the second quarter-hour on Tuesday. WABD will play out another half-hour in similar style on Wednesday and Thursday, and then start a third half-hour on Friday and conclude it on Monday, beginning the weekly cycle over again the following day.

As explained by WABD, the original idea was to take 10 separate half-hour telefilm series and play two different 30 minute segments back-to-back every day for a week. But the scheme wasn't feasible because the outlet couldn't find 10 satisfactory shows.

Plan calls for a daytime anchorage of an hour's length, with 11 a.m. tentatively set as the time for starting. So far WABD has inked with Flamingo for "Beulah" from 11 to 11:15 and with Advertiser's Television Program Service for "Mr. and Mrs. North" from 11:15 to 11:30. Station is in process of lining up two other stanzas to fill from 11:30 on, "My Little Margie" being one of them.

Ballantine Rides 'Highway Patrol'

Ziv Television Programs wrapped up its second major regional deal with Ballatine's Beer, signing the brewery to a 30-market deal on its new "Highway Patrol" series while retaining the "Eddie Cantor Comedy Theatre" in its original 28 markets. Ballantine's, of course, is dropping "Foreign Intrigue" in the 10 markets in which it had retained the show last season ("Intrigue" producer Sheldon Reynolds, incidentally, isn't making any new ones).

Deal points up the new pattern emerging in brewery television buys, wherein the major sudsers are going to two programs per market instead of holding down with one show. Rheingold uses the same pattern with "Douglas Fairbanks Presents" and "Star and the Story." In this case, Ballantine's started slowly with "Cantor" and what it retained of "Intrigue." In the "Highway" buy, it's expanding to its full distribution area with two shows. "Highway" starts in October in such markets as N.Y., Philadelphia, Boston, Buffalo, Portland, Providence, Lancaster, New Haven, Norfolk, Miami, Washington, Schenectady and Syracuse.

Ziv meanwhile has been piling up other sales on the Broderick Crawford starrer, signing Kroger Grocery & Baking for St. Louis, Huntington-Charleston, Roanoke, Greensburg and Winston-Salem; Pheiffer Brewing for Detroit, Toledo, Minneapolis-St. Paul, Lansing, Bay City, Grand Rapids, Cadillac, Rochester (Minn.), Austin and Fargo.; and Carnation Milk for alternate weeks in Seattle and Tacoma. Market total on the show is now 75.

Desilu's 'Black Arrow'

Hollywood, Aug. 2.

Desilu Productions will produce a new telefilm series, "Black Arrow," created and written by Ralph Rose and Charles Smith.

"Arrow" is an adult adventure action show, and Rose and Smith are now finishing the initial script. Negotiations are under way to set performers.

BRITANNIA RULES THE TELEWAVES

Official Films, all of whose new firstrun properties are being filmed in England, has evolved a worldwide production-distribution arrangement with Britain's top showmen which gives it an immediate price edge in the American telefilm market. The Official pattern, worked out over the past two years by Official prez Hal Hackett with such British showfolk as Prince Littler, Val Parnell, Lew & Leslie Grade and Harry Alan Towers, gives the American vidfilmery distribution rights, studio rentals and part ownership in films being produced by the Britons both for their own home consumption (via the commercial network) and for the world market.

Britons involved have formed International Television Programme Co. Ltd. as their financing-production organization. Same interests control the ABC, which programs weekends on the London-Manchester lineup of the new commercial tv setup. Consequently, the vidfilms ("Robin Hood" and "Scarlet Pimpernel" are already in production, and upcoming are "Mr. Pastry," "Tangiers," "Sir Henry Morgan" and "Slade of the Bengal Lancers") have been turned out for home consumption. But to get their money out, the Britons must also play off the films in the world market, which basically means the U. S. and Canada; hence the deal with Official. Meanwhile, they've written off about $3,500 as the London-Manchester price-per-film, so Official need only recoup $16,500, say, on a $20,000 per-film series. This gives it an immediate and powerful price edge on its telefilm rivals selling Hollywood-made pictures.

The Official setup in England goes beyond that, too. Official has purchased majority control of the Nettlefald Studios outside London, and rents the studio to ITP, the British production group. Thus, Official profits from the setup in two ways, studio rentals and American distribution rights. Its only cash distribution is American end-money where needed, and this rarely exceeds $5,000 per pic and is recoupable out of gross business.

Under the arrangement, Official has Western Hemisphere rights, while the British group will eventually go into distribution itself, having retained rights to the Eastern Hemisphere (which includes all the Dominions but Canada). ITP comprises Littler (Moss Empire Theatres) as chairman, Parnell (Palladium) as managing director, the Grades, Towers (Towers of London), producer Hugh Beaumont, theatreman J. S. Schlesinger, Philip and Sidney Hyams, publicist Suzanne Warner and others.

MORE TOP DIRECTORS INTO EASTMAN SERIES

Hollywood, Aug. 2.

Five more directors have been set for the upcoming Eastman sponsored "Screen Directors Playhouse" film series.

George Marshall, Frank Borzage, H. C. Potter, Norman Z. McLeod and Tay Garnett have been assigned. Besides the initial episode, "Meet the Governor," director Leo McCarey will helm a second segment, "Tom and Jerry." As with "Governor," screenplay of "Tom" is by the director's daughter, Mary McCarey, a mag fiction writer.

Sammy Levine Bowling Vidpix Rolling in Cleve.

Cleveland, Aug. 2.

First major tv film project opened today (Tues.) with Discovery Productions doing hour-long bowling show with Sammy Levine emceeing stanza based on his live "Bowlers' Jackpot."

American Machinery & Foundry Co. is picking up the 13 films directed by David Epstein. Stanza features series of nationwide bowlers competing for prize money.

ABC-TV Envisions $1,500,000 Profit On First Year's Play of Rank Pix

Mohr or Less

This year's booby prize for syndication goes to Sheldon Reynolds, whose latest "Foreign Intrigue" cycle (the Gerald Mohr starrers) was syndicated in the unbelievably low total of 12 markets. Extent of the damage done by Ballantine's cutback last fall (when it bought Ziv's "Eddie Cantor Comedy Theatre") is revealed in the fact that Ballantine had "Intrigue" in 10 markets and Reynolds (via the William Morris office) sold it in two others locally.

Information became available last week when the 39 "Intrigues" were acquired by Official Films, which now has possession of all 156 "Intrigue" telepix, though selling them in four separate groups. Official gleefully points out that it can sell the latest group, which it has retitled "Cross Current," on a fistrun basis in all but 12 markets.

65-City Total on 'Gildersleeve' Pix

NBC Film Division racked up still another regional deal on its new "Great Gildersleeve'l series, signing Colonial Stores to sponsor the comedy in 11 southern markets. Colonial deal, set via the Liller, Neal & Battle agency of Atlanta, brings the "Gildersleeve" total to 65 markets in less than a month since the show was put up for sale.

Previous deals were for nine western states and Hawaii and Alaska to Lucky Lager Brewing and to Hekman Biscuits for 10 midwest markets. Market-by-market sales have been keeping pace with the regionals on the show, accounting for the 65-city total.

'SO THIS IS H'WOOD' VIDPIX FOR THEATRES

Hollywood, Aug. 2.

Three episodes of the "So This Is Hollywood" vidpix series are being telescoped by producer Edmund Beloin, who plans to release them theatrically under the tag, "It Happened in Hollywood."

His agent, Lester Linsk, is negotiating for a release of the film, to go out under the banner of Beloin's Brentwood Productions. Comedy series was seen on NBC-TV last season, and stars Mitzi Green, Virginia Gibson, Gordon Jones and Jimmy Lydon. Dubbing and main title processing is now in the works.

'Long John Silver's' Big Regional Spread

CBS Television Film Sales grabbed off a couple of fat regional deals last week on its "Long John Silver" series, signing Lay's Potato Chips for 22 southern markets and Dean's Milk to four midwestern cities. CBS originally was to have aimed "Silver," which stars Robert Newton and was produced in Australia (in color) by Joseph Kaufman, for a national deal, but the regional deals changed CBS' mind and the series is being sold syndicated.

Lay's is one of the heaviest syndication spenders in the southeast, and previous to buying "Silver" had Television Programs of America's "Ramar of the Jungle" in as many markets for more than a year.

The arithmetic-happy execs at ABC-TV have got out their slide rules and are hopefully coming to the conclusion that the network can wind up with a net profit on its J. Arthur Rank Sunday night feature film project of more than $1,500,000 for the first-year span. Figure is based on the total time-and-program take on an SRO 90-minutes, less station compensation and the complete cost of the package of 20 films.

Figuring goes this way: Minimum time-and-talent charge per announcement is $9,450. Multiply this by nine per show and it comes to just over $85,000. Figure the 90 minutes of time at $75,000 and station compensation at a third of that at $25,000. Balance is $60,000 from which some $10,000 is deducted for cable charges, production costs, etc. Multiply the remaining $50,000 by 52 weeks for a total of $2,600,000 and then deduct the entire cost of the 20 pictures to be used over the 52-week span, about $1,000,000. (Balance of the pix in the $1,600,000 deal, 15 of them, go over to ABC Film Syndication for market-by-market sale.)

All this, of course, presupposes a sellout, but even if the "Toast of the Town"-"Colgate Variety Hour" competition puts a wet blanket on sales and the show comes out only half-sponsored, the network stands to make out on the project. Another sales objection may be brought forward against the repeat pattern—20 firstruns, 20 repeats and 12 second repeats—but this may work itself out into a near-SRO during the winter and falloff in summer when the repeats are on. Participating sponsors can order their spots under any pattern. Even if the sales picture is disappointing, though, the web can come out via the fact that the 20 films being used on network will eventually find their way to the syndication subsid, and over a five-year perod to which the web has rights, the syndication operation can recoup the coin.

Network made some last-minute changes in signing the deal last week. Several pictures were dropped, and substituted were "Quartet" (Basil Radford, Cecil Parker), "The Mikado" (Kenny Baker, Martyn Green), "Brief Encounter" (Trevor Howard, Celia Johnson), "Prelude to Fame" and "The Magnet." Of the five new films, only one, "Mikado," will be used on network, with the remainder going to syndication. "Quartet," "Brief Encounter" and "Man in the White Suit," the latter another syndication property, won't be available for telecasting till about Nov. 1, when theatrical commitments run out. "Caesar and Cleopatra," originally earmarked for syndication, has been shifted over to the network package.

National Sales Spark Ziv's Major Reshuffle On Syndication Side

Creation of Ziv Television Programs' new national sales organization has caused some reshuffling of personnel on the syndication side, with Jack Gregory, formerly spot sales manager on the Coast, named as the new western division manager of the syndication operation to succeed Walter Kingsley, who is to head up the national sales setup. Allen Johnson, Ziv's San Francisco rep who'll head up the Coast national sales setup, will be replaced by Paul Scheiner, also out of the Ziv staff. Other moves include Allen Martini replacing Gregory in spot sales, and the appointments of Jack Martin, ex-KOPO in Tucson, an account exec in the southwest; Terry Hatch, formerly with KOMO in Seattle, to the Coast sales setup; Paul Kempner, ex-Richard Ullman Co. in Buffalo to rep Ziv there, and Ralph J. Baron, former g.m. of WAMS,

(Continued on page 34)

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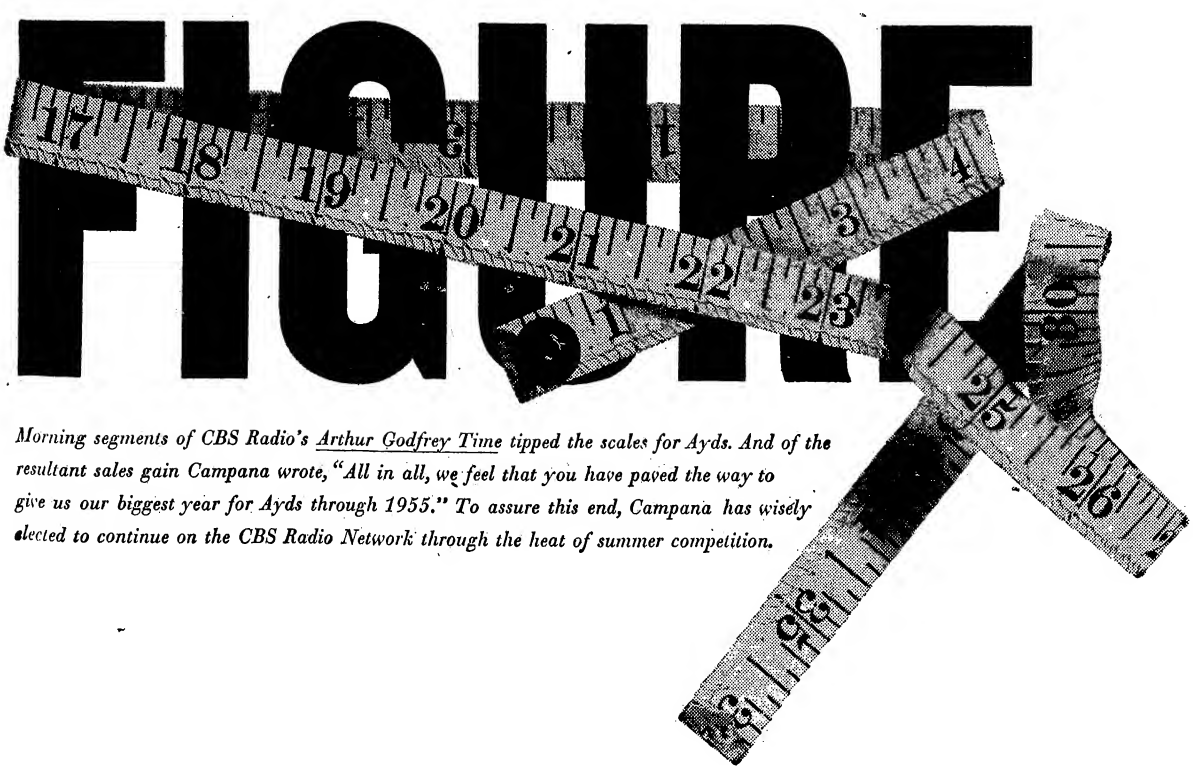

Morning segments of CBS Radio's Arthur Godfrey Time tipped the scales for Ayds. And of the resultant sales gain Campana wrote, "All in all, we feel that you have paved the way to give us our biggest year for Ayds through 1955." To assure this end, Campana has wisely elected to continue on the CBS Radio Network through the heat of summer competition.

Radio Reviews

INSIDE SHOW BUSINESS
With Steve Schickle, guests
Producer-Writer: Schickle
55 Mins.; Sun., 1:05 p.m.
Participating
WGN, Chicago

Ex-trade reporter Steve Schickle brings a solid background to this show big disa & data interspersed by records. Without playing too heavily on the insider angles, he wove together a couple of interviews, some hither and yon comments on the passing entertainment scene and a clutch of properly blended discs into a fast-passing hunk of listening the day (31) heard.

Big slice of the session was spent with the Four Aces and the chinchin was considerably meatier than the usual plug appearance. Schickle dug out some interesting background info on how the quartet manages its professional affairs that was a good "inside" peek for the boys' fans. The visit with singer Pat Morrisey got a bit out of hand in the mutual back-scratching department, although they played it tongue-in-cheek for a few laughs. (Disclosure during the interview that he handles her Chi flacking made it all the more icky).

Host's comments on the show biz parade had the ring of authencity and likely were good chatter fodder for the lay dialers. For the trade dialers he might have identifie his source of the Willie Hammerstein analogy in his comments on the Wally Cox Las Vegas fiasco. *Dave.*

CINCINNATI BASEBALL
With Waite Hoyt, Jack Moran
BURGER BEER
WCPO-TV, Cincinnati
(Midland)

Burger network, baseball's original, and now also the biggest, for the first time in 14 years of coverage of Cincy Redlegs' National League campaigning dropped WCPO as its AMer this season, switching to WSAI. However, WCPO's tv station continues in that department for weekday home games. A video addition recently initiated brought in Redlegs' games at the Polo Grounds and Ebbets Field.

Waite Hoyt, ex-hurling great, who has become a fixture with rooters of the Reds during his play-by-play chores here since 1941, has a new assistant. He's Jack Moran, who got into radio with a background of GI experience in sports miking. Selection of him was via tape recordings from many applicants.

Moran, who takes over in the third and seventh innings, is expert on color and detail and in pleasing voice. His accounting is a change of pace from Hoyt's easy delivery. Makes a bigtime battery mate.

Hoyt is under contract to Jack Koons, an executive and advertising director for Burger. Currently the suds-sponsored network has 38 radio and six tv stations in Ohio, Indiana, Kentucky and West Virginia.

Burger contract on exclusive rights with Cincinnati Baseball Club has three years to run on radio, with video on a year-to-year optional basis.

For the televised games Lou Smith, Cincy Enquirer sports editor and baseball scribe, is on in advance for 15 minutes of "Dugout Dope" players interviews for Ford dealers. Dick Baker, WSAI sportscaster, fills a pre-game quarter hour on that station *Koll.*

Radio Followup

If WRCA or any other a.m. AM'er is still looking for a sunup disk jockey they can catch Henry Morgan, subbing for Bob & Ray, over WINS, N. Y., and get a pretty good sampling. This is the second of a fortnight's vacation replacement stanza. Preceding this, Morgan dittoed for Barry Gray over WMCA, N. Y., for the midnight-until-2 a.m. semester (spelled by Lou Quinn), and it's apparent there are few glibber gabbers than the versatile Morgan. He's as refreshing for the shaving chatter as for the off-to-insomniacs palaver.

He's now a decidedly calmed down Morgan, quiet, per usual literate, and above all replete with rare wit and humor which, however, doesn't completely bypass his tongue-in-cheek approach to the passing scene. He'll curve a caustic crack and bobble a barb, as occasion warrants, but he's not the completely bitter batter-upper at the mike as when he originated regularly from Hutton's some seasons back.

His session with the anonymous Dick Condon—for some reason this equally skillful and glib mike chatterer preferred anonymity — was one of the better sessions over anybody's informally open microphone. Publicist Condon got paid off his with "subway junket to Brooklyn" story, with a shill for the Jed Harris-Michael Myerberg indie pic, "Patterns". *Abel.*

Shor Suing Billingsley For 'Stork Club' TV Libel

New York restaurateur Bernard (Toots) Shor has filed a $1,100,000 libel action in N.Y. Supreme Court against Sherman Billingsley, American Broadcasting-Paramount Theatres Inc., the Stork Club and Mayfair Productions Inc., latter the packager of Billingsley's Stork Club show over ABC-TV. He charges the alleged libel occurred on Billingsley's show in the form of dialog between the Stork Club owner and singer Carl Brisson, with particular reference to Billingsley's alleged remark about Shor, "I wish I had as much money as he owes."

Shor said in his complaint about this and other remarks that the inferences were that he was "insolvent and financially embarrassed, unable or unwilling to pay his just debts and obligations, unworthy of credit, irresponsible, and reckless in obtaining merchandise on credit, and reckless or dishonest in his business dealings."

Shor seeks $1,000,000 in damages plus the extra $100,000 for Billingsley's use of Shor's photo on the tv show which he claimed thus enhanced the value of the broadcast. Show in question was on May 8.

ACLU

Continued from page 27

pate in another FF show constituted "blacklisting."

In answer to Burt's charges, the ACLU also found that ABC's axing of "Answers for Americans" wasn't "out of harmony with civil liberties," but was a "routine action taken with the advent of the summer season." As for another Burt complaint, that WEAN, Providence, dropped conservative commentators retaining only liberals after its purchase by the Providence Journal, the Union declared that the paper also owned WPJB and in merging it with WEAN some programs had to be dropped.

One of the chief points made by Burt in answer to the ACLU investigation results was that Socialist leader Norman Thomas "not only pressured NBC into rejecting a Facts Forum show but publicly gloated about it in a press handout." The producer also complained about the WEAN results, and on most all points where he and ACLU differed. The exceptions seemed many in light of Burt's opener in the letter to Malin which said: "By and large, it strikes me as a fair report."

When contacted shortly after Burt released his Malin letter, a spokesman for ACLU said unofficially that he didn't think that the Union would make an issue of it. Speaking strictly for himself, he observed that "Burt is probably complaining because he didn't get a bigger portion of the pie." The ACLU rep said of alleged pressure by Thomas that the Union was not in any position to know what went on behind closed doors between the politician and Gen. David Sarnoff, RCA board chairman, ACLU said that "the difference between persuasion-argument and pressure is frequently so fine that the one may be mistaken for the other."

ACLU said that its investigation report served also as a jumping-off place for a discussion of its beliefs about radio-tv program monopoly: "With respect to charges of biased programs and monopoly of air time by a single organization or point of view, the Union has refrained from commenting on an individual program in a radio series, or even in the series itself, because of (1) our belief that criticism of program content is not the function of a civil liberties group devoted to the extension of free speech, and (2) our belief that the real test of a radio-tv station's or network's fairness lies in its overall program schedule."

SAG Strike

Continued from page 1

sion, took a lighter view. He compared reruns with the ASCAP strike against the nets when "Jeannie With the Light Brown Hair" was played over and over because it was in the public domain.

That the SAG strike would prove a boon to sale of old theatricals was seen as a solution to the new product famine.

O'Neil Pix May Help

Hope was also expressed by Tom O'Neil, who now controls over 700 RKO pix, he would make available to stations blocks of these vintage film to tide over the strike period.

Strike vote was overwhelming, 4,848 against 184. Chief issue at stake in the strike, which 96.3% of the membership authorized in the vote, is actor demands for residual payments for second-run of tv film, with producers remaining adamant their refusal to make any concessions on this point. In a formal strike call notice mailed to all SAG members, the directorate stressed the walkout doesn't apply to theatrical film producers, or filmed tv commercials, non-tv industrial or educational pix.

Guild membership voted strike at July 24 meeting, with July 31 midnight set as the deadline for ballots to be returned from 10,000 guilders. SAG-telepix producers pact expired July 2.

Deane F. Johnson, legal rep for Alliance of Television Film Producers, had no comment to make on the walkout, refusing to state whether or not producers would call another meeting in an effort to reopen negotiations with individual members. However, Morton W. Scott, prez of Republic's Studio City Television Productions, a member of the negotiation committee, declared any meeting would be fruitless unless the union was willing to back down.

All talent unions, AFTRA, Equity, Chorus Equity, AGMA, AGVA and SEG, have pledged full cooperation on the strike, notice having been sent members.

Left hanging was the question what stand AFTRA would take on tele series which have been on film suddenly switching to live shows to get around strike.

Share-Time Case

Continued from page 27

authorizations, the Court declared that "the speed with which it made its grant . . . seems to us to require that it now act with particular care in its reexamination of the matter."

The court directed the agency to appraise the arrangement for share-time operations by WHEC and WVEC "with reference not only to its effect on programming but also to the circumstances surrounding the amendment of the original applications and the initiation of the joint project."

Asserting that "a broad reopening of the case is called for," the tribunal reversed the Commission action in denying Brown a hearing and remanded the case to the agency "for further proceedings consistent with this opinion."

Brown took the case to Court after the Commission reversed an order granting him a hearing on ground he was not "a party in interest." Brown contended that the speed with which the agency granted the share-time applications, which had previously been filed as competitive applications, prevented him from carrying out his plans for filing for the channel. He subsequently put in his application six days after the grants were made.

Ziv

Continued from page 31

Wilmington and WITH, Baltimore, for southern New England.

Appointments to the syndicated side serve to point up Ziv's contention that the creation of its new national setup will not change its emphasis on syndicated sales, its longtime moneymaker. Ziv maintains that in spite of the toughness of the syndication market, it's turning in a profit on local and regional sales and has no intention of deemphasizing syndication in favor of national sales. Ziv points out that the national sales setup didn't become feasible until its acquisition of the American National Studios on the Coast, and with the studio purchase, it was enabled to begin servicing national clients without hurting its production effort for syndication. While other syndicators maintain they can't exist without the national business, Ziv states that syndication is still its basic business and that the national setup is merely an extension of its business, a "diversification." National setup will work completely independently of the syndicated force.

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A MESSAGE FROM THE AFTRA NATIONAL PRESIDENT

TO ALL AFTRA MEMBERS.

You have recently received a referendum ballot to vote on a resolution which affects only those AFTRA members who refuse to say whether they are or have been Communist Party members when asked that question by a duly authorized Congressional Committee.

A thoroughly misleading ad, urging the defeat of this resolution, was carried in last week's Variety. Like many worthless statements, it was anonymous.

The ad erroneously stated that the resolution proposed to discipline any AFTRA member who fails to "cooperate" with the House UnAmerican Activities Committee; further, that the resolution is concerned "with the manner in which any actor chooses to testify." **THE TRUTH** is the resolution is concerned solely with the **REFUSAL** of AFTRA members to answer questions as to their Communist Party membership—and with nothing else. In addition, the resolution gives the member every opportunity, before his Local Board and on appeal before the membership and convention, to give his reasons for refusing to testify.

Strangely, the ad fails to mention the Communist Party at all, although that is the ONLY subject the resolution covers. The ad tries to give the impression that this resolution is somehow the work of AWARE, INC., and tries to create the impression that a vote for the resolution is a vote for AWARE, INC. This is utterly false. The true origin and history of the resolution are as follows:

1952: (1) AFTRA's constitution does not permit Communist Party members to **JOIN**, or **REMAIN IN**, AFTRA.

(2) The House UnAmerican Activities Committee conducted hearings in California, and a number of AFTRA members refused to answer when the Committee asked them whether they were **MEMBERS OF THE COMMUNIST PARTY.**

(3) Their silence on Communist Party membership, without any action by AFTRA, reflected on the standing and prestige of the Los Angeles Local of AFTRA thus impairing its ability to carry out its collective bargaining functions.

1953: The Los Angeles Local, in order to make its constitution meaningful, adopted a resolution authorizing local disciplinary action against members who refused to answer the Committee's questions as to Communist Party membership. This resolution was confirmed by a vote of 93% of the Los Angeles membership, and by the National Board.

1955: (1) Shortly before the Seattle convention, the press reported that the House UnAmerican Activities Committee intended to conduct further hearings concerning Communist activities in the entertainment industry.

(2) It wanted to avoid any new clouds on AFTRA, and I wanted National AFTRA to benefit by our experience in Los Angeles, so I proposed that AFTRA adopt, on a national scale, a resolution similar to the one in effect in Los Angeles. Thereafter, the National Board unanimously adopted the resolution now before you.

These are the **FACTS.** I believe that knowing the truth, you will make the right decision. I urge you to **VOTE FOR** the resolution.

Fraternally,

FRANK NELSON

President.

AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

Television Chatter

New York

Polly (Mrs. Lou) **Cowan** taking over production reins on "Down You Go" tv'er. She created the package . . . **June Graham** subbing for **Betty Furness** on "Studio One Summer Theatre" while latter vacations on the Coast . . . **Tony Charmoli**, who's branched out into freelance choreographing - staging status after five years with "Your Hit Parade," back from the Coast, where he did the choreography for "Svengali and the Blond," and readying the dance numbers on the upcoming "The King and Mrs. Candle" for the Aug. 22 "Producers' Showcase" . . . Packager **Ed Wolf** back from the Coast after visits on "Penny to a Million" and some new program plans . . . **Ted Rosenberg**, ex-Ziv, joined sales staff of Television Programs of America, along with **James P. Bonfils**, former sales manager of KTVI in St. Louis, and **George W. Clark**, ex-WLS, Chicago. **Eleanor Gardner** also joined TPA in the homeoffice as promotion coordinator . . . Screen Gems road flack **Don Garrett** off for a 35-city, 10-week tour timed to the fall preems of the various SG properties . . . "Studio One" producer **Felix Jackson** back from vacation and readying the show's fall properties . . . **Jerome Greenberg** into the top merchandising post for WAAT and WATV, Newark . . . **John Tilley** has been named to fill as MCA-TV's supervisor of audience promotion, the job ankled by **Heyward Ehrlich** a few weeks ago . . . Fremantle Overseas Radio and TV has sold Radio Tokyo TV the vidfilm coverage on the Anzac-Japanese Interzone tennis play coming off in New York starting Friday (5) . . .

Mort Lindsey, leader of trio on WCBS-TV's **George Skinner** show, off to Miami and Cuba for two-week vacation, with **Bill Harrington**, WNEW deejay, replacing him. Lindsey's wife, **Judy Johnson**, has singing dates at Miami's Saxony Hotel and on tv in Havana . . . **Doreen Lang** in **Robert J. Shaw's** "Edge of Light" on ABC-TV's "Star Tonight" tomorrow (Thurs.) . . . WCBS-TV vacationeers: **Ned Cramer** to Montauk Point. "Camera Three" moderator **James Macandrew** to be away for three programs, returning Aug. 28. NYU's **Wm. Bush Baer** ("Our Goodly Heritage") hiatuses all this month, with his pinchhitters to be profs **Richard D. Mallory** and **John W. Knedler, Jr.** . . . **Ned Cramer's** Aug. 6 and 13 spots on Saturday segment of "Six O'Clock Report" to be taken by **Ron Cochran**, doubling over from "Late News" as well as from Monday-thru-Friday pinchhitting on "Report" for vacationing **Robert Trout** . . . Actor **Jay Barney** working in Kafka's "The Trial" at Provincetown Playhouse, on display in **Jose Ferrer's** "Shrike" pic and daily on NBC-TV's "First Love" . . . The "CBS Television Cigaret Lighter" scored so well at the station managers' meeting that they're "being made available at cost"—$1.67—to all staffers.

Veronica Lake guesting on CBS-TV "Pantomime Quiz" Friday (5) . . . **Audrey Meadows** returned to her panel slot on "Name's the Same" . . . **Don McNeill** subbing on "I've Got a Secret" for vacationing **Garry Moore.**

Patricia Barry, who plays the wife in NBC-TV's "First Love" appearing with **Shirley Booth** in "My Sister Eileen" at Dennis, Mass., this week.

Donald Buka planed to the Coast for a role in tomorrow's (Thurs.) "Climax" on CBS-TV. . . **Todd Russell** got an honorary membership in the Cosmopolitan Club, a N. Y. club composed of war brides. . . **Lee Jahncke**, ABC station relations veep, and **Ned Hullinger**, regional manager of the station relations department, touring the northwest. . . ABC national program director **Bob Lewine** vacationing on the Coast after five weeks of studio huddles there. . . ABC's new exploitation unit readying pushes on several of the web's new shows, with the wraps coming off in mid-August.

An Omitted Credit

New York.

Editor, VARIETY:

In this week's VARIETY you printed a letter from Max Weinberg complaining bitterly that the writer of the tv drama, "Dark Tribute," which was presented on Lux Video Theatre, was not identified. For his information, at the opening of the program Ken Carpenter said, "James Mason told me, that of all the stories he has acquired none has excited him quite as much as the script of "Dark Tribute.". The play was originally written for the British Broadcasting Co., by Robert Strevens, and was produced with such success that it was immediately brought to Mr. Mason's attention by his agent . . . As soon as he read the script—James says he thought it (to put it in his own words) "a most fascinating thriller" . . . Our television play of "Dark Tribute" was adapted by Benjamin Simcoe who has a long list of screen hits to his credit and this fall he will have the satisfaction of seeing his latest play "Yankee Cousin," produced on Broadway.

I do not know how much more information Mr. Weinberg requires about the authorship of the play, but I would suggest that in the future he tune in on time.

Cordially,
George J. Zachary.
(Radio & TV Program Manager)

CBS-TV's Answer?

Continued from page 25

shifted Jim Kane out of trade press in N.Y. and installed him as his No. 1 press aide on the Coast following the shifting of Ted Wicks into a special projects assignment to work on specs.

All the shifts have one thing in common—all the new replacements are out of N.Y., men with an awareness of homeoffice requirements, suggesting that, no matter how big the Coast expansion, it's still a branch office of 485 Madison Ave. in Manhattan.

Inside Stuff—Radio-TV

American Heritage, which sub-bills itself "The Magazine of History," will have 30,000 words in its Aug. 15 issue on the crystal set days of early radio. H. V. Kaltenborn, Orestes Caldwell, Dorothy Gordon, E. L. Bragdon, Bill Hedges, Herbert Hoover, Chester Lang and Lyman Bryson make with the nostalgia.

Perhaps the most arresting piece is by Arthur Judson who recalls the anguish of promoters George Coats and Major J. Andrew White in trying to get the Columbia Broadcasting System off the ground and how the disgust of a Philadelphia financier, Jerome Louchheim, with pouring money down a rathole led to the deal with a Philadelphia advertising manager, himself a radio sponsor (La Palina Cigars) to take over CBS, to the subsequent Midas enrichment of William S. Paley.

Articles are interesting but tend to be superficial repetition of favorite anecdota.

John Drainie, the actor who scored on Canadian radio in "The Investigator" (prototype of Senator McCarthy) and in the subsequent bootlegged disk version which sold into the thousands in the U.S., will do a one-man performance of Dostoievski's short story, "The Dream of a Ridiculous Man," on WCBS-TV's (N.Y.) "Camera Three" next Sunday (7). Story is of a psycopath who decides to commit suicide, changes his mind, dreams that he did take his life, and then spends the rest of his years preaching that "evil is not the normal condition of mankind."

Solo workout on "Camera Three" is similar to Michael Kane's enactment of Poe's "The Telltale Heart."

Desilu Productions has raised an objection to the terminology used last week in the report that "$64,000 Question" had taken first place in the American Research Bureau's July Top 10. Story reported that "Question" had "toppled" "I Love Lucy," which had been No. 1 in June, from first place. Actually, "Lucy" went off the air June 27 for the summer and consequently wasn't included in the ARB ratings. Point of the story, however, was the fact that "Question" took over the No. 1 position previously held by "Lucy."

Bill Berns, news and special events chief of WRCA-TV, N.Y., is planing out for Europe Friday (5) on a combined one-month business and vacation junket to scout a "kine exchange" of programs with England, France and Italy. He'll also look into "Traveleade" themes, a pet project of the NBC o&o. Accompanying him will be his wife, Toni, artist and fashion illustrator.

Circle Film Laboratories is preparing a pocketsized directory of all film industry services currently available in New York for free distribution to agencies, sponsors, industrial firms, producers, telefilm distributors and tv stations. Services will be listed by category, such as labs, film editors, sound stages, sound studios etc, Circle has circulated some 2,200 questionnaires among film industry companies in the N.Y. area to update the information. Directory is due out in a few weeks.

NBC vs. CBS Radio

Continued from page 24

out regaining them." The web stated that from the point of view of the researcher, it is not clear what is meant by "sticking to the standard patterns of broadcasting." It said that "whatever the implied meaning is, however, the research facts from Nielsen on audience reach and top ranking programs indicate that the CBS Radio 'pattern' maintains a long lead over the major competition; and Pulse data in the nation's major single market (New York) confirm the fact. Recent sales to such advertisers as Corn Products, Studebaker, American Oil and Chevrolet are illustrative here. One, too recent to have been included, is the sale to General Foods of an eight-week saturation campaign with shared sponsorships in seven daytime dramas on less-than-complete facilities.

"What is perhaps more to the point is the fact that we have not lost sponsors without regaining them. We have lost some old sponsors, of course, but within recent weeks have attracted extra business from old sponsors and new business from new sponsors. Here are some of these new or additional time buyers: American Oil, American Tobacco, Campana Sales, Corn Products, Dow Chemical, F. W. Woolworth, General Foods, Gulf Oil, Harrison Products, Hazel Bishop, McKesson & Robbins, Miller Products, Murine.

CBS gives the laugh to "Monitor" on the commercial time count calling it "screwy" to include the free spots. It insists that the billings tell the story and will continue to do so after "Monitor's" introductory summer discount plan goes into its second phase after Oct. 1.

Columbia's estimated gross billings for the period June 12-30 (with first two weeks of "Monitor" included) are $382,847, against $193,647 for NBC, or 98% ahead. ("Monitor's" end of the pie was estimated at $136,684.) Publishers Information Bureau billing figures for the first six months of 1955 show CBS retaining a lead of 47% over NBC and a lead of 36% in June with two weekends of "Monitor" included. In June, CBS drew $3,603,602 and a six-month total of $23,888,528; NBC, $2,652,765 in June and $16,212,306 for the half-year.

NBC says, however, that it is the only radio network which shows an improvement in billings over May, 1955, and over June, 1954, this being credited largely to the gross brought in by "Monitor." It was $205 ahead over May of this year and $34,151 over June of a year ago; whereas CBS dropped $320,194, compared to May of 1955, and $578,075, compared to June of 1954. In billings, CBS was nearly $1,000,000 ahead of NBC for June of 1955, however.

"Dr. I.Q."

Just As It Did In Radio . . . .
Dr. I.Q. (now available for t.v.)

Can Become One of
TELEVISION'S GREATEST QUIZ SHOWS !

LEE SEGALL
Shadywood Lane
Dallas, Texas

For loyal television audiences
. . . get in touch with

CISCO KID RIDES ON IN HOUSTON!*
33.7

ZIV Television

ZIV-TV's CISCO KID and his pal PANCHO, are deep in the hearts of Texans! With a rip-roaring 33.7 in Houston (*Telepulse April 1955) CISCO rides ahead of Milton Berle, Comedy Hour, I Love Lucy, Jackie Gleason.

CINCINNATI, NEW YORK, HOLLYWOOD

BEEF RANCH

Picturesque section northern New England. 120 Hereford cattle, 27 room, 3 bath house, 4 barns, tractors, bailers, combines etc., etc. Buildings and machinery all excellent condition. 1200 acres, 500 ton bailed hay in barns. Livestock worth $30,000. Timber worth $40,000. Machinery $20,000. Seller willing to retain timber rights. Upset price $85,000. Terms. This property can't be duplicated and has real tax advantages.

Box V-72855, Variety
154 W. 46th St., New York 36.

BEAUTIFUL INCOME PROPERTY

Writers Paradise. Big Colonial Newly Remodeled 7 Apartments. Nets $5200—10% Best Offer. Write: Blake-Brookside Apts. Ballston Spa, N.Y. Phone 1114, 6-7

COLORFORNIA

Here he comes!!

NATIONAL BROADCASTING COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
RCA Building, Radio City, New York 20, N.Y.
CIRCLE 7-8500

July 26th, 1955

SYLVESTER L. WEAVER, JR.
PRESIDENT

Dear Milton,

I've been sitting here in my office thinking of your career. I remember your debut on NBC-TV back in June of 1948 and, within three or four months, the acclaim you won as "Mr. Television." After that you went even faster and farther, with the sales of black-and-white TV sets racing to keep up with your ratings.

In those days you were the first big-name personality to break into television. You led the way. Now you are the first to put your own program on color TV. The implication is clear. Within the next months we are bound to see you carve out a new and colorful career for yourself, giving a tremendous push to color set sales. It seems to me that we had better start calling you "Mr. Color Television."

Cordially,

Pat

Sylvester L. Weaver, Jr.

Slavick, Memphis Mayor In Hassle On Banning of TV Cameras at Hearing

Memphis, Aug. 2.

Henry (Hank) Slavick, general manager of WMC and WMCT, NBC outlets here, charged Mayor Frank Tobey and a group of lawyers with "restricting freedom of the press," in the banning of his camera crew at a public hearing.

The hassle developed when WMCT, which is o. & o. by the Scripps-Howard news chain, moved its cameras into the City Commission rooms to pick up the proceedings of suspended Park chief John Vesey over alleged corrupt deals in the department.

The ousting of the WMCT cameras was an aftermath of opposing barristers getting into a beef whether it was okay to have a tv running of the hearing as well as news flash photogs on the scene. After listening to both barristers unleash their pet peeves against the tv pickup, Mayor Tobey ordered the WMCT crew out of the hearing room. However, the Memphis Mayor said it was okay to have the hearing picked up by radio and WMC radio remained on the scene.

WMCT and WMC skipper Slavick said; "It is the position of WMCT, the NARTB and Radio and Television News Directors Assn. that any hearing which the public is permitted to view should be available for television if the placement of television cameras and microphones does not disrupt proceedings, WMCT's cameras at the morning hearing in no way interrupted or interferred with the hearing. No additional light was required for telecasting."

Slavick told VARIETY "I don't blame the Mayor and the City Commissioners for this action but the blame is placed on the attorneys in the matter." The WMCT skipper also told VARIETY that in a "volunteer survey of Memphis barristers here the majority disagreed with the hearing attorney's actions in arguing over the acceptance of television pickup of the hearing."

Russ Van Dyke, prexy of the RTNDA, flooded the town with wires objecting to the attorney's stand and backing up fellow broadcaster and telecaster Slavick. Van Dyke, Des Moines, tv news chief said in part "No credo of any self-governed body should transcend the right of the public to see and know actual government matters as they happen."

Slavick said he will continue to defend his stand until his tv cameras are greenlighted again. The hearing here will probably continue for two weeks.

Irving Berlin Spec

Continued from page 26

with the simple statement that "whatever my estate does would be beyond my control," but he certainly wants no bio treatment in a film.

Ford, of course, recognizes that Berlin's fee would go directly to the "God Bless America" Fund which is now over $250,000, sparked by Berlin's anthem of the same name. It's for benefit of the Girl and Boy Scouts of America. When Warner Bros. liquidated its filmization of "This Is The Army"—some $8,000,000 was realized for Army Emergency Relief, which was the initial beneficiary of the GI show of World War II—Berlin then ceded all residual property rights in "Army" to the Scouts Fund.

Berlin's attitude about the fancy 100G fee—"or more," says he frankly, "considering the purpose, because obviously it has nothing to do with me"—is that regardless it means he "must write a new script to tie together both shows, and also create a continuity for whomever they select to play me." (Berlin himself would only sing "Hate To Get Up In The Morning" from "Yip" and "God Bless America" for the finale of "Army").

Cincinnati—David G. Taft becomes general manager of WRKC-TV, here, replacing U. A. (Jake) Latham who retired after 20 years with the station owner, Radio Cincinnati. Taft will continue as exec v.p. of Radio Cincinnati in addition to his video post. Roger Read has been upped to WKRC-TV local sales manager from the assistant sales manager job, and Robert Schlinkert, general sales chief, assumes the additional duties of assistant to Taft.

Westchester County
CRUGERS, N.Y.
1 Hr. from N.Y.C.
14 ROOM
BRICK HOUSE
15 Acres, All Beautifully Landscaped, Swimming Pool and Tennis Court
Tel.: Weekdays—LA 4-2036
Weekends—Peekskill 7-2863
BELLSEY
512 Seventh Ave., N.Y.C.
or Your Own Broker

TV Reviews

Continued from page 28

a WBBM radio standby. Although rather lightweight in its overall impact, this lunchtime musical divertissement certainly won't scare anyone away. And with the other three stations shooting at the kids during this period, it has a clear track for the grownups.

There's no strain evident in Leach's pleasantly adept emceeing and he's more than adequately supported by femme warblers Bette Chapel and Jean Williams. Miss Chapel is the same pert package that was an important element in NBC-TV's "Garroway At Large" when it was Chi's proudest tv dateliner and Miss Williams nicely does double duty helping out with the guest interviews. Latter chinned with the male visitors on session seen (14) and Leach chatted with the distaffers.

Interviews, which included an out-an-out plug for a commercial line of reproduction china, were wisely kept fairly short and merely used as pace changer interludes. Most of the show was devoted to musical contributions expertly backed by Hal Kartun's instrumental group. Leach's best tune was his closer, "I've Got One To Love," worked from the piano with the banjoist providing accomp trimmings. Miss Chapel came across in fine style with "My One Sin" and Miss Williams dedelivered "Heart" with plenty of same.

Whole affair was tastefully dressed productionwise as further evidence that even WBBM-TV sustainers have a pipeline into the treasury. *Dave.*

LA RONDINE
With Jane Woodside, Elizabeth Unis, Norene Martin, Laura Engoglia, Robert Nagy and William Martin; Betty Sidoti, pianist; Ward Davenny, narrator
Director: Joe Taski, Jr.
30 Mins.; Sunday, (24) 4 p.m.
WNBK, Cleveland

This half-hour featured several of the top arias of Giaocmo Puccini's "La Rondine" by members of the Cleveland Institute of Music's English Workshop. It was a pleasant Sunday afternoon offering that helped listeners forget the heat. Jane Woodside and Elizabeth Unis portrayed Magda; Norene Martin and Laura Engoglia were Lisette; William Martin, Prunier, and Robert Nagy, Roggero.

The youthful talent, including chorus, all showed promise, although Robert Nagy held most notice of going ahead in the musical field. Not only does he show stage ease, but his ability to project songwise makes him "most likely to succeed." Narration of the opera's story by Ward Davenny kept the stanza moving, although closing interview with Samuel Morganstern, Institute's Opera Workshop director, was stilted. Betty Sidoti did well as the accompanying pianist, while direction by Joe Tanski showed deft and careful planning. Sets and costumes did much to help stanza score its success. *Mark.*

UHF Test

Continued from page 26

in tv homes over a period of one year. The station expects that if the public accepts the concept of pay tv the costs of the test will be self-amortizing even on the basis of a low-estimate income potential from subscription programs.

Estimated profits from the operation over the three year test period range from $426,000 to $842,000, depending on whether the decoders cost $50, $75 or $100, allowing for amortization. These figures are based on low-estimate income potential.

The high-estimate income potential from the proposed test operation would range from $2,300,000 to $3,551,000 per year, including amortization, depending on the cost of decoders.

The station proposes a weekday subscription schedule which would include two hours of educational subjects, a two-hour "matinee feature" and two feature films in the evening. The fall schedule would provide a college football game on Saturdays. The Sunday format would include Broadway plays, Metropolitan opera and symphony concerts.

Viewers would be charged 50c for educational programs and matinee films, $1 for evening films, $1 for football games, $1 for concerts and $2 for the Met.

The station estimates that Broadway plays would pull the largest toll tv audience. Its low-estimate income potential from this type of program is based on receipts from 20% of the homes equipped with decoders. Its average-estimate is based on 30% and its high-estimate on 40%.

It estimates the highest income potential from an evening feature film program would draw 30% of the decoder-equipped audience and the lowest would draw 10%. The late feature film (beginning at 10:45 p.m.) boxoffice would pull from 5% to a 15% of the audience.

The average take from a Sunday performance of a Broadway play, based on a 30% toll tv rating, would be $15,000. An evening feature film on Sunday, based on the same rating, would pull in $5,000 and a late feature $2,500. On the basis of a 10% rating, a performance of the Met would bring in $5,000.

WFMZ, which operates an FM station in Allentown, is headed by Raymond F. Kohn. Largest stockholder in the licensee company (Penn-Allen Broadcasting Co.) is Ben Strouse, general manager of WWDC in Washington.

Mighty Have Fallen

Continued from page 27

man who comprises the bulk of local advertisers has always done business with the smaller station, whose rates he could afford, and the 50 kw outlets now can't compete for the local businessman because of their higher rates, based on their high operating costs. Since both types of stations are offering the same coverage area (a dry cleaner doesn't care about reaching a town 60 miles away), the smaller outlets are getting the business.

Consistent with the decrease in network revenues has come the decline of network programming as a moving force and the concurrent upswing of independently programmed music and news. Radio drama, chatter and other programming emanating from the networks are bypassed in favor of music and news with a "local listen," and in this respect a network affiliation becomes a burden rather than an advantage. Moreover, it's said that many of the larger stations have fallen into a lethargy, programming-wise, after years of leaning on the networks, while the smaller and more aggressive operations have vigorously framed new "local" programming patterns which have won over the local advertising coin.

On the subject of rate cards, it's pointed out that the high operating costs obtain beyond the matter of the engineers and power necessary to maintain the strong signal. Many of the powerhouse stations just can't seem to learn how to operate without the outsized program-administrative staffs which were permissible only in a more lucrative era. Too many of the 50 kw outlets, it's maintained, continue to think in caviar terms in an era when bread and potatoes is the standard diet.

Mag Publishers Set 23-City AM Saturation

Johnson Publications, the magazine publishers who turn out Ebony, Jet and several other mags in the Negro field, have moved into radio on a monthly saturation basis. Publishers, who are placing their business direct with stations in 23 cities, will run saturation one-minute spot campaigns starting three days before publication date of Ebony and running through the date it hits the stands. Johnson's picking up a trend used by Life, Look and other major mags, with the difference of course that Ebony is after the specialized Negro market.

Publishers have tapped WLIB as their exclusive New York outlet.

Eva Marie Saint

Continued from page 25

the ingenue lead opposite Frank Sinatra, in a musical version of Thornton Wilder's Pulitzer Prize play, "Our Town," with songs by James Van Heusen and Sammy Cahn. It will be her first singing role.

As reported in last week's issue, Miss Saint will be paid $50,000 as featured femme lead, opposite Bob Hope, in Paramount's forthcoming screen edition of "King of Hearts." For her last picture, "On the Waterfront," the actress won an Oscar for best supporting performance of the year. Previously, she was voted the most promising actress of the legit season of 1953-54 in VARIETY's annual poll of the N. Y. drama critics. That was for a small part in Horton Foote's "Trip to Bountiful."

Cincinnati—Advancements in effect at WSAI brought a vice presidency for Charles A. Black and his replacement as station manager by Paul Jones, who was staff director and chief announcer.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL 7-5800

912,950 TV sets • $5½ billion annual buying income
WGAL-TV
NBC • CBS • DuMont
LANCASTER, PA.
STEINMAN STATION
Clair McCollough, Pres.
Representatives: MEEKER TV, INC.
New York • Chicago • Los Angeles • San Francisco

GREATEST BUY!
IN NEW YORK FILM STUDIO SPACE

SUMMER RATE $200. PER DAY
THE FABULOUS
NEW!
Telson STUDIOS
41-01 BROADWAY L.I.C. 15 MINUTES FROM MID-MANHATTAN
COMPLETELY REMODELED WITH NEW MASONITE FLOOR
60x60 CLEAR SHOOTING AREA 22 FT. CEILING
SYNCHRONOUS FAIRCHILD TAPE AND DISC RECORDERS
LATEST IN LIGHTING EQUIPMENT—COMPLETE IN EVERY DETAIL INCLUDING NEW CONE LIGHTS
MOLE-RICHARDSON PERAMBULATING MIKE BOOM
FULLY EQUIPPED CONSTRUCTION SHOP
AND AT NO EXTRA COST— NEWEST
CINEMOBILE DOLLY
Call now! RAVENSWOOD 8-8988
Carl Ritchie, Mgr.

O'Neil: Tommy-Come-Lately

Continued from page 24

ticity, it would seem, has not given at least three-quarters of the men close to him on a decision making level any easily definable jobs. They're all "utility infielders," whom he moves from spot to spot as he sees fit. It appears that many of the execs without titles are of the same non-show biz background as O'Neil. One of them was borrowed from General Tire; others grew up as salesmen in the tire company right alongside O'Neil. Based on his past record of shifting execs at will, there's some wondering going on about just who'll look after RKO for O'Neil, besides Charles L. Glett, who last week was merely announced as having "joined General Teleradio's executive staff" on the Coast. (Glett's background, it so happens, liberally mixes radio and tv experience with some in motion pictures.)

O'Neil has such sidekicks as Arnold Kaufman, whom he's said to have known for some time with the tire company. When O'Neil bought some short subjects for juve tv from a British producer about a year ago, Kaufman was put in command of them temporarily, but if he were asked exactly what he was in charge of, he just couldn't say. Another example of a "free wheeling" executive in a "free wheeling" show biz empire is Bob Mamby, who is said to have filled many a breach in the vidfilm division of GT. He was found overseeing production on the half-hour series, "Gangbusters" one minute and the next he was reported in the Pacific Northwest placating an ex-criminal who was going to sue because the series infringed on his privacy.

Something that happened yesterday (Tues.) makes Mamby perhaps the best sample of O'Neil's policy. The GT boss made him a v.p. of the firm, and with it gave Mamby the most explicit job description he's ever had. He will become "liaison" between RKO and GT. Someone jokingly remarked that that's better than being listed only as a "member of the GT executive staff for two years." "Mamby'll headquarter in N. Y.)

There's J. Glen Taylor, older than the other first line O'Neil execs and originally thought of as a "watchdog" for O'Neil's father, whom insiders can only describe these days as "the man who handles top level liaison and who keeps things nice and friendly around here." His "exec v.p. in charge of policy" title seems broad enough to permit him certain freedom.

Perfect example of a man in a do-everything capacity for O'Neil is Jack Poor, who has a title too, although it seems highly undescriptive of his actual functions. He's exec v.p. in charge of the radio network, but he's been known to act as second-in-command in telefilm buys and in station sales, and first in legal as well as radio web matters.

Although the following execs aren't O'Neil-trained, they help typify what O'Neil seems to want in his execs. Herb Rice was program veep of the network until he was replaced by another veep, Burt Hauser, who moved over from co-op sales and has since moved into a new job that is cryptically revealed as "merchandising head," though so far there's little merchandising. Although neither Rice nor anyone else will make a definitive statement about it, he seems mostly to be working on program development for GT's o&o stations, an area which O'Neil is felt to hold more highly than the network, since it can bring more profit. Aside from Rice and Hauser, there's Harry Trenner, former partner in an ad agency, whom O'Neil and Poor made v.p. in charge of Mutual network sales. Trenner's experience and the very way in which he joined Mutual (hence GT) obviously portends to the trade his corporate utilitarianism. He sold an outfit called Station Library to GT when he joined up. Station Library was telefilm plan dreamed up by Trenner and having nothing to do with network radio.

The list includes at least triple the number of men talked of here.

Though it's debatable in some quarters that O'Neil knows exactly where he'll step next, it's almost certain that he expects there will be other steps leading to GT's growth in show biz. Hence, his continual "training program for factotums."

KSAN-TV

Continued from page 27

with 450,000 watts ERP and coverage over 100-mile radius.

Despite his station's relatively strong position, Patterson thinks the FCC should do plenty to help all UHF outlets, including his own.

He is a fiery advocate of "deintermixture," whereby given communities are served either by all VHF or all UHF stations.

He's also in favor of the FCC licensing the networks, "just like the stations are licensed, so that there'll be an equitable distribution of quality programs as a public service."

The ex-preacher built and sold a small radio chain with stations in Colorado Springs, Colo., Cheyenne, Wyo., Atchison, Kan., and Topeka, Kan. He came here shortly before World War II and acquired control of KSAN after managing it for two years. During and after the war he converted it into a "class" outlet with programs in Spanish, Portuguese, Chinese, Greek and several other languages.

A heavy wartime influx of Negroes convinced Patterson to aim for this segment of the city's population, too, and KSAN now devotes five hours daily to programs conducted by Negro deejays.

"The result," says Patterson, "is that we've been able to more than double our rates. We expect the same pattern to work on the tv station."

St. Louis—Radio station KXOK, the local ABC outlet, has purchased a 2½-acre tract in the west end of the city for the site of its new studios and offices. The location will be known as "Radio Park."

From The Production Centres

Continued from page 26

taken his family to Madison-on-the-Lake, O., for two weeks . . . "Let's Visit" goes off Channel 2 for three weeks beginning Aug. 15 when **Harold V. Cohen**, drama editor of Post-Gazette and VARIETY mugg here, leaves to join his actress-wife, **Stephanie Diamond**, in Provincetown, Mass. Cohen has been doing the program alone since end of June in Miss Diamond's absence. They'll both resume the show biz-interview show on Sept. 6 . . . **Lucille Travis** has gone with KDKA radio as weekend hello girl and hostess.

IN CLEVELAND . . .

Dick Reynolds and **Frank Jay** do a double-deejay mike pitch on the WHK night stanza . . . WNBK will do the **Dr. Benjamin Spock** series when the NBC "Baby and Child Care" Sunday series starts . . . WJMO's **Burt Mannis** planning to resume college studies in the fall . . . WDOK rejected two out-of-city sales' bids of over $100,000 each . . . **Henry Pildner**, back from vacation, revives his evening WGAR classical music disking . . . WNBK's **Maggi Byrne** in new 52-week contract with station . . . **Jimmy Dudley** elected president of newly established sports gabbers association, with other officers, dedicated to bring more and better sports to this area, being **Bill McColgan, Ken Coleman, Joe Valicenti, John Fitzgerald** and **Van Lane** . . . **Nelson Olmstead** in town to film 13 stanzas of upcoming Ohio Story for Ohio Bell.

IN MINNEAPOLIS . . .

KSTP-TV staffer **Don Rock** has moved from tv production to the tv photographic department as newsreel photographer . . . Local newspaper tv editors receiving letters from **Tom D'Andrea** and **Hal March** regarding inability of their tv show "The Soldiers" to snag sponsors despite its high listener rating . . . **Arthur Godfrey** held over songstress **Mary Davis**, WCCO staffer and "Talent Scout" show winner, for a second week on his morning tv and radio shows . . . **Jerome Wasley** a new KSTP-TV floorman . . . **Merle Edwards**, veteran radio and tv personality, promoted by WMIN from disk pockey-announcer to assistant sales manager, but also will continue with several of his shows . . . Blackhawk Broadcasting Co., operating the Waterloo, Ia., tv station, received FCC permission to withdraw its application for permission to buy KMMT, Austin, Minn., video station, but may reapply later . . . **Bill Diehl**, St. Paul Dispatch-Pioneer Press movie editor-critic, who's also a WMIN disk jockey, introduced three of numbers at a St. Paul Auditorium pop concert . . . **Ken Peterson**, former general sales manager of Upper Mississippi Radio Associates, a three station group, joined KSTP Radio sales staff.

IN OMAHA . . .

Walt Kavanagh and **Ken Headrick** working "Ken's Place," new d. j. and prize contest show on KFAB from 11 a.m. to noon Mondays through Fridays . . . **Jim O'Neill** of KOWH served as emcee for City Barber Shop Quartet contest staged by **Ralph Goldberg's** chain of theatres . . . KBON carrying jukebox program from **Bob Hoff's** Airport Drive-in Theatre Friday nights on half-hour basis (7:30-8) . . . **Marjorie Shanafelt** has begun a puppet workshop program on KUON-TV, Lincoln . . . **Dick Charles** and **Steve Shepard** doing play-by-play announcing for Omaha Cardinal baseball games on KMTV . . . **Harold Hamilton**, manager of KHOL-TV, Holdrege, announced that satellite tv tower planned for Hayes Center, Neb., probably will be under construction by September . . . **Mrs. Denise Norden** handling "Fun With French" half-hour program on KUON-TV, Lincoln.

★

donald woods

Television:

HOST—
DAMON RUNYON TV THEATRE
CBS-TV Saturdays 10:30-11 PM DST

Radio:

HOST—
WOOLWORTH RADIO HOUR
CBS-Radio 1 PM DST Sundays

Stage:

Just Concluded **STARRING ENGAGEMENT**
POINT OF NO RETURN
Bucks County Playhouse

Currently **STARRING:**
GOODBYE AGAIN
Port Washington Playhouse

Exclusive Representative: **MARTIN GOODMAN, 65 West 54 Street, New York**

Press Relations:
SOLTERS-O'ROURKE and ASSOC.

Jocks, Jukes and Disks

By MIKE GROSS

Dickie Valentine: "No Such Luck"-"I Wonder" (London). Although "No Such Luck" won only mild play with Dolores Hawkins' Epic slice, Dickie Valentine gives it a hit-bracket chance with his sock rhythmic workover. Platter highlights the neat beat and slick lyric and Valentine brings it in in fine style. The jocks should go for it in a big way. On the reverse, Valentine shows that he knows how to belt a big ballad, but it still remains a routine side.

Ralph Young: "A Room in Paris"-"Do You Know" (Decca). "A Room In Paris" has a lot of things going for it. Tune and disker will be spotlighted on the "Philco TV Playhouse" via NBC in a couple of weeks. It's a lilting melodic theme and has a singer who knows how to give a song a solid ride. After the tele showcasing the side should take off for big returns. "Do You Know," on the bottom deck, is a pleasant item which Young delivers for strong spinning values.

Dori Anne Gray: "Tears For Me"-"I'm Playing Second Fiddle To A Slide Trombone" (Mercury). Newcomer Dori Anne Gray makes an okay showing with her first disk effort. On "Tears For Me," she displays a sharp dramatic quality and on "I'm Playing Second Fiddle To A Slide Trombone," she gets a chance to whip up some neat rhythmic licks. "Tears" is a wailing item that could attract some deejay attention, while "Trombone" looks like a good bet for the boxes.

The Ames Bros: "My Bonnie Lassie"-"So Will I" (RCA Victor). The marching song avalanche is on. Mitch Miller kicked it off a few weeks ago with "The Yellow Rose of Texas" on the Columbia label and now the Ames boys have come up with a zesty highland march that packs punch. The boys sell it with the kind of spirit that wins spins, especially on the coin level. "So Will I" is in the r&b groove, noisy and not too effective.

Les Baxter Orch: "The Shrike"-"The Toy Tiger" (Capitol). Coupling of pic themes from "The Shrike" and "The Private War of Major Benson" gives Les Baxter another big-return potential. "The Toy Tiger," from the "Major Benson" pic, is a catching piece which Baxter develops into a highly listenable wax production. "The Shrike," on the other hand, has a more intriguing melodic line and should win most of the play.

Joan Weber: "Don't Throw Away My Love"-"Anything, Everything For Love" (Columbia). Joan Weber throws a lot of piping emotion into this coupling, but the tunes don't rate the effort. Don't Throw Away My Love" is in the blues idiom but it remains a synthetic item. "Anything, Everything For Love" never gets to mean anything.

Bill Gallus: "A Tree Full Of Owls"-"There Is No Love" (MGM). There's enough bounce and gaiety in Bill Gallus' slicing of "A Tree Full Of Owls" to move the side out of left field and onto the deejay turntables. It's a cute and wholesome effort that'll offend nobody and please many. "There is No Love" is just a routine ballad concoction that never gets off the ground.

Sammy Davis Jr.-Carmen McRae: "I Go For You"-"A Fine Romance" (Decca). Teaming of Sammy Davis Jr. and Carmen McRae has solid wax showmanship values. Both are slick song belters on their own and complement each other neatly on this duet coupling. "I Go For You" is a bright item headed for strong spins. It'll have trouble, though, stealing the play from the fine Jerome Kern-Dorothy Fields oldie, "A Fine Romance."

The Bon Bons: "Pass It Along"-"Momma Llama, Poppa Llama" (London). "Pass It Along" gives The Bon Bons a chance to show off their harmony technique. Song has a fair beat and the combo's treatment will attract deejay attention. Bottom deck is a novelty item that doesn't carry much weight.

Perez Prado Orch: "Monitor Mambo"-"Crazy. . .Crazy" (RCA Victor). "Monitor Mambo," written for the NBC Radio marathon, "Monitor," by Perez Prado, is an okay slicing for the mambonicks, but its overall commercial appeal is limited. "Crazy. . .Crazy," another Prado original, is a frenzied, swinging effort that'll also appeal to the mambo buffs.

Richard Hayman Orch: "Tears of Satin"-"Gina" (Mercury). The harmonica work of Richard Hayman gets one of its best showcasings in some time on "Tears of Satin." It's a rich instrumental and Hayman's harmonica gives it the color that'll appeal to the jocks. "Gina" is an Italo flavored piece which Hayman delivers for ear-arresting results.

The Four Knights: "Believing You"-"Don't Sit Under The Apple Tree" (Capitol). The steady rhythmic beat of "Believing You" and the topdrawer rendition given by The Four Knights should win this side hefty spinning time on all levels. They give the oldie, on the flip side, a fresh and buoyant approach.

Sandy Solo: "Nothing Has Changed"-"My Love Came Back" (Jubilee). Sandy Solo, young singer who has been trying for the big one for the past couple of years, has a fine entry in "Nothing Has Changed," a torch ballad which he handles with sensitivity. Reverse is another good ballad which Solo does neatly. On one side, the girl goes away; on the other side she comes back. It's a well-planned coupling.

Gloria Wood: "I Keep Telling Myself"-"Hey Mister" (Coral). The platter spinners will take notice of Gloria Wood because of her solid workover of "I Keep Telling Myself." She's got a wax savvy and she delivers the tune, a neatly constructed ballad, with a style that blends rhythm and warmth for strong impact. There's not much that can be done with the flip.

Charles A. Wall, Broadcast Music Inc. veepee and prexy of Associated Music Publishers, currently is serving at Fort Dix for two weeks with the Army Reserve. He's a colonel.

Best Bets

DICKIE VALENTINE ..... **NO SUCH LUCK**
(*London*) ..... *I Wonder*

RALPH YOUNG ..... **A ROOM IN PARIS**
(*Decca*) ..... *Do You Know*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
206th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Gordon MacRae-Shirley Jones: "Oklahoma" (Capitol). A little more than 10 years ago Decca Records issued the original Broadway cast album of "Oklahoma" and set the disk business on its ear by racking up more than 1,000,000 album sales. Now Capitol has come to bat with the soundtrack set from the soon-to-be-released Todd-AO filmization of the musical and it, too, is a cinch for a hefty sales rackup. The tunes are oldhat by now, of course, but they stand up well under the topflight treatments by Gordon MacRae (Curly) and Shirley Jones (Laurey). The old familiars such as "People Will Say We're In Love," "Surrey With The Fringe On Top" and "Oh What A Beautiful Mornin'" become fresh and enchanting in the hands of vet MacRae and newcomer Miss Jones. **Gloria Grahame** comes across in top form with "I Cain't Say No" and in a duet with **Gene Nelson** on "All Er Nothin'." Latter hits home, too, with "Kansas City." Arrangements are by Robert Russell Bennett and Jay Blackton conducted the orch.

Peggy Lee - Ella Fitzgerald: "Songs From 'Pete Kelly's Blues'": (Decca). Several disk companies have already brought out "Pete Kelly's Blues" albums, but Decca has Peggy Lee and Ella Fitzgerald and that's what'll count in the long run. Both warblers are in the Jack Web pic, so the sales should naturally swing to the Decca package. The album virtually belongs to Miss Lee, since she's grooved on nine of the dozen songs in the set, but when Miss Fitzgerald comes on, she comes on strong. Latter gets a try at the title song and does a standout job on "Hard Hearted Hannah." Among Miss Lee's best efforts are "Oh Didn't He Ramble," "Somebody Loves Me" and "Bye Bye Blackbird."

Louis Armstrong: "Satch Plays Fats" (Columbia). Putting Louis Armstrong into the groove with Fats Waller melodies shows top wax production savvy on the part of **George Avakian,** Columbia pop album chief. It's a solid idea that comes off with standout effect. Armstrong and his combo seem to really dig the Waller compositions and their enjoyment in working 'em over projects through the wax. There are nine tunes in the set, including such faves as "Honeysuckle Rose," "Ain't Misbehavin'" and "I've Got A Feeling I'm Falling." Armstrong shares some of the vocals with **Velma Middleton.** Avakian has also supplied a set of lively liner notes.

Django Reinhart: (RCA Victor). Great thing about new recording techniques is that very little gets lost, no matter how long ago it was recorded. Some of the tunes in this Django Reinhardt set were cut originally as far back as 1935, but via Victor's recording mechanics the sound has been enhanced to such an extent that the tunes could have been put into the groove yesterday. Package gives an excellent sampling of Reinhardt's guitar magic as well as of the tootlers who accomped him on the dates. Among them are Stephan Grapelly, violin; Coleman Hawkins, sax; Barney Bigard, clarinet, and Billy Taylor, bass. There are a dozen tunes in the set, ranging from "Avalon," cut in 1935, to "Finesse," cut in 1939.

VARIETY 10 Best Sellers on Coin-Machines

1. LEARNIN' THE BLUES (9)	*Frank Sinatra*	*Capitol*
2. SWEET AND GENTLE (4)	*Alan Dale*	*Coral*
	Georgia Gibbs	*Mercury*
3. ROCK AROUND THE CLOCK (10)	*Bill Haley's Comets*	*Decca*
4. UNCHAINED MELODY (16)	*Roy Hamilton*	*Epic*
	Al Hibbler	*Decca*
	Les Baxter	*Capitol*
5. HARD TO GET (7)	*Gisele MacKenzie*	*Label X*
6. AIN'T THAT A SHAME (2)	*Pat Boone*	*Dot*
	Fats Domino	*Imperial*
7. IT'S A SIN TO TELL A LIE (6)	*Somethin' Smith*	*Epic*
8. CHERRY PINK AND APPLE BLOSSOM WHITE (19)	*Perez Prado*	*Victor*
	Alan Dale	*Coral*
9. SOMETHING'S GOTTA GIVE (5)	*McGuire Sisters*	*Coral*
	Sammy Davis Jr.	*Decca*
10. HONEY BABE (10)	*Art Mooney*	*MGM*

Second Group

A BLOSSOM FELL	*Nat "King" Cole*	*Capitol*
	Dickie Valentine	*London*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.*	*Decca*
POPCORN SONG	*Cliffie Stone*	*Capitol*
A STORY UNTOLD	*Crew-Cuts*	*Mercury*
MAN IN A RAINCOAT	*Marion Marlowe*	*Cadence*
	Priscilla Wright	*Unique*
DOMANI	*Julius LaRosa*	*Cadence*
	Tony Martin	*Victor*
YELLOW ROSE OF TEXAS	*Johnny Desmond*	*Coral*
	Mitch Miller	*Columbia*
LOVE ME OR LEAVE ME	*Sammy Davis Jr.*	*Decca*
	Lena Horne	*Victor*
IF I MAY	*Nat "King" Cole*	*Capitol*
HUMMINGBIRD	*Les Paul-Mary Ford*	*Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of July 22-28, 1955

A Blossom Fell	Shapiro-B
Bible Tells Me So	Paramount
Blue Star	Chappell
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Don't Stay Away Too Long	Bourne
Fooled	Harms
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey, Mister Banjo	Mills
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Kentuckian Song—†"Kentuckian"	Frank
Land of the Pharaohs—†"Land of the Pharaohs"	Remick
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
Pete Kelly's Blues—†"Pete Kelly's Blues"	Mark VII
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Something's Gotta Give—*"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Tina Marie	Roncom
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary

Top 30 Songs on TV

(More In Case of Ties)

Banjo's Back in Town	World
Chee Chee-oo Chee	H&R
Domani	Montauk
Every Day	Golden State
Fooled	Harms
Good and Lonesome	Porgie
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
He Needs Me—†"Pete Kelly's Blues"	Mark VII
Honey Babe—†"Battle Cry"	Witmark
How to Be Very Popular—†"How to Be Popular"	Miller
I'll Never Stop Loving You—"†Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
Kelly Hop—†"Pete Kelly's Blues"	Mark VII
Kentuckian Song—†"Kentuckian"	Frank
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in Raincoat	BMI
Mobile	Ardmore
My Little One	Glenwood
Oh Yeah	Jungnickel
Pete Kelly's Blues—†"Pete Kelly's Blues"	Mark VII
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Sugar Baby of Mine	Artists
Tweedle Dee	Progressive
Unchained Melody—†"Unchained"	Frank
Whatever Lola Wants—*"Damn Yankees"	Frank
Yellow Rose of Texas	Planetary

JOCK STRANGLEHOLD SPREADS

Crosby Deluxer to Spearhead Decca Fall Sales Drive in Big Album Push

Carboning its 20th anni drive last year, Decca Records has set Bing Crosby as the headliner for its 1955 fall program. The Crosby set is another deluxer (last year's Crosby package, simply tagged "Bing," peddled for $27.50), which will be priced at $17.50. The Crosby package, called "Old Masters," heads up an array of 43 new albums, 13 more than Decca threw into the ring last fall.

To get the new album releases rolling, diskery is pitching a special fall discount plan, which will carry a sliding scale and an extended dating program on all the new products, plus all of the packages in the Decca catalog. Dealers will get a crack at a one-shot order until Sept. 15 with the following scale applied: Orders between $100 and $999 rate an additional 5% discount. Orders between $1,000 and $2,500 rate an additional 7% discount. Orders of $2,500 rate an additional 10% discount.

At a series of dealer confabs, which Decca is holding around the this week, diskery's new phonograph line will be showcased. The phono line includes 11 models ranging from $19.95 to a new hi-fi model priced at $119.95.

'Fill Home' Theme

Theme for Decca's fall promotion will be "Fill Your Home With Music." The campaign will include dealer window displays, merchandisers and hangers. A special deejay kit is being prepared which will include samplings from the top albums as well as interviews with the Decca artists.

The Crosby package will contain 36 tunes that have not been available for some time. Among the orchs which recorded with Crosby are John Scott Trotter, Georgie Stoll, Victor Young, Carmen Cavallaro, Woody Herman and Jimmy Dorsey. The set will come boxed with a special booklet.

Other top names included in the album push are Ethel Merman (with a set called "Memories — From The Gay Nineties to the Roaring Twenties"), Sammy Davis Jr., Carmen Cavallaro, Gordon Jenkins, Alfred Newman, Wayne King, Jack Pleis and Florian Zabach. There will also be five new dance sets, seven new gold label classical sets and seven conversions to 12-inch LPs of the top selling 10-inch LPs in the Decca catalog.

Label has also reclassified its original cast album line to the DL series and pushed the price up to $4.98. The show albums went down to $3.98 with the rest of the Decca LP line when the prices were cut around the first of the year.

Prophetic Parley

Coral Records was prophetic last year when it teamed Don Cornell, Alan Dale and Johnny Desmond on "Heart of My Heart," which clicked. Trio currently is setting a hot pace for the diskery via Cornell with "The Bible Tells Me So," Dale with "Sweet and Gentle" and Desmond with "Yellow Rose of Texas."

At the time of the teaming, only Cornell was making noise in the market.

Linke Shifting From Cap to Col

Dick Linke is ankling his national promotional manager's post at Capitol Records for a sales manager's berth at Columbia. Spot at Col will be a newly-created post of national sales manager for pop and EP platters. Linke will report to Hal Cook, director of national sales. He takes over Sept. 1.

Linke had been with Cap's publicity division for more than five years and was upped to the national promotion manager's slot only a few months ago. He had been working closely with Cook for the past several years when latter was v.p.-national sales manager at Cap. Cook shifted to Col sales early in the spring and has been bolstering his staff with Cap personnel since then. Col prexy James B. Conkling, incidentally, is an ex-Cap man, too.

20% Cafe Tax Repeal Now Full AFM Project; Research Firm Hired

Repeal of the 20% cabaret tax is now a fullfledged project of the American Federation of Musicians. Union, prexied by James C. Petrillo, has retained the Research Co. of America to make a presentation to the union and to legislators. Research outfit is now lining up statistics from various theatrical unions and organizations and is expected to interview execs in virtually every phase of show biz before compiling its findings.

In its recent convention, the AFM voted $300,000 to either eliminate the cabaret tax or cut it down to 10%, on the par achieved by the other sectors of the amusement biz. It's believed by the AFM, as well as other unions, including the American Guild of Variety Artists, that the discriminatory bite has cut into earnings of its members. It's held that many niteries have been forced to shutter because of the added costs.

Naturally, musicians have lost a lot of work because of the cut in nitery attendance. As a consequence, the recent AFM powwow made the appropriation to survey the results of the impost and to devise measures to lower the tax.

Van Heusen-Cahn Make Gotham Disk Co. Rounds On 'Our Town' Tune Push

Cleffers Jimmy Van Heusen and Sammy Cahn abandoned their Coast base last week to make the rounds of the New York disk companies, auditioning their score for the upcoming NBC-TV spectacular, "Our Town."-The network and ad agency brass converged on the RCA Victor offices Monday (1) for their first hearing of the tunes.

In a tieup between the net and the disk division, Victor will give the "Our Town" tunes hefty wax coverage. Perry Como, Eddie Fisher and the Ames Bros. are virtually set to put some of the songs into the groove. Frank Sinatra, who'll star in the spec set for Sept. 19, will cut an album of the score for Capitol.

Cahn and Van Heusen also auditioned the title song from the upcoming Metro pic, "The Tender Trap." Film will star Sinatra and Debbie Reynolds. Latter song and the "Our Town" score is being published by Ben Bartot., who returned to his Gotham base from the Coast with the writers.

Col Prepping New Weill Album With Lotte Lenya

Seldom-heard songs from the late Kurt Weill's German operas and operettas have been put into the groove by Columbia Records with Lotte Lenya, the composer's widow. The tunes, which will make up a 12-inch LP package, were cut by Miss Lenya in Hamburg recently. Many of the songs were written especially for her by Weill.

The set, as yet untitled, is being prepped for fall release. Miss Lenya's last disk showcasing was in the original cast album of "The Three Penny Opera" on the MGM label.

MORE DAILIES JOIN IN LISTS

By MIKE GROSS

The disk jockey stranglehold on the record biz is tightening. Heretofore, the deejay power of making or breaking a platter was confined to the airlanes and the trade journals, but it's now spreading to the hinterland dailies which are beginning to give the spinners space to list their platter preferences.

Disk-happy dailies have already cropped up in Detroit and Pittsburgh and industryites who've been trekking around the country report that other newspapers are considering similar space fillers. The Detroit Times began the deejay listings a couple of months ago and the Pittsburgh Sun-Telegraph started its deejay display about two weeks. The Detroit pattern, which the other dailies, especially in the midwest, are studying, is simply to list the 10 best platters selected by six different deejays every week. There are about 30 platter spinners now operating in Detroit, so the Times shuttles 'em around every week to give each one a crack at the space.

Record companies, local distributors and publishers are taking a dim view of this newest d.j. outlet.

(Continued on page 48)

Wiswell Set As Cap's Eastern Pop A&R Head

Andy Wiswell has now been set to move into Capitol Records as head of pop artists & repertoire in the east. Wiswell came through as the leading candidate for the post after Alan Livingston, Cap's v.p. and a&r chief, had screened a flock of applicants during his recent stay in New York.

A former exec at Muzak, Wiswell has been heading up recording sessions for several labels during the past couple of years. He's cut dates for Dot and Prom among others.

Cap's eastern a&r post has been vacant for the past two years. Diskery has been shuttling its a&r staffers from the Coast h.q. to Gotham for short stays but in the past few months it was decided that a permament man was needed in the east. Diskery's last permanent a&r chief in the east was Sid Feller, who is now heading the a&r division at Am-Par Records, diskery recently launched by American Broadcasting-Paramount Theatres.

PHILIPS EXECS HUDDLE IN N.Y. WITH COL BRASS

Execs from the Philips Co., Columbia Records overseas affiliate, converged on New York last week for huddles with the Col brass here. In for the confabs are Philips director E. B. W. Schuitema, pop artists & repertoire director John Franz and national sales manager Kun Solleveld.

During the stay here the trio also has been attending the Col and Epic distributor meets on upcoming fall product.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

'Duvid Crockett' and Bad Taste

For some time Capitol Records and Mickey Katz have perpetrated fractured Yiddish perversions of pop hits, and for some time many in and out of the trade have wondered about this complete lack of judgment and good taste. Chiefly it went by the board on the theory they're limited sellers and, at best, "confidential" hits.

Which, in truth, is but an ostrich approach. Whether one or one million, anything malodorous isn't diminished or aggravated by lack of numbers or otherwise.

Now comes Cap's package of four—count 'em—four such ghetto treatments of "The Ballad of Davy Crockett," here called "Duvid Crockett"; "C'est Si Bon," here called "Ces-Tzi Bon"; "Shrimp Boats," perverted into "Herring Boats"; and "Tweedle Dee," just parodied in the same bad taste which has distinguished the Katzenjammerings of this concept of "funny" or "novelty" recording.

In another era—and there are samplings galore to substantiate this as the VARIETY editors now are pouring through the archives, in connection with the upcoming Golden Jubilee Edition, and come across such uninhibited show biz terms as "coon-shouters," "wop" comic, "Jew comic," Dutch, "tad" (Irish), "Swedish squarehead comic," and the like—there didn't exist the sensitivities of today. In actuality, these terms were kept within the confines of the trade much as some of the racial wisecracks are still limited to the tables at Lindy's or the Stork.

Even when a simonpure Irisher like Jimmy Hussey did "Hebe" comedy and Walter C. Kelly told his "darky" jokes, not to mention the authentic dialectics of a Lou Holtz, Weber & Fields or Roger Imhof, it was done before a live variety audience, in an atmosphere more conducive to this brand of wit and humor.

But somehow Capitol and Mickey Katz, recording their ghetto brand of Yiddish-English "humor"(?), are doing a disservice to many, not the least of it to themselves. It's one thing for Homer & Jethro to parody a pop hit in their brand of hillbilly humor, but Mickey Katz's linguistic asides, with their "inside" double-meanings no doubt, are offensive. From the perspective of both Capitol and Katz, it smacks of a "fast buck" proposition which the former doesn't need and the performer shouldn't. In many respects he is wittingly or stupidly a tool in projecting a brand of dialectic "comedy" to which undoubtedly he'd be the first to take offense if projected in his direction.

The parody and the topical song were once an important brand of variety humor which called for considerable skill in the art of paraphrasing, ofttimes with a value beyond the original basic material. But the fundamental was good taste and a concept of comedy that was advanced in its satirical or topical values—and never conceived to offend. Katz's "Crockett" package—a four-number EP job—does. *Abel.*

Marks Wins Suit on Joe Howard Song Renewals; Figures 100G Damages

Last week an important decision was filed by Judge Sylvester J. Ryan in N. Y. Federal Court in favor of Edward B. Marks Music Corp. against Chas. K. Harris, a Southern Music (Ralph Peer) subsid. The action concerned the ownership of the interest, through Joseph E. Howard, in the renewal copyrights of 152 of the better known songs of which Howard was either the writer or co-writer, including "I Wonder Who's Kissing Her Now," "What's The Use of Dreaming?," "Honeymoon," "Be Sweet To Me Kid," "Blow The Smoke Away," "The Umpire Is A Most Unhappy Man" and "I Don't Like Your Family."

This litigation, which had been pending for 11 years, involved numerous preliminary proceedings and called for the determination of a number of complex questions of law, which may be determinative of innumerable pending controversies concerning like claims of ownership of renewal rights to musical compositions.

All of the litigated compositions had been originally acquired and published by Charles K. Harris, between 1904 and 1914. Subsequently, in December 1916, Howard executed an agreement, pursuant to which he "bargained and sold to Harris his executors, administrators and assigns, all the right, title and interest by way of copyrights or otherwise" of Howard "in and to all my musical compositions published by Chas. K. Harris." This agreement was not recorded. Subsequently, in April, 1936, Howard executed and delivered to Cora L. Harris, widow of Charles K. Harris, a number of separate instruments, for recording in the Copyright Office, pur-

(Continued on page 46)

Dick Gilbert Sez There's Enough Good Platters To Program DJ Shows

Phoenix, Aug. 2.

Dick Gilbert, local KTYL disk jockey and prez of the American Society of Disk Jockeys, takes issue with Martin Block's recent statement in VARIETY, regarding the paucity of good new tunes and their effect on programming. Like Block, ABC deejay, Gilbert receives around 140 new platters a week from the pubs, but doesn't find cause for alarm if many of them fall into the category that Block calls "abysmal."

"Sure," he says, "there's a lot of weak material around, but why not play the best of the new platters and supplement them with the backlog of good standards that every station carries in its library.

"In 1941, when I became a deejay, I used to get about 50 records a week, but it was still possible to put on a good show. Today, with so many more record companies putting out disks, it's a lot easier to program."

EMI To Distribute MGM Longhair Disks O'Seas

MGM Records classical albums will hit the overseas market this fall via EMI (Electric & Musical Industries). Deal, which was finalized last week, gives EMI rights to peddle the MGM classical LP line in England under the Parlophone banner.

In other parts of the globe handled by EMI, the MGM tag will be retained.

Epic to Be No 'Farm Team' for Col; Distribs Briefed on Longrange Drive

Epic Records is kicking off a five-year plan to get itself on the same footing as its parent company, Columbia. Label's distributors were given the bulldup briefing at a confab held in New York last week. Working tag for the push will be "Operation Longrange."

Paul Wexler, Col v.p. and head of the electronics division of which Epic is a part, stressed that the label will be no "farm team" for Columbia. He promised the distribs that no artists developed by Epic will be shuttled over to Columbia and that Epic will never take on the mantle of Col's low-priced line.

As part of the buildup campaign, Epic will start a hefty promotion and exploitation drive in the fall. Diskery will triple its advertising budget and is increasing its share in the co-op advertising deals between the local dealers and the company. Plattery also is planning to buy time on radio stations around the company and has assigned Edward Tatnall Canby to pen a script that station deejays can work from when spinning Epic etchings, primarily in the classical division.

For the fall drive, diskery is prepping a flock of album releases in the classical, pop and jazz fields. The classical albums come mainly from its tieup with Philips, English firm; while the jazz sets are culled from the Col vaults. In the pop field, 12-inch LP sets by Roy Hamilton and Somethin' Smith are being set for a big drive.

'Pygmalion' to Col With Original Cast

Columbia Records got the first jump in the record companies' scramble for the 1955-56 season's Broadway tuners by latching onto the original cast album rights to "Pygmalion." It's understood Col got the nod when it moved in on the financing of the Herman Levin production.

Score for the tuner was penned by Alan Jay Lerner and Frederick Loewe. It will star Rex Harrison and Julie Andrews. Broadway preem, however, is still indefinite because of Harrison's commitment to the London production of "Bell, Book and Candle."

Diskery's only original cast set last season was "House of Flowers."

ROCK 'N' ROLL TROUPE SET FOR B'KLYN PAR

The lineup of Alan Freed's second rock 'n' roll show at the Brooklyn Paramount with Tony Bennett headlining has been completed by Patricia-Kahl Music, music firm packaging the show. The bash is set for the Brooklyn Paramount for a week's run beginning Sept. 2.

The talent lineup includes Chuck Bevry, Lavern Baker, Sam Taylor, Red Prysock, Al Sears, The Four Voices and The Rhythmettes.

Marek Back At N. Y. Desk After Rome 'Aida' Chore

George R. Marek, RCA Victor a&r chief, returned to his New York desk Monday (1) after four weeks in Rome where he put "Aida" into the groove at the Opera House there. Marek plans to release the three 12-inch LP package in the late fall.

It's still undetermined whether Marek will accompany the Victor contingent, headed up by Manie Sacks, RCA veepee and general manager of the disk division, when they sail for Europe late next week. Accompanying Sacks will be the disk division's operation manager Howard Letts, v.p. and operations manager of the international division Albert F. Waters, and Alan Kayes, a&r head of the Red Seal division.

Fantasy, Coast Diskery, Inks Lawrence, Combos

San Francisco, Aug. 2.

Fantasy, local indie label previously specializing in jazz and folk music, has signed Elliot Lawrence, the Honey Dreamers and the Sandole Bros. in a move to expand the label's catalog. Lawrence, whose last disks were made for Columbia, signed a contract calling for a minimum of two LPs a year. Lawrence will record with a big band and a sextet. The Honey Dreamers, who previously cut for Capitol, have also been signed for two LPs a year.

The Sandole Bros., a Philly jazz group, will be presented in an album, "Modern Music From Philadelphia," first of a series of projected Fantasy LPs offering modern jazz from various parts of the country. Under its expanded schedule and with its lengthened roster of artists, Fantasy expects to issue at least 20 LPs in the coming year.

Ed Wolpin Back East After Par Powwows

Eddie Wolpin, general professional manager of the Paramount-Famous music firms, returned to his New York desk last week after three weeks on the Coast huddling with studio brass on upcoming pic musical product.

The music firms are now getting set to work on the scores, from the George Gobel film, tentatively titled "The Birds and the Bees," by Harry Warren and Mack David, "Artists and Models," by Harry Warren and Jack Brook and "The Vagabond King," with new songs by Johnny Burton and Rudolph Friml. Wolpin also wrapped up a deal to publish the love theme from the background score for Allied Artists' pic "Storm Fear." Tune, which was penned by Elmer Bernstein (music) and Jack Brooks (lyrics), will be tagged "Why Try Again."

WECHT ANKLES WAROCK

Buddy Wecht dropped his music publishing affiliation with Warock Music last week to join Audiosonic Studios, record manufacturing firm. He'll run the operation with Bob Guy.

Wecht had been professional manager of Warock for close to a year. Latter firm is owned by legalite Lee V. Eastman.

Who Said Sheet Music Doesn't Sell?

In these days when 100,000 copies constitutes a song sheet bestseller, the 305,250 copies, which Uncle Sam is printing up, at Government expense, of Irving Caesar's patriotic musical setting to "The Pledge of Allegiance" is an automatic "bestseller."

Seriously, a House resolution in praise of the songsmith's musical setting saw it published in the Congressional Record which means that 266,000 of the 305,250 print order goes to the House of Representatives: 30,000 to the Senate; 6,000 copies to the House's Documentary Room; 3,000 to the Senate's DR.

Tyro Hillbillies Set For Va. Competition

Washington, Aug. 2.

Fifth annual country music contest will be held in Warrenton, Va., Aug. 6-7. Purpose is to select the outstanding hillbilly music entertainers in five categories—fiddle, banjo, vocal, band and miscellaneous.

Affair is sponsored by the Junior Chambers of Commerce in all parts of the nation, who select local winners to compete in the finals under the suspices of the Warrenton-Farquier County Jaycees. Winners generally receive contracts with country music shows on network radio and tv shows, and nitery bookings in sections of the country where country music is especially popular.

CAVALIER PACTS FRISCO EATERY OP-BARITONE

Mario Alioto, concert-opera baritone, has been pacted to Cavalier Records, an indie diskery operating on the Coast. The singer is w.k. in San Francisco as owner of the fish joint on the wharf tagged Alioto's.

His first sides for the label will include workovers of "Toselli's Serenade" and "The Lord's Prayer."

Myers Sets N.Y. Office

Myers Music, Philadelphia publishing firm operated by James E. Myers, has opened a New York office headed by Joe Saunders and Joey Sasso. Meantime, Jack Howard joined the Philly staff.

Myers has been active in the rhythm & blues field.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix-Baer-Fuller Co.)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	TOTAL POINTS
1	1	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	2	1	2	1	..	1	1	..	1	1	1	1	..	1	5	5	..	1	2	4	2	155
2	2	GISELE MacKENZIE (Label X) "Hard to Get"	5	4	1	..	1	3	3	..	9	6	..	5	8	4	..	7	6	4	8	9	..	93
3	4	PAT BOONE (Dot) "Ain't That a Shame (Capitol)	3	2	..	..	..	..	5	2	..	8	2	3	..	2	1	1	..	6	..	..	..	86
4	3	FRANK SINATRA (Capitol) "Learnin' the Blues"	1	..	..	2	..	..	2	..	6	2	..	2	..	5	..	..	..	2	7	1	10	81
5	5	NAT (KING) COLE (Capitol) "A Blossom Fell"	4	5	..	..	..	8	4	..	..	5	..	..	..	..	..	..	..	10	5	3	1	54
6	8	LES BAXTER (Capitol) "Unchained Melody"	8	3	..	..	..	..	10	9	..	3	..	..	..	..	..	..	..	9	4	2	4	47
7	7	McGUIRE SISTERS (Coral) "Something's Gotta Give"	..	..	4	..	3	..	9	..	..	7	..	..	..	..	..	2	..	3	..	..	3	46
8A	6	PEREZ PRADO (Victor) "Cherry Pink Mambo"	7	8	8	..	..	..	6	..	2	4	..	..	..	..	..	..	..	8	6	5	..	45
8B	9	CHUCK MILLER (Mercury) "House of Blue Lights"	..	..	..	..	..	..	8	4	..	..	..	7	..	3	3	..	8	..	3	..	7	45
10	22	MITCH MILLER (Columbia) "Yellow Rose of Texas"	..	6	..	7	9	4	..	8	..	..	10	..	2	..	..	..	1	..	..	..	..	41
11	10	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	6	7	3	..	..	2	7	..	..	..	..	..	..	..	..	..	..	7	..	..	..	34
12A	17	BOYD BENNETT (King) "Seventeen"	..	..	..	..	..	..	3	..	..	7	..	4	..	8	..	7	..	..	..	..	..	26
12B	25	JULIUS LaROSA (Cadence) "Domani"	..	..	9	9	..	..	..	..	..	4	..	3	..	..	..	4	..	..	..	..	..	26
14	14	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	..	..	4	2	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	25
15A	11	ART MOONEY (MGM) "Honey Babe"	..	..	..	..	..	..	..	3	9	..	..	..	8	..	..	..	5	..	7	..	23
15B	11	AL HIBBLER (Decca) "Unchained Melody"	..	3	..	3	8	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	23
17	..	ROGER WILLIAMS (Kapp) "Autumn Leaves"	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	2	..	..	..	..	..	19
18A	17	ALAN DALE (Coral) "Sweet and Gentle"	10	10	7	6	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
18B	..	LALO GUERRERO (Real) "Pancho Lopez"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	1	..	..	17
20	..	CHUCK BERRY (Chess) "Maybelline"	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	5	..	..	..	..	..	16
21	..	LES BAXTER (Capitol) "Wake the Town and Tell People"	..	..	8	7	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	15
22	13	SAMMY DAVIS JR. (Decca) "Something's Gotta Give"	9	..	10	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	6	..	13
23	..	HILLTOPPERS (Dot) "Kentuckian Song"	..	..	..	..	..	5	..	7	..	..	..	..	..	10	..	..	..	..	..	..	..	11
24A	23	BILL HALEY'S (COMETS (Decca) "Razzle-Dazzle"	..	..	5	..	..	..	..	..	..	9	..	..	..	..	9	..	..	..	..	..	..	10
24B	19	PRISCILLA WRIGHT (Unique) "Man in a Raincoat"	..	..	..	..	10	..	..	..	4	..	..	..	..	9	..	..	..	..	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	IN THE WEE, SMALL HOURS	STARRING SAMMY DAVIS JR.	LONESOME ECHO	DAMN YANKEES	CRAZY OTTO
Doris Day	Frank Sinatra	Sammy Davis Jr.	Jackie Gleason	Original Cast	Crazy Otto
Columbia CL 710 B 2090	Capitol W 581 EBF 1, 2-581	Decca DL 8118 ED 2214-5-6	Capitol W 627 EBF 1, 2-627	Victor LOC 1021 EOC 1021	Decca DL 8113 ED 2201

Inside Stuff—Music

Columbia Records' transcription division is expanding its name tie-ups with non-show biz companies. The division has made deals with the McCann-Erickson ad agency for its Pepsodent toothpaste account and with Guild Films for the banks which sponsor its Liberace show. For McCann-Erickson, Col has whipped up a 45 rpm platter with Arthur Godfrey. The disk is an extract of an "Arthur Godfrey & His Friends" airer and features Godfrey on "Lazy Bones," Jeannette Davis "You Made Me Love You" and Frank Parker on "Liza," the platter is being peddled for 30c plus an empty carton of Pepsodent.

In the tieup with Guild Films, Col has put Liberace into the groove on a special 7-inch 78 rpm platter and a 10-inch LP disk which Guild gives to its sponsor banks. The banks, in turn, use the platters as a bonus for new accounts.

The Stage Coach Inn, So. Hackensack, N. J., nitery, departed from its usual practice of booking record names when it brought in thrush Carole Bennett for a run that started last week (Tues.)

Singer won out over the diskers when the nitery's customers requested the ops to bring her in after seeing her on "The Chance of a Lifetime" tv show. She was a seven-times winner and Miss Bennett is now being dickered by several labels.

Latest motion pic title theme to get a wax push is "The Shrike," which was penned by Jose Ferrer, who directed and stars in the film. Ferrer is also publishing it via his BMI firm Jose Ferrer Music. Tune was originally put into the groove by Pete Rugolo more than a year ago for his Columbia set, "Adventure in Rhythm," under the title of "Conversation." Col is releasing the Rugolo etching this week as a single using the pic title. Capitol issued the tune last week via a Les Baxter cut.

"In The Wee Small Hours," title song of the new Frank Sinatra album for Capitol Records, is beginning to act like a pop single. Tune is racking up hefty sheet orders and foreign pubs are putting in bids for the overseas rights. As yet, song's publisher Redd Evans has set no deals. Tune was penned by Dave Mann and Bob Hilliard and is the only new song in the Sinatra set.

Best British Sheet Sellers

(Week ending July 23)
London, July 26.

Unchained Melody	Frank
Evermore	Rogers
Dreamboat	Leeds
I Wonder	Macmelodies
Stranger in Paradise	Frank
Cherry Pink	Maddox
Where Dimple Be	Cinephonic
Stowaway	Morris
Don't Worry	Wright
Softly	Cavendish
You, My Love	Dash
Bridges of Paris	Southern

Second 12

Every Day	Robbins
Earth Angel	Chappell
Sincerely	Dash
Everywhere	Bron
Unsuspecting Heart	Berry
Tomorrow	Cavendish
Melody of Love	Connelly
Ready, Willing, Able	Berry
Love Song	Chappell
Crazy Otto Rag	Kassner
Mama	Macmelodies
Take Me Back	F.D. & H.

Epic Pacts Curtis

Epic Records has added composer-crooner Eddie Curtis to its roster. Curtis penned "Song Of The Dreamer," which is currently making some noise via Johnnie Ray (Columbia) and Eddie Fisher (RCA Victor).

He'll record his own material as well as outside stuff for the label.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**BILL HALEY'S COMETS** (Decca)	Rock Around the Clock / Razzle-Dazzle
2	2	**FRANK SINATRA** (Capitol)	Learnin' the Blues / Not as a Stranger
3	3	**GISELE MacKENZIE** (Label X)	Hard to Get
4	5	**PAT BOONE** (Dot)	Ain't That a Shame
5	4	**NAT (KING) COLE** (Capitol)	A Blossom Fell / If I May / My One Sin
6	6	**PEREZ PRADO** (Victor)	Cherry Pink Mambo
7	9	**SOMETHIN' SMITH** (Epic)	It's a Sin to Tell a Lie / Ace in the Hole
8	7	**SAMMY DAVIS JR.** (Decca)	That Old Black Magic / Something's Gotta Give / Love Me or Leave Me
9	8	**McGUIRE SISTERS** (Coral)	Something's Gotta Give
10		**LES BAXTER** (Capitol)	Unchained Melody / Wake the Town

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*ROCK AROUND THE CLOCK	Myers
2	2	*UNCHAINED MELODY	Frank
3	5	*HARD TO GET	Witmark
4	3	*LEARNIN' THE BLUES	Barton
5	4	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
6	8	†AIN'T THAT A SHAME	Commodore
7	6	*SOMETHING'S GOTTA GIVE	Robbins
8	7	*A BLOSSOM FELL	Shapiro-Bernstein
9	10	*IT'S A SIN TO TELL A LIE	BVC
10	9	*HONEY BABE	Witmark

Packaged Disk Biz Racking Up 40% Of Total Sales for $80,000,000 Gross

The packaged end of the disk biz, which came into its own with the advent of the 33 and 45 rpm speeds several years ago, has now emerged as the solid foundation for the industry. Whereas it was once only a relatively small part of the disk biz, albums now account for about 40% of the total sales of the industry. With a $200,000,000 gross expected to be hit this year, that will mean $80,000,000 for album turnover on the retailer level.

With the advent of the new speeds album biz spurted because of the sharp price differential between the old, cumbersome 78 rpm sets and the LPs. The other advantages of non-breakability, portability and better fidelity were equally important in building up set sales. In recent years, the major diskers have given prime accent to this facet of the biz via fancy packages, special covers, art work and other merchandising lures.

In the past year, the majors have come up with a new sales device in the album "sampler." Latter are usually 12-inch LPs, containing a flock of selections illustrating other albums in the catalog. The "samplers" are sold at nominal prices and have shown an independently high sales potential. Columbia's "I Like Jazz" disk, a 98c item, has proved to be a standout click with a sale of well over 100,000 copies to date. It's understood that RCA Victor is now planning "samplers" in both the pop and longhair fields, probably in time to kick off its fall-winter sales program.

While the single pop phase is subject to sharp variations, both seasonal and depending on which companies have the hits, the album biz is comparatively steady. During the past few months when several of the major companies were finding it tough to come up with a hit, the packaged biz bailed them out.

Another big hypo for the packaged biz this year was the price reductions initiated by RCA Victor with virtually the rest of the industry following suit. Victor's sales have shot up as a result of the reductions and their packaged biz sales during the last three weeks have been at a peak. Compared to the same period last year, Victor's pop set sales during the first three weeks in July zoomed 161% while classics went up 90%. Single biz maintained about an even pace.

New Decca Hillbilly

Sammy Barnhart, country singer, has been added to Decca's hillbilly roster.

Paul Cohen, diskery's country & western chief, handled the pacting.

MPHC Accenting TV Drama Tunes

The Music Publishers Holding Corp. is accenting video tunes these days. MPHC, the Warner Bros. music publishing division, has nabbed the rights to the score for the Aug. 22 NBC-TV "Producers Showcase" stanza, "The King and Mrs. Candle." Firm is now gearing for an allout push on the tunes penned by Moose Charlop and Chuck Sweeney.

In the past few months, MPHC has come up with such tele tunes as "Play Me Hearts and Flowers," showcased on NBC-TV's "Philco Playhouse" and "Hard To Get," which was displayed on NBC-TV's "Justice" series. Both tunes clicked in the wax market. "Hearts and Flowers" scored with a Johnny Desmond cut for Coral and "Hard To Get" broke through via Gisele MacKenzie's slice on Label X. Both artists did the songs on their respective video dramas.

RCA Victor an NBC affiliate is plugging the "King and Mrs. Candle" score in advance of the telecast. Tony Martin cut two tunes from the score, "Young Ideas" and "The Secret of Your Success" while Label X, an RCA subsid, also released "Young Ideas" with Gordon Jenkins orch and Stuart Foster on vocal.

Another tune set for a tele showcasing and a wax push is "A Room In Paris," title song of NBC-TV's Philco Playhouse stanza Aug. 7. Decca has cut it with Ralph Young and plans to ship the platter out to the disk jocks around the country later this week. Tune, which incidentally, is being published by Decca's Northern Music subsid, was written by Peggy Mann, Joan Whitney and Alex Kramer.

Hill & Range scored the highest rackup via the tele plug route with the "Studio One" display of "Let Me Go, Lover." Joan Weber's Columbia slicing, which was showcased on the show, passed the 1,000,000 sales mark. Song was originally tagged "Let Me Go, Devil" but was changed for the tele shot.

Marks Adds 'Soldier' In Its New R&B Kick

E. B. Marks Music is on a rhythm & blues kick. Only a few weeks ago the firm bought "Piddly Patter Patter" from Herman Lubinsky (who kicked it off on his indie Savoy label) and last week Marks acquired "Soldier Boy" from Bryden Music.

Tune, which was written by David Jones and Theodore Williams Jr., will be given a pop push by Marks' general professional manager Arnold Shaw. R&b slicings of the song are already on the market by MGM, Essex, King and Glory labels.

Jackson Quartet Added To Col's Jazz Roster

The buildup of Columbia Records' jazz roster continued last week with the pacting of the Calvin Jackson Quartet. George Avakian, who heads up Col's pop album division, plans to issue the first Jackson album late in the fall.

Jackson previously recorded a piano concerto by Phil Moore, which was released on the Norgran label. Combo is currently playing at Basin Street, New York jazz nitery.

Gelatt's 'Phonograph' Book

Roland Gelatt has authored "The Fabulous Phonograph: From Tin Foil to High Fidelity," which Lippincott will publish Aug. 24.

It is said to be the first complete story of one of America's great inventions.

CADENCE CUTS EIGHT BY DANISH SINGER & BAND

Copenhagen, July 25.

Archie Bleyer has been here supervising four sides each for Cadence Records by trumpeter Ernie Englund and his band and four solos by Chris. Dane. Latter is a barytone who won an Arthur Godfrey "Talent Scouts" contest last May.

Englund is also no stranger to the U.S. About two years ago he was with Les Brown's orchestra but has been touring his native Scandinavian countries since, chiefly in theatres.

Heflin 'Cavalcade' Hits $14,960 in Coast Bash

Hollywood, Aug. 2.

Leon Heflin's annual "Cavalcade of Jazz" bash at Wrigley Field July 31, grossed $14,960. About 11,000 admissions were clocked at the ballpark at prices scaled up to $2.

Lionel Hampton headlined the bill, which included James Moody, Big Jay McNeely and the Medallions. Hampton broke a record for a jazz recording session, by cutting 30 sides in a three-day period for Norman Granz' "Jazz at the Philharmonic" series. Art Tatum and Stan Getz backed Hampton on some of the sides.

MILLS NABS 'HABANERA'

Mills Music has picked up the U.S. rights to "Habanera" from Editions S.I.D.E.M., Geneva publishing firm. Tune was penned by Henri Contet and Paul Durand. The title, incidentally, has been used many times before and even Mills has four other "Habaneras" in its catalog.

Deal was initiated during Jack Mills recent swing through Europe.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																		SOUTH						MIDWEST												FAR WEST										TOTAL POINTS
						Ed Stokes—WMGM—New York	Bob E. Lloyd—WAVZ—New Haven	Jackson Lowe—WUST—Washington	Herb Fontaine—WCOU—Lewiston	Howie Leonard—WPOR—Portland	Tony Donald—WITH—Baltimore	Sherm Feller—WVDA—Boston	Charlie Mansfield—WESX—Salem	Gordie Baker—WSPR—Springfield	Dick Smith—WORC—Worcester	Pete Johnson—WKBR—Manchester	Alan Owen—WMID—Atlantic City	Frank Ward—WWOL—Buffalo	Ed Meath—WHEC—Rochester	Eddie Newman—WDAS—Philadelphia	Dean Slack—WJOY—Burlington	Bob N. Perry—WQAM—Miami	Bob Clayton—WPIN—St. Petersburg	Harry Nigocia—WJBW—New Orleans	Salty Morton—WWOK—Charlotte	Mike Woloson—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	Hal Fredericks—WAAF—Chicago	Sandy Singer—KCRG—Cedar Rapids	Bob Maxwell—WWJ—Detroit	Carl Shook—WJIM—Lansing	Jack Thayer—WTCN—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	George Dunlevy—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Lou Emm—WHIO—Dayton	John Michaels—WOKY—Milwaukee	Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Sterling Yale—KGER—Long Beach	Bill Ballance—KNX—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Paul Coburn—KOL—Seattle	
1	2	14	Frank Sinatra	Capitol	*Learnin' the Blues	5	..	1	3	..	1	4	..	..	..	..	1	..	..	..	1	9	1	..	1	7	4	..	..	..	1	..	4	1	2	..	..	1	4	1	1	1	..	..	177
2	1	9	Gisele MacKenzie	Label X	*Hard to Get	1	..	7	5	2	..	10	1	..	..	..	3	5	2	5	..	..	4	2	..	1	..	..	5	..	4	2	..	6	9	..	9	5	2	..	7	7	6	..	5	160
3	3	13	Bill Haley's Comets	Decca	*Rock Around the Clock	..	..	..	2	..	..	..	..	1	..	2	..	..	8	1	..	5	3	3	..	..	..	2	1	..	2	..	6	1	..	8	2	..	4	..	..	2	3	..	3	150
4	4	11	McGuire Sisters	Coral	*Something's Gotta Give	2	..	..	7	1	2	1	3	6	..	..	..	..	3	4	5	1	7	..	..	..	..	..	1	3	..	..	..	10	10	..	4	7	2	2	3	..	..	..	147
5	5	8	Alan Dale	Coral	†Sweet and Gentle	3	..	2	4	4	5	..	2	..	..	1	4	2	1	..	3	..	..	1	..	..	..	..	3	..	5	..	..	..	1	..	9	6	..	..	8	..	..	134
6	6	7	Julius LaRosa	Cadence	†Domani	..	1	3	1	8	..	6	4	3	..	3	..	..	..	10	..	..	..	6	..	3	..	4	..	7	8	7	..	..	..	..	..	..	9	..	..	..	..	..	93
7	7	5	Pat Boone	Dot	†Ain't That a Shame	..	..	..	10	3	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	1	2	..	..	6	1	3	..	..	1	..	..	..	..	..	..	9	73
8	13	13	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	6	..	..	6	5	..	..	..	..	..	..	9	..	8	..	8	..	..	..	2	..	..	..	..	3	..	8	6	..	..	..	..	3	6	2	..	..	71
9	12	21	Les Baxter	Capitol	*Unchained Melody	..	..	..	..	..	3	..	..	2	..	..	..	9	..	3	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	1	5	..	..	4	..	..	69
10	14	9	Priscilla Wright	Unique	†Man in a Raincoat	..	..	..	..	..	7	..	..	..	..	..	6	4	8	7	..	..	..	2	..	..	5	..	..	..	..	1	..	..	..	..	..	10	8	..	..	..	4	..	7	63
11	16	5	Les Paul-Mary Ford	Capitol	†Hummingbird	9	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	2	..	10	..	..	..	5	..	2	..	..	..	..	..	4	4	51
12	22	4	Patti Page	Mercury	†Piddily Patter Patter	..	..	..	9	9	..	..	..	9	..	7	..	..	..	..	10	..	..	..	..	8	..	5	3	..	10	4	..	..	3	..	..	..	..	..	..	..	8	..	47
13	20	6	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	9	..	3	4	6	..	..	8	..	..	..	..	1	37
14	17	5	Hilltoppers	Dot	*Kentuckian Song	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	9	..	2	2	..	..	..	..	..	..	..	..	..	..	36
15	8	7	Sammy Davis Jr.	Decca	*That Old Black Magic	3	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	6	..	..	..	..	4	6	..	..	..	..	..	..	..	10	..	..	..	9	..	35
16	..	16	Art Mooney	MGM	*Honey Babe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	6	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	5	..	9	..	..	32
17	26	5	Frankie Laine	Columbia	†Hummingbird	..	..	..	6	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	5	5	..	..	..	..	..	..	10	..	..	..	..	31
18	..	4	Sammy Davis Jr.	Decca	*Something's Gotta Give	..	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	28
19	23	17	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	7	..	..	..	..	..	..	..	..	..	..	6	..	..	..	7	..	..	27
20A	40	3	Boyd Bennett	King	†Seventeen	..	..	..	..	7	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	5	9	3	..	..	..	..	..	..	..	..	..	26
20B	43	2	Mitch Miller	Columbia	†Yellow Rose of Texas	..	..	..	..	10	..	..	9	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	..	1	..	26
22A	21	6	Doris Day	Columbia	*Never Stop Loving You	..	..	..	6	..	9	..	..	5	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	10	..	..	25
22B	..	1	Russ Carlyle	Label X	†Shepherd Boy	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	6	..	..	8	..	..	..	..	..	..	..	..	..	..	..	25
24	..	1	Perry Como	Victor	*Fooled	4	..	..	..	..	9	..	..	..	..	..	9	8	..	..	..	..	..	..	..	9	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	24
25	18	6	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	5	..	..	..	..	..	..	5	..	5	..	..	..	..	23
26A	29	3	Tony Martin	Victor	†Domani	..	..	3	..	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	10	..	21
26B	..	1	Perry Como	Victor	†Tina Marie	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	2	..	21
26C	9	9	Felicia Sanders	Columbia	*Blue Star	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	10	21
26D	29	19	Al Hibbler	Decca	*Unchained Melody	..	..	5	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	21
30A	..	4	Chordettes	Cadence	†Hummingbird	..	9	..	..	..	..	..	..	10	..	4	..	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	7	..	..	..	..	..	..	..	..	..	19
30B	11	6	Les Baxter	Capitol	*Wake the Town	..	5	..	8	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	19
30C	33	2	Johnny Desmond	Coral	†Yellow Rose of Texas	..	..	..	..	..	..	..	..	..	1	..	..	7	..	..	..	..	..	..	..	..	..	9	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	19
30D	28	5	Marion Marlowe	Cadence	†Man in a Raincoat	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	9	..	5	..	19
34A	32	5	Nat (King Cole)	Capitol	†My One Sin	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34B	..	1	Jaye P. Morgan	Victor	*Longest Walk	10	..	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34C	39	8	Kay Starr	Victor	†Good and Lonesome	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	10	..	..	..	5	8	..	..	..	..	..	..	..	16
37	..	14	Sunnysiders	Kapp	*Hey, Mister Banjo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	15
38A	..	1	Eddie Fisher	Victor	*Don't Stay Away Too Long	7	..	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38B	..	2	Arnold-Winterhalter	Victor	†Cattle Call	..	..	..	..	..	..	..	..	..	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38C	40	3	Sarah Vaughan	Mercury	*Experience Unnecessary	4	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
41	26	3	Bill Haley's Comets	Decca	†Razzle-Dazzle	..	..	..	..	..	..	..	..	9	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
42A	..	1	Fontane Sisters	Dot	†Seventeen	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	11
42B	10	14	Four Aces	Decca	*Heart	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	11
44	..	2	Tony Bennett	Columbia	†May I Never Love Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	10	7	..	..	..	..	..	..	9
45	14	24	Perez Prado	Victor	*Cherry Pink Mambo	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	6

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"a kiss like yours" can't miss with a voice like hers!

JUNE VALLI

sings

A KISS LIKE YOURS

OH! MY LOVE *(Keep your dreams just for me)*

with Hugo Winterhalter and his Orchestra 20/47-6215

A "New Orthophonic" High Fidelity Recording

RCA VICTOR

'Brushed' Artists Eyeing Am-Par Label As Moveover Possibility

Entry of the American Broadcasting - Paramount Theatres into the recording business has stirred up an unusual amount of interest among disk artists pacted to other labels. It's Am-Par diskery has opened up a new outlet for singers who've remained quietly discontent with their present affiliation. With the top companies loaded with disking talent, it wasn't too easy to shift labels unless the artist wanted to move down a step and take a chance with an indie outfit. Now that Am-Par is prepping to unleash a major effort in the disk biz, some artists figure it's their best opportunity for a break in a long time.

The disker unrest was unveiled when artists & repertoire men, rumored for the Am-Par post, began getting calls from artists that they'd be interested in moving over when the new company got under way. The calls were from strong disk-marquee names, who, for one reason or other, felt that they'd have a better chance with a new outfit. Reasons for discontent with present tie-up varied from "they're giving me second-rate material" or "I'm being brushed off by the a&r staff here."

It's also figured that contractual obligations won't stand in the way because many of the major labels would gladly unload some of their name talent just to get off the guarantee book.

Dance Band Assn. Seeks Homebase Showcase

Hollywood, Aug. 2.

The Dance Orchestra Leaders Assn. is scouting for a local ballroom that can be made available to DOLA members. The hunt for a terpalace began a few weeks ago when Sterling Way, manager of the Palladium here, disclosed that his ballroom would drop name bands for a house-band policy, with Orrin Tucker's orch supplying the beat. Consequently, DOLA toppers are seeking out a spot for their members to play while in the L.A. area.

As one DOLA member put it, "After all, our org was founded here, it's a heck of a thing, if we don't have our own ballroom. Our idea of bringing the dance bands back will be off to a poor start."

M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES

THE MOMENT I SAW YOU | WHERE IS THAT SOMEONE FOR ME

MGM 12020 K 12020

ART MOONEY AND HIS ORCH

TWENTY TINY FINGERS

— AND —

A HAPPY SONG

MGM 12039 K 12039

KAY ARMEN

THE BIBLE TELLS ME SO

— AND —

I WONDER WHEN WE'LL EVER KNOW

MGM 12045 K 12045

BETTY MADIGAN

TEDDY BEAR

— AND —

PLEASE BE KIND

MGM 12022 K 12022

BILLY FIELDS

THE GIRL UPSTAIRS

— AND —

SIMPATICO

MGM 12040 K 12040

DAVID ROSE and His Orch

LOVE IS A MANY SPLENDORED THING

— AND —

YOU AND YOU ALONE

MGM 30883 K 30883

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

Marks Wins Suit

Continued from page 41

suant to which the renewal copyrights in said compositions were specifically assigned to her, purportedly pursuant to the prior 1916 agreement. These instruments were recorded.

Peer's Purchase

In May, 1943, Ralph S. Peer acquired all rights under the 1916 agreement and said separate assignments, by the purchase of the publishing business from Cora L. Harris under the then name of Chas. K. Harris Music Publishing Co. Inc. The said defendants claim to the renewals was asserted under said agreement and assignments.

Under an agreement of June, 1933, Howard agreed to assign said renewals to Marks, which agreement was not recorded in the Copyright Office until April, 1934. As the renewals accrued Howard executed and delivered separate instruments of assignment to Marks, which were duly recorded in the Copyright Office. Marks' claim to said renewals was asserted under said agreement and assignments.

Attorney Julian T. Abeles, for Marks, argued (1), that there was no specific assignment of the renewals under the 1916 Harris agreement; (2), that in any event the agreement not having been recorded it was not binding on Marks; (3), that as the renewals were not assigned under the 1916 agreement the subsequent separate assignments purportedly executed pursuant thereto were ineffectual; (4), that while the 1933 Marks agreement was not recorded within the statuatory period of three months, this was immaterial because Harris had acquired knowledge of it shortly after its execution; and (5), that the separate assignments to Harris had been executed by Howard with the dates left blank and, when they were dated and recorded after the renewal accrued, such recording was not within the statutory period of three months after execution, whereby said assignments were not binding on Marks.

Peer's Arguments

Arthur L. Fishbein and Maxwell Olsom, counsel for Harris, argued (1), that the wording in the 1916 Harris agreement "by way of copyrights or otherwise" comprehended renewals; (2), that in a prior decision Judge Vincent L. Leibell of the same court had held that this wording in the 1916 agreement was "very comprehensive" and raised a question of fact to be determined upon a trial "before it can be said that Harris has no interest in the renewal copyright," and that testimony had been adduced by Harris upon the trial of the intention of Howard to assign the renewals under this wording; (3), that while the 1916 agreement was not recorded within the statutory period, Marks had acquired knowledge of it prior to the 1933 Marks agreement; (4), that the above 1933 Marks agreements, not having been recorded within the statutory period, was not binding on Harris; (5), that the only consideration to Howard under the 1933 Marks agreement and separate assignments was an agreement to pay royalties, which did not constitute Marks a purchaser for a valuable consideration under the Copyright Act; and (6), that there was a general custom and usage in the music publishing business, whereby the original publisher often acquired the renewal copyrights, which obligated Marks to make inquiry if Harris acquired such renewals before contracting with Howard.

Judge Ryan held with Marks' attorney, Abeles, on all points. He determined (1), that the renewals were not assigned under the 1916 Harris agreement because no "specific mention" was made of them in the agreement, and that as the intention of the parties to the agreement could be determined only by the words actually employed the testimony adduced by Harris could not vary the agreement; (2), that in any event Marks never acquired knowledge of the 1916 Harris agreement; (3), that while the 1933 Marks agreement was not recorded within the statutory period, Harris acquired knowledge of it shortly after execution; and (4), that the separate assignments to Harris, while dated prior to the separate assignments to Marks, were ineffectual because they were not recorded within the statutory period of three months after execution. Judge Ryan disregarded the Harris claim of a general custom in the music business regarding renewals.

Abeles is submitting a judgment to Judge Ryan for signature, providing for an injunction and the reference to a Special Master to compute the profits and damages to which Marks is entitled, with the minimum statutory recovery of $250 for each of the 152 compositions, and attorneys' fees. Marks reason that, as the recovery in respect to each of the outstanding compositions, from mechanicals, motion pictures, television and ASCAP performances, should be substantially in excess of the $250 minimum, that the total recovery should be close to $100,000.

Fantasy Into Tape

San Francisco, Aug. 2.

Fantasy records, local indie label, is planning to issue five of its LPs on tape this month.

Among the LPs to be issued on tape are "Jazz at Oberlin" and "Jazz at College of the Pacific" by the Dave Brubeck Quartet; and sets by the Gerry Mulligan Quartet, Paul Desmond and Cal Tjader. This is Fantasy's initial move into the tape field. The half-hour tapes will retail at $5.95 and Fantasy expects to have a full catalog of tape within a year.

FOR YOUR PROGRAM MONDAY THRU SUNDAY

Styne and Cahn's

"SATURDAY NIGHT IS THE LONLIEST NIGHT IN THE WEEK"

CAHN MUSIC, Inc.

PROGRAM TO-DAY

YESTERDAY'S

JUST YOU, JUST ME

Music by

JESSE GREER

ROBBINS MUSIC CO.

799 7th Ave. New York

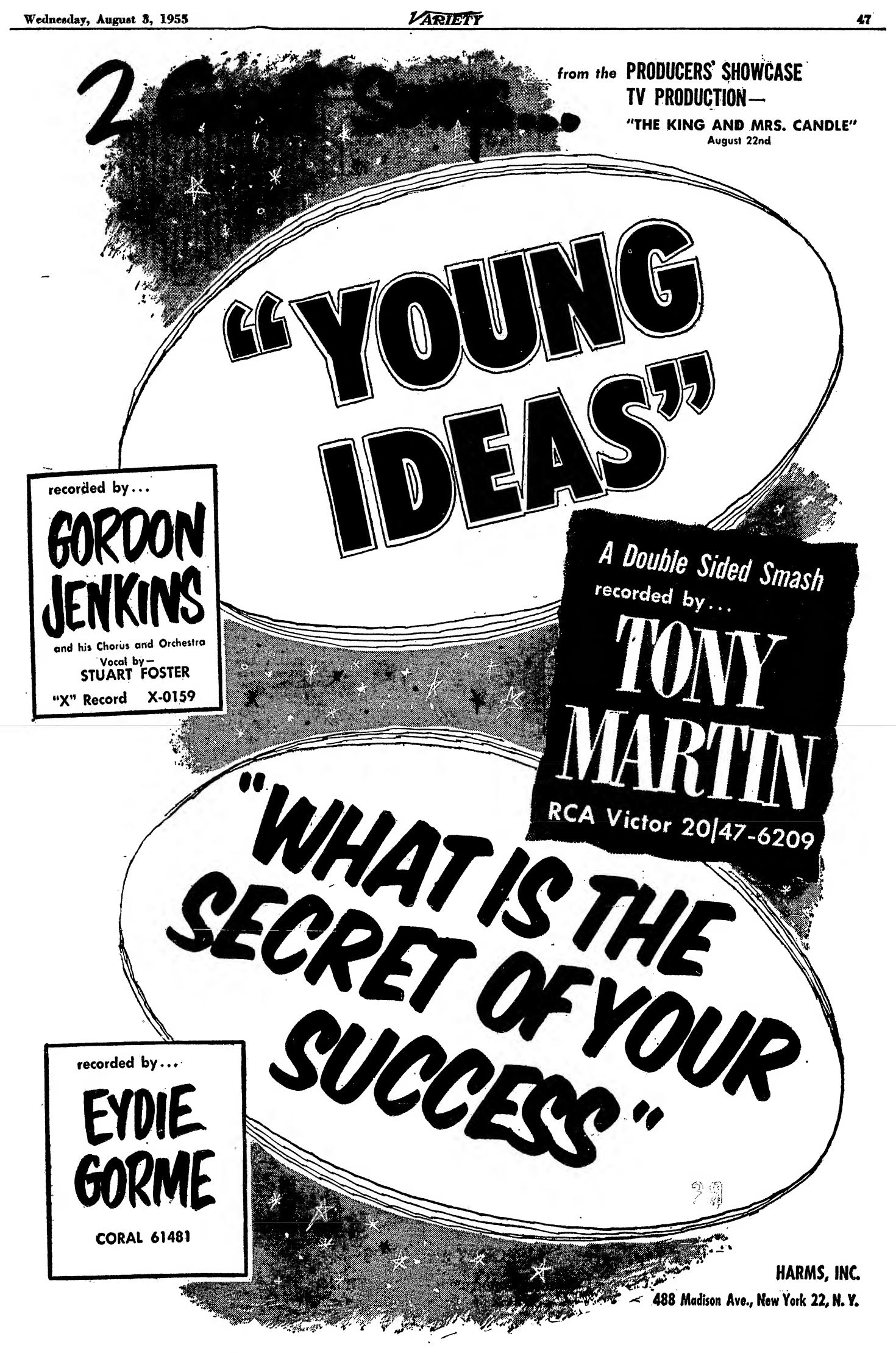
From the Charles K. Feldman Group Productions film "THE SEVEN YEAR ITCH"

THE GIRL UPSTAIRS

ROBBINS MUSIC CORPORATION

DECCA RECORDS

America's Fastest Selling Records!


2 Great Songs...
from the PRODUCERS' SHOWCASE TV PRODUCTION—
"THE KING AND MRS. CANDLE"
August 22nd
"YOUNG IDEAS"
recorded by...
GORDON JENKINS
and his Chorus and Orchestra
Vocal by—
STUART FOSTER
"X" Record X-0159
A Double Sided Smash
recorded by...
TONY MARTIN
RCA Victor 20/47-6209
"WHAT IS THE SECRET OF YOUR SUCCESS"
recorded by...
EYDIE GORME
CORAL 61481
HARMS, INC.
488 Madison Ave., New York 22, N. Y.

On The Upbeat

New York

Lys Assia, London Records thrush, left for her Zurich base via a London stopover Sunday (31) after a week of visiting the local deejays . . . **Claire Hogan** back from Cleveland where she was pushing her first MGM etching . . . **The Chordettes** set to headline a special bill in Batavia, N. Y., Aug. 7 to help raise funds for a local swimming pool . . . **Don Elliott** currently at the Rouge Lounge, Detroit. He's set for a guest shot on Stan Kenton's CBS-TV show Aug. 23 . . . **Jack Janoff**, Columbia Records staffer, engaged to **Esther Metz** . . . **Neil Keating** joined the staff of Columbia Records' legal department . . . Pianist **Paul Rickenbacker** added to the entertainment roster at Herb McCarthy's Bowden Square, Southhampton.

Woodrow (Woody) Larson named sales manager for Columbia Midwest, Col's Minneapolis distrib . . . **Chris Connor** opens at the Copa, Pittsburgh, Aug. 15 for one week . . . **Alan Dean** held over at the Henry Grady Hotel, Atlanta . . . **Dick Gersh** handling national promotion for the indie Wen Dee label . . . **Gene Krupa** set for a guest shot on the Frankie Laine CBS-TV show Aug. 24.

Dick Lyons, former aide to **Harry Meyerson**, MGM Records a&r topper, named assistant story editor at Universal-International on the Coast . . . **Harriet Wasser** joined the newly formed Jazz Artists Management . . . **Abe Holtzman**, who emcees "Mamborama" at Roseland, marking his 32d year at the ballroom.

Trombonists **Jay & Kai** (J. J. Johnson and Kai Winding) pacted to Columbia Records . . . Thrush **Lucy Reed** inked to the indie Fantasy label . . . Crooner **Don Heller** joined the Epic roster . . . **Teddy Charles Quartet** pacted to Shaw Artists. Combo opened at the Town Tavern, Toronto, Monday (1) . . . **Len Wolf's** promotion-publicity firm gets going around Aug. 10 . . . **Joey Sasso** and **Joe Saunders** handling disk promotion for the **Stan Kenton** orch.

Ann Ronell penning the title song for the upcoming pic, "The Great Adventure" . . . **Jerry Vale** set for guest shots on CBS Radio's "The Woolworth Hour" and "Kraft Music Hall" Aug. 7 . . . Maestro **Nat Brooks** cleffed the original mambo tunes for the Fred Astaire Mambo Instruction Book . . . **George Brackman** set to arrange the songs for **Shanon Bolin's** initial Vanguard album . . . Shaw Artists wrapped up pacts last week with **Muddy Waters, The Hearts, Earl Gaines, Benny Green** and **Gene Ammons** . . . Songwriter **Jack Zero** at Brooklyn Jewish Hospital for observation . . . **Guy Mitchell** and manager **Eddie Joy** to England last week for a vaude tour . . . **Vaughn Monroe** played Virginia Beach July 29-31 . . . **Eydie Gorme** set at Chicago Theatre for two weeks starting Aug. 7.

Hollywood

Bobby Troup Trio opens stand at the Huntington Hotel, Pasadena, Aug. 12. . .**Hi-Lo's** topline UI's **Will Cowan** musical short which started shooting Friday (29). Vocal group also opens two-week stand at the Chicago Theatre, Aug. 19. . . **Maurice Jara** has recorded the old Mexican song, "Alabado," for Warners' "Giant." . .Bregman, Vocce and Conn, Inc., will publish the background music and title tune "Apache Woman" for the pic of the same name. **Ronald Stein** penned the score. . .Singer **Ray Stapelton** in town following his two-week deejay tour. . .**Joanne Gilbert** sliced her initial sides for Decca under supervision of **Milt Gabler**, diskeries A&R chief. . . **Paul Corrigan** sliced four sides at Capitol Records, backed by **Dick Stabile's** orch.

Songstress **Ann Weldon's** initial sides for RCA Victor backed by **Henri Rene** go into national release Aug. 18. Chirp also has been pacted by the William Morros office. . .**Eddie Fisher, Lawrence Welk, Jimmy Dorsey, Jesse Kaye, Jimmy McHugh** and **Alex Cooper** were honored guests Monday (1) of coast Music Men's luncheon at Mike Lyman's Restaurant. . .The Milt Deutsch agency has set the **Cal Tjader Quintet** to play Hollywood Bowl, Aug. 19, and **The Lancers** to open at the Commercial Hotel, Elko, Nev. Aug. 29. . .Songstress **Joy Lane** currently on a deejay tour. . .**Sammy Davis Jr.** completed a disking session at Decca Monday (1) under **Sonny Burke's** supervision. . .Chirp **Gloria Woods** dubbing voices for Walt Disney's "Mickey Mouse Club" teleseries. . .**Harry James** and wife **Betty Grable** in Del Mar for the racing season.

Pittsburgh

Australian Jazz Quartet into the Midway for a limited stay . . . **Gabe D'Amico**, clarinetist, has given up his own combo to join **Howdy Baum's** band at the White Elephant. Ditto **Patsy Oliver**, trumpet man . . . **Frances Gill**, organist, opened an indefinite run at the Statler Hotel in Buffalo Monday (1) . . . **Julia Miller Melman**, violinist with **Al DiLernia Trio**, has taken her mother on a cross-country motor vacation while the combo is vacationing for the summer from the William Penn Hotel . . . **Mary Martha Briney** and **Bob Carter** return to the Ankara on Aug. 15 for two weeks, following **Jack Durant** . . . **Tiny Wolfe**, bandleader at Copa, vacationing in the mountains and his outfit's working without him for a fortnight . . . **Larry Faith** may have the house band at new Holiday House that John Bertera is building on Route 22, in which case **Hal Curtis** would replace Faith at the Horizon Room . . . **Lynn Carter** and the **Cartiers** go back into the Carnival Lounge for a stay on Friday (5) . . . **Del Monaco Quartet** has resumed at the Blue Moon indefinitely . . . **Herman Middleman's** option renewed at the Club 30 near Chester, W. Va. . . . **The Franks** opened Monday (1) at the Park Casino in Monessen.

Chicago

Max Roach & Clifford Brown pacted for the Bee-Hive, Chi, Sept. 30, for six weeks. . .**Jack Teagarden** into the Gold Front, Sheboygan, Aug. 12-21. . .**Blue Barron** currently on one-niters in the Midwest. . .**David Carroll**, now touring the midwest, set for the Roosevelt Hotel, New Orleans, Sept. 15-Oct. 12. . .**Art Mooney** opens at the Chicago Theatre, Chi, Friday (5) in a two-rounder. . .**Mike Curry** in town plugging Rio label disking of "Pancho Lopez". . .**Red Norvo** will play Chi's newest jazzery, London House, for four weeks next winter . . .**Chuck Foster** booked into the Peabody Hotel, Memphis, Aug. 29-Oct. 9. . .**Eddie Howard** currently at Chi's Aragon Ballroom till Sept. 11.

Omaha

Violinist **Florian Dorsey** in at the Union Station's Hayden House, with **Irvin Jones** at piano . . . **Marjorie** (Slightam) holds as organist at White Horse Inn of the Regis Hotel . . . **Eric Lawrnce** duo opened at the Cottonwood Room of the Blackstone Hotel . . . Orch leader **Eddy Haddad** opened his own music store at Countryside Village in Omaha.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	1	3	1	1	1	4	..	2	1	1	1	1	3	112
2	3	*Rock Around Clock (Myers)	2	10	3	2	3	3	..	1	6	3	2	8	8	81
3	2	*Cherry Pink (Chappell)	8	8	5	3	4	5	..	..	..	2	3	2	2	68
4	4	*Hard to Get (Witmark)	4	9	7	4	..	9	1	8	5	9	4	3	..	58
5	8	*Gotta Give (Robbins)	10	..	..	7	2	..	6	..	4	6	6	6.	6	46
6	5	*Blue Star (Young)	3	1	2	..	..	2	..	4	..	..	..	..	..	43
7	6	*Learnin' the Blues (Barton)	..	..	..	8	6	6	8	7	10	7	8	..	1	38
8	9	*A Blossom Fell (Shapiro-B)	..	..	8	6	7	1	..	9	..	5	..	5	..	36
9	6	*Honey Babe (Witmark)	..	..	..	5	8	..	..	5	2	8	7	..	..	31
10	13	*Never Stop Loving You (Feist)	7	..	..	9	..	..	..	..	3	..	5	4	..	27
11	11	*It's a Sin to Tell a Lie (BVC)	5	6	6	10	5	..	..	..	..	..	..	..	10	24
12	..	†Man in a Raincoat (BMI)	..	..	..	..	9	..	9	3	..	..	..	..	4	19
13	14	*Love Me or Leave Me (BVC)	..	2	..	..	10	..	3	..	..	..	..	..	..	18
14	14	*Heart (Frank)	..	4	..	..	..	..	..	..	..	..	9	9	7	15
15	11	*Melody of Love (Shapiro-B)	..	7	..	..	..	..	..	..	..	..	10	7	..	9

Stranglehold

Continued from page 41

They figure that now the jocks can influence the fate of a song with potential disk customers who don't even listen to their shows. It also means that the disk pluggers, from the recording and publishing end, will have to give the jocks a bigger "romance" to assure a spot on their listing.

The diskers and publishers have learned to live with the trade charts, realizing that it's an industry affair, but they feel that the listings in the dailies can do nothing but harm the industry. Many of them believe that once the deejay listings in the dailies start rolling on a national scale, the hypo and payola will mushroom to new proportions.

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AGENCIES STILL THE KINGPIN

New Nev. Gaming Board Shows Tough Stance From Start; Stardust Stalled

Las Vegas, Aug. 2.

Members of Nevada's new three-man State Gaming Control Board give every indication that control of the state's legalized gambling industry will become mighty tough in the future. The board held its first formal meeting last Wednesday (27), taking over the bulk of gambling control activity from the seven-member State Tax Commission.

Under the new procedure, passed into law at the last Carson City legislature sessions, all gambling license applications will be investigated and reviewed by the Gambling Control Board. Board's recommendations are then passed on to the Tax Commission, which has last word on license approvals.

Members of the new agency are Robbins Cahill, who doubles as executive secretary of the Tax Commission and chairman of the Gaming Board; Newell Hancock, a Reno accountant, and William Sinnott, an FBI agent for nine years. Last-named demonstrated his ability to question applicants shrewdly during Wednesday's session.

It was Sinnott who set the tempo of the board's policy during questioning of various applicants. At Sinnott's instigation, the board agreed to inform the Tax Commission that its request for a list of the stockholders in the Stardust had not been met and that no license should be granted until it is. The Stardust had planned to open Aug. 1.

The Stardust was under the helm of the late Tony Carnero Stralla, given the go-ahead by the Tax Commission earlier this month following his leasing of the gambling concession in the new inn to eight men at a reported $6,000,000 annually. Until this maneuver, the

(Continued on page 52)

West End Battle For Names Looms

London, Aug. 2.

There's going to be a big fight for cabaret attractions in London's West End.

For the last five years the Cafe de Paris booked American topline attractions, with the Savoy Hotel and most of the other spots relying on two or three acts, some using a line of femmes. The Savoy management finally decided to import big names, using solo attractions on the style of the Cafe.

The Cafe's first big attraction when it resumes in September after the summer holidays will be Hermione Gingold, and it's dickering with Harry Belafonte and Carl Brisson. The Savoy starts its policy with Lena Horne and is closing deals with Frank Sinatra, among others.

Burns & Allen's $50,000 Friars Dinner to Hosp

Hollywood, Aug. 2.

Friars Club is turning over $50,000 to the City of Hope Sanitarium at Duarte, Cal., for the purpose of setting up a Chair of Radiology. This is part of show biz's contribution in the fight against cancer.

Coin was raised at the Burns & Allen dinner here several months ago. Unveiling of a bronze plaque noting the donation takes place Friday (5) with George Jessel emceeing and many industryites attending.

Plaque reads: "Chair of Radiology donated by Members of the Friars Club of California to perpetuate the memory of Lew Cooper." Latter was Jessel's longtime personal manager and of the original Empire City Quartet, yester-

Paulette Trio To Get Boswellian Touch

Singer Connee Boswell has taken on some added chores. She's become the arranger for the Paulette Sisters (3) which her husband-manager, Harry Leedy, is handling. General Artists Corp is doing the booking.

Miss Boswell is no stranger to arrangements for girl trios. She used to be in the trio business herself with her sisters, Martha and Vet. Group disbanded some years ago and Miss Boswell continued as a single. Paulette trio is pacted to Capitol Records.

Piaf's 40G Payoff Paves Spike Jones' Las Vegas Booking

Las Vegas, Aug. 2.

The Riviera Hotel scratched off one of its many headaches last Thursday (28)—Edith Piaf. French chantoosey, who stood her AGVA-supported ground of "pay or play" after being bumped from the marquee when Kathryn Grayson was booked to open on her date, accepted a settlement from the inn's ops. A hotel spokesman said that Miss Piaf "agreed to a payoff well under the $40,000 she was to get for a one month appearance."

For a moment it looked as though the Riviera would be able to get out from under the settlement by playing Miss Piaf the contracted one-month turn slated to open Aug. 3. This, because Miss Grayson was forced to bow out 10 days before opening when afflicted with a severe case of pneumonia that bedded her at Santa Monica hospital. But, execs said they decided the hotel would fare better business-wise if they payed Miss Piaf off, and hired someone they feel would be stronger in the spa's big supper room.

Booked in for the four-frame stand is Spike Jones, who brings in his "Musical Insanities of 1956," starring frau Helen Greyco and cast of 70, including City Slickers. Miss Grayson's engagement has been set aside until October.

$1,200,000 Being Spent In 100-Room Hilton To Caribe Hilton

A 100-room addition to the Caribe Hilton Hotel, San Juan, P.R., will be opened in December, 1956. Addition, a seven-story airconditioned building to be separated from the main edifice, will cost around $1,200,000. Carlos M. Passalaqua, president of the Puerto Rico Industrial Development Co., and Conrad Hilton, prexy of the Hilton chain, announced the new project. Original hotel was built in 1949 by the group at a cost of $7,300,000 and then leased to the Hilton system as part of the island's tourism development plan.

Toro & Ferrer will architect the edifice, which will be connected to the main building by a covered walk bordered by shops. The Caribe Hilton is generally credited with increasing the number of tourists to the island from 65,000 to 140,000 annually.

Outside the continental U.S., the Hilton chain operates inns in Istanbul and Madrid. Under construction are the Continental, Mexico City; Acapulco Hilton, Acapulco; Havana Hilton, Havana, and the Nile Hilton, Cairo. Under contract to be constructed are the Albergo de Cavalieri, Rome, and a new spot still unnamed in West Berlin.

VEGAS LEARNING TOUGH LESSON

By JOE COHEN

The lessons being derived from the Wally Cox incident in Las Vegas isn't being lost by the talent agencies. The datediggers now feel that no matter what assets the casino capital of the world has, it still has to come to the agencies for its major attraction—name talent. The hotelmen as much as admit that they are lost without the top talent under contract to the major offices.

As it stands today, the talent agencies can make or break the majority of the Las Vegas hotels. Sure, the lush strip hotels have gambling, terrific accommodations at the lowest prices extant, but without the names, people just stay away in droves. What's more, without names that can offer entertainment, there just isn't any business in the payoff part of the inns, the greenfelt areas.

Also, it's almost certified now that names have to be in a certain category to be of any value to the Las Vegas hostelries. The agencies point out that even if Cox had a good act and fine rewrite of his material and was getting a lot of applause, who would he pull in—the old ladies and retired gents who went for this little unassuming guy in his "Mr. Peepers" characterizations? Even if he pulled SRO houses of these wholesome characters, it's doubtful that any of them would have as much as played the nickel slot machines. This kind of crowd wouldn't spend much time, let alone money, on the major enticements of this Sodom-in-the-Sand.

Object Lesson

Object lesson, according to the agencies, must be the reliance upon a special kind of talent with a strong nitery projection. The comics and singers who are favored on the nitery circuits are the premium merchandise for this market. Spenders go for the Sinatras, Joe E. Lewises, Danny Thomases and the well-established nightclub names. These are presumably the safe buys in the area, but unfortunately there aren't enough of them to go around on a year-round basis.

The position of the agencies is strengthened by the prevailing belief that girl-shows aren't for Las Vegas either. Naturally, the chorines selected for this spot are among the highest paid and the most beautiful in the country. However, many of them complain that they are lucky if they get a musician or a bartender to escort them home after the show. Dames, per se, just aren't enough to tear the guys away from the crap-tables.

This is an unheard of kind of Gomorroh, but it's one that is working out for the benefit of the percenteries with a roster of the right kind of names. Their position, as far as Las Vegas is concerned, is more solid than ever, they believe.

Razing Buff. Vienna

Buffalo, Aug. 2.

Old Vienna Theatre (formerly the Gayety) has been sold and will be razed to make room for a parking lot. Theatre, originally built by the late Mike Shea, was devoted to burlesque for many years until the early 1930s.

Since then it has been used variously for vaude, pictures and, until shuttering two years ago, for Bingo games.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Rooney Subs In-Again-Out-Again Cox, 'Tossed Around Like Set of Dice'

Las Vegas, Aug. 2.

Mickey Rooney will presumably keep things a little livelier biz wise at the Dunes Hotel during this fortnight as replacement (with Joey Forman) of Wally Cox, who is out of a job again here. Although only absent from the Vegas scene three weeks (he closed at the Riviera July 5), Rooney and his capable aide seem to have the stuff that the devotees of this bistro circuit go for. Act remains untouched from the Riviera stand and is effective in the theatre-like room of Dunes.

Rooney and Forman opened at the Dunes last Wednesday (27), after hotel prexy Al Gottesman served notice on Mr. Peepers the night before. Actually, that made the third time Cox had been ordered to withdraw; on opening night (13), hotel reconsidering when the comic balked, firing him the following eve after the dinner performance, reinstating him a week later (20), only to bounce him again this past Wednesday.

Gottesman said, after firing Cox for the last time, that his beef is not with the comic, describing him as "a lovable guy who was put in a very unfortunate situation." He further indicated that the hotel will readily pay Cox the contractual $11,000 per during this idle fortnight, "as long as he (Cox) keeps showing up for work twice nightly, as he did when he was idle after the initial dismisal."

Going Through With Suit

The Dunes chief said, however, that the hotel is going through with its $250,000 suit against the William Morris Agency and percenter Hershey Martin, who designed the Dunes-Cox contract. Suit is in two parts: (1) it seeks damages of $250,000 for business lost, and (2) recision of contract. No monetary damage is sought from Cox, who also is named a defendant. Action alleges that the agency misrepre-

(Continued on page 52)

Colony, N.J. Burleycue, Aligns With Chi Ops

The Colony Theatre, Union City, which attempted a burlesque policy last season as an indie house, has lined up with Chicago burley ops in an effort to obtain circuit shows. Colony's opposition, the Hudson, Union City, and the Empire, Newark, are allied with the Hirst wheel. The Adams, Newark, is operated by Harold Minsky as an indie operation.

Harry W. Doniger, operator of the Colony, is planning to open Sept. 9.

Britain Lacks Star Names For U.S. Talent Mart

Headliners are the major talent export of the U.S., while England is capable of shipping out a lot of acts who haven't been seen here as yet, according to agent Mark Leddy, who returned this week from a jaunt in Europe.

Leddy, who cases acts for the Ed Sullivan tv show, declared that there's a lot of performers in Europe that can do well in this country. But the major need in Britain is headliners, says Leddy. The standard names in England have been around the circuits quite frequently, and consequently, the draw isn't what it used to be.

On the other hand, says Leddy, there are a lot of newcomers making their way. But the bulk of them are trying to emulate the U.S. disk names and carbons rarely make out.

British vaude has been hit by the shortage of headliners, he stated. Television, thus far, hasn't cut into vaude attendance to any extent. Real test will come with the advent of commercial tele which starts in September, Leddy stated.

Leddy, who went over to gander talent for the Sullivan show, saw quite a few turns in England and France that can be utilized. Berlin, however, was short on good availabilities.

'Emotionally Disturbed' Cop Costs Nitery Dancer Five Days In Mont'l Jail

Montreal, Aug. 2.

A nightclub dancer whose performance caused a cop to testify in court that he was "emotionally disturbed" by it, was fined $100 and given five days in jail here last week. She'd already served most of it while held without bail.

Blonde Ann Sobol, arrested a few weeks ago (she didn't turn up for trial before) for a performance at the Blue Sky Club, brought her costume to court and offered to do her dance for Judge Lachappelle, but he refused to watch it.

A Blue Sky waiter swore there was nothing immoral in the show, but the "emotionally disturbed" cop's partner said he found it obscene. The waiter added that none of the 125 customers had raised any objections.

Lili St. Cyr was arrested here about four years ago while playing the Gayety vaude house (now a double-feature grind named Radio City Music Hall), opposite the Blue Sky. She didn't appear for trial for nearly three weeks (her counsel represented her at a preliminary hearing), during which she played to packed houses, and was then acquitted for lack of evidence. The, head of the Police Juvenile Clubs testified in her defense, although stating that he didn't recommend the performance for youths of 16 and under.

150G AGVA Suit In Insurance Snarl

Aftermath of the difficulties of the American Guild of Variety Artists during the inception of its insurance program, is being kicked up again in the $150.000 suit brought by insurance broker David Cohen against a group of defendants. These comprise Vic Connors, formerly top organizer in AGVA; Henry Dunn, former national administrative secretary; Frederick H. Kothe, who represented the late Matthew M. Adler, an insurance broker, and the Insurance Co. of North America, which during the early days handled the AGVA insurance program. An examination before trial is slated to start tomorrow (Thurs.) in the offices of Davidson & Davidson, attorneys representing Cohen.

Cohen claims that he set up the entire insurance program and was promised the business by AGVA officials. At the last minute, the union gave the business to Adler and the Insurance Co. of North America.

Trial is tentatively slated in October in the N.Y. Supreme Court.

Moss Shifts to Coast MCA For TV; Bloom in From N.Y.

Chicago, Aug. 2

Marvin Moss exits the Music Corp. of America Chi office acts department Friday (5) and heads for the Coast, where he will function in MCA's Hollywood office, in the live tv section. Moss has been with MCA for eight years in the Chicago branch of the percentery.

Harry Bloom will replace Moss in Chicago. Bloom comes from MCA's New York acts department and had previously been with the company's Paris office.

Vaude, Cafe Dates

New York

Frank Libuse, set for the Dunes, Las Vegas, in the show being produced by Lou Walters, will play the Latin Quarter, N.Y., Oct. 16 . . . **Charllvels** have a Latin Quarter, Miami Beach, date on Feb. 16 and thence to the N.Y. branch March 22 . . . **Dorothy Shay** goes into the Elmwood Casino, Windsor, Ont., Aug. 8 . . . **Eartha Kitt** signed for the Latin Casino, Philadelphia, Feb. 2 . . . **Lew Grade**, head of the Lew & Leslie Grade Agency, arriving from London Monday (1) to confer with Eddie Elkort . . . **Bob McFadden** into the Statler, Los Angeles, Aug. 8.

Charles Manna a replacement for **George De Witt** at the Versailles, N. Y. . . . **Bobby Winters** signed for the Starlight Roof, Waldorf-Astoria, Sept. 2. . .**Joan Brandon** inked for the Cambridge Fair, Greenwich, N. Y., Aug. 22, and the East Texas Fair, Tyler, Sept. 12. . . **Smith & Dale** into the Elmwood Casino, Windsor, Ont., Sept. 26. . . **Marguerite Piazza** slated for the Sands, Las Vegas, Nov. 26. . .**Buddy Lester** set for the Beachcomber, Miami Beach, starting Friday (5) . . . **Lillian Cavell** goes into Montauk Manor, Montauk, N. Y., Sunday (7).

Chicago

Jack Webb will do a p.a. at the Chicago Theatre Friday (5) for the opening of his "Pete Kelly's Blues." Stageshow will feature **Somethin' Smith & his Redheads**, the **Art Mooney Orch** and **Edye Gorme** . . . **Olga James**, managed by Abe Saperstein of the Harlem Globetrotters, held over for another three frames at Rio de Janeiro's Copacabana Palace; sepia thrush segues to a Sao Paolo engagement . . . **Dorothy Collins** opens at Chez Paree Friday (5) with the **Miami Beach Combers** on the same bill in a two-week stint . . . **Ted Miller & Smiley** start a 12-week tour with the Barnes & Carruthers No. 1 Fair Revue Monday (8).

Four Joes set for the Chase Hotel, St. Louis, Aug. 4 for two frames . . . **Wally Griffin** opened at Eddys', Kansas City, Friday (29) in a two-rounder . . . **Nelson Eddy** bows at the Lake Club, Springfield, Ill., Aug. 13, with the **Miriam Sage Dancers** returning there the same date for indefinite stint and the **Claire Perrault** orch providing the showbacking . . . **Larry Logan** pacted for the Palmer House, Chi, Aug. 4 for four stanzas . . . **Day, Dawn & Dusk** currently at Chi's Black Orchid in a two-weeker with **Phil Gordon** on the same bill.

Atlanta

Al Morgan, pianist, will head the new show which opens Thursday (5) at the Henry Grady Hotel's Paradise Room. **Allen Dean**, British-born singer, held over two weeks in this spot, will make way for Morgan . . . Joe Cotton's Steak Ranch opened Monday (1) with singer-comedienne **Phyllis Miller** in a return engagement, plus **Elaine Deming**, former Miss Miami, who has launched a new career as a dancer. Music is by **West Baxter** and orch.

Another returnee is **Kalantan**, billed as "The Heavenly Body," who tops the show at the Imperial Hotel's Domino Lounge. She opened Monday (1) with **Marvin Boone**, comic emcee, and music by the **Tokyo Trio** . . . **Tana**, "The Persian Princess," opened Monday (1) at the Gypsy Room on a bill that features **Mike Caldwell**, comic juggler - magician, and **Melody**, terper.

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Hula Has Monopoly In Honolulu, Bumps, Grinds Outlawed

Honolulu, Aug. 2.

Bumps and grinds must go, Honolulu niteries are told by city liquor commission. Board, which has authority to censor floor shows, has ordered inspectors to crack down on stripteases, too-brief costumes as well as bumps and grinds. But the Hawaiian hula, which can be just as suggestive as the occasion demands and the performer feels like, escapes. Hula's not "vulgar or obscene because it's part of the local culture and history," board spokesman said.

Gals will have to wear "full" brassieres and keep navels covered," nitery owners were told. But the board faltered while trying to define indecency. One commissioner asked: "Are dancers' costumes any worse than bikinis on the beach?"

Censorship order came several days after an overly enthusiastic nautch dancer stripped down to nothing one night when nitery owner was away. Her "act" got considerable word-of-mouth.

Dr. Jive Sets R&B Unit For Week at Apollo, N. Y.

WWRL, N.Y., disk jockey Tommy Smalls (Dr. Jive) will return a rock 'n' roll troupe to the Apollo Theatre, N.Y., for week of Aug. 19. Among those pacted for the date with the platter spinner are Joe Turner, Charley & Ray, Dolores Ware, Five Keys, The Hearts, Bo Diddley and the Griffen Bros. band.

Small's previous appearance at this house produced one of the top takes for the season.

American MANAGER WANTED IMMEDIATELY to promote

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pix show Fay in action, and sitting in midget racer.

for interview New York City, or for further particulars: write Box V-12255, VARIETY, 154 W. 46th St., New York.

'Holiday' to Thai

The U.S. State Dept. is again going in for show business methods as a propaganda medium. Latest to be utilized to combat the Soviet cultural program in Thailand is "Holiday on Ice," which has been booked for a four- week stand in Bangkok, starting Dec. 7. State Dept. has approved the booking.

"Holiday" has been touring the Far East, being currently in Singapore, having already toured in Europe.

Dancer Sues Sumac For 150G; Claims 'Violent' Beating, Pact Breach

San Francisco, Aug. 2.

A choreographer last week (27) sued Yma Sumac for $150,000, charging his experiences on tour with her included breach of contract and a "violent" beating.

The suit was filed in Superior Court by Victor Dextre, 60, and named, in addition to Miss Sumac, her husband, Moises Vivanco; Emmett J. Shea, an employee; Inca Concerts, and Yma Sumac Enterprises.

Dextre complained that as a choreographer he'd agreed with Vivanco verbally on July 8, 1954, to form a dance group that would serve as a background for Miss Sumac's singing on a concert tour. For this, the suit said, he was to be tour manager at $150 a week and was also supposed to get a percentage of earnings.

Instead, claimed the choreographer, he was made assistant manager at $85 weekly. He was still promised a percentage. On Nov. 15, 1954, Dextre continued, a dispute arose between Miss Sumac and the dancing girls. It was resolved, he said, by Vivanco and Shea beating and firing him.

Illness Bops L. A. Date

Hollywood, Aug. 2.

Yma Sumac on Friday (29) dropped out of the Cocoanut Grove of the Hotel Ambassador, Los Angeles, because of illness. Steve Allen replaced the first night (Sat.).

Collapse followed by a day the filing of a suit by Maureen Shea, naming Moises Vivianco, Miss Sumac's husband-manager and composer-accompanist, in a paternity suit, declaring him to be the father of her twin daughters. She was formerly Miss Sumac's social secretary. Miss Shea is asking $500 monthly support. Miss Shea's father also acted as Miss Sumac's company manager for a time. It's believed that the family was hired by Miss Sumac and her husband because of their claim to relationship with the late Sen. Pat McCarran of Nevada. It was believed that such procedure would aid Vivianco in his quest for U. S. citizenship, which he got some seasons ago.

HILDEGARDE TO PLAY TO MASSES IN BOSTON

Hildegarde, who has been staying fairly close to class hotel and intime rooms, is now readying for the largeseaters. Chantoosey has been signed for Blinstrub's, Boston, for week of Nov. 21. Nitery seats about 1,200.

Previous stops in the Hub were restricted to spots such as the Oval Room of the Copley Sheraton and similar cafes generally frequented by the Back Bay set.

Joe E. Back on Vegas Job After Bout of Fatigue

Las Vegas, Aug. 2.

Joe E. Lewis returned to the star slot at El Rancho Vegas Friday (29) after laughing off a sudden illness which hospitalized him for three days. Comic complained of ailment between shows Sunday (24) and was rushed to Rose de Lima hospital in Henderson, a few miles from Vegas.

Under doctor's care for three days, he returned to hotel quarters, where he laid plans to continue romping the boards at El Rancho until Labor Day weekend. He also will open the Copa in N.Y. Sept. 8 as originally scheduled. Attending physician, Dr. Ruben Lockitch of Las Vegas, said illness was minor and resulted from fatigue.

Willow Grove Park Snarl Over Chordettes Date

American Guild of Variety Artists is awaiting receipt of an $1,800 check from Joseph A. Helprin, operator of the Willow Grove (Pa.) Amusement Park, before setting a date for an arbitration between Helprin and the Chordettes. Operator charges that Jack Bertell, manager of the group, knowingly defrauded him in sending a substitute singer for Janet Ertel (Mrs. Archie Bleyer), who was in Europe and couldn't appear. Helprin had already given AGVA a check for $1,800 but union asked for another made out to AGVA, so that it could take care of monetary awards afterward.

Bertell, in a letter to AGVA, claimed that Virginia Osborne, who replaced Miss Ertel, was one of the original Chordettes, and fact that Miss Ertel would be away was common knowledge to everyone in show business. He also claims that Jolly Joyce, Willow Grove booker, knew about the substitution.

In re: Las Vegas Acts Who Shouldn't Insult Audiences' Intelligence

San Antonio.

Editor, VARIETY:

Just returned from Las Vegas, and feel that while I cannot claim to be an expert in criticizing a show, the fact that I saw 12 shows in 7 days, in company with some 12 others, makes my comments more conclusive as they also represented the views of the others.

We saw the Wally Cox show and felt that show business in Las Vegas was set back quite some years. Never in my life did I ever see an actor make a bigger fool out of himself. Mr. Cox must have had two indications that he was as unpopular as any actor could possibly be: the first was that less than 5% of the diningroom seats were occupied; secondly, his allusion to the fact that he laid an egg, by having a huge white one on a pillow held by a pretty chorus girl. Mr. Cox was mouthing his sayings for five minutes and left the audience cold. We felt that we, the audience, were insulted and as a showman, he should have left when the leaving was good.

We wish to criticize the fact that too many shows are booked revolving around some form of dance or other. An audience can be worn out by one dance act following another. Dancing in moderation is acceptable, but some booking agents can bore an audience with monotonous dance acts. Another irritable actor is Mr. Mimo. Placing of his hand in front of his nose to straighten out his tie is pretty good for about four successive times. Afterwards, milking the audience for laughs is strictly painful. We counted repeated hand/nose placement to be 45; we would have loved to handcuff his hand as we felt he was out of routine and just milking the audience. It is odd that mimics, comics and funsters rely on one silly routine to aggravate the audience.

The greatest service your paper can do is to notify the men and women in the trade that audiences have a certain degree of intelligence and that applause can mean different things, from appreciation to polite disgust. The biggest tribute I can pay, and this is being said with the full knowledge of those who were with me, is that the Dennis Day show received the loudest applause in many a week.

Yours for better and smarter performers.

Ely I. Bergmann
(Bergmann Enterprises, Ltd.

Julie Wilson signed for preem bill at the Copacabana, N. Y., Sept. 8, on show topped by Joe E. Lewis.

MITCHELL BOFF AGAIN IN PALLADIUM RETURN

London, Aug. 2.

Guy Mitchell repeated his previous success at the Palladium here in his return Monday (1), and went over to a boff reception. Mitchell relied mainly on his hit disks. Other bill topper, Billy De Wolfe, went over to a smash response with hilarious comedy impressions. Bill is in for two weeks and will be succeeded by the Norman Wisdom musical, "Painting the Town."

Others on the bill are the Radio Revellers, a local singing quartet who made their reputation on the wireless and disks; Jimmy Wheeler, cockney comic; Gaston Palmer, French juggler; Wilson, Keppel & Betty, with their burlesque routine; Medlock & Marlowe, dancers; Ravic & Babs, acro roller skaters, and the resident George Carden dancers, along with the Skyrockets orch.

Riley's, Saratoga Spot, May Reopen As Eatery

Saratoga, N.Y., July 26.

Plans for the reopening, as a restaurant, of Riley's Lakehouse, famed night spot in Saratoga's lush gambling days, were revealed last week by Louis D'Andrea, the new owner. The purchase reportedly is contingent upon the granting of a restaurant liquor license, for which D'Andrea is said to have filed an application.

Riley's, dark for four years, was sold to D'Andrea by Mrs. Margaret Farone. Workmen are cleaning up the establishment, located on Lake Lonely (Saratoga Lake).

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New Acts

DIAHANN CARROLL
Songs
25 Mins.
La Vie, N.Y.

Diahann Carroll is introduced in her nitery debut as "Monte Proser's newest singing discovery." 'Taint quite true, since she carried the ingenue role in "House of Flowers" on Broadway, but Proser does deserve credit for his perspicacity in booking her, still a comparative unknown, into his La Vie. For Miss Carroll isn't likely to remain an unknown for long—she's got the voice, the looks and the manner to move up quickly.

Miss Carroll is a petite colored songstress with one of the best natural voices to come up in some time. She's got power, range, timing and the ability to stylize. She can handle a rhythm number with authority, and she can hush an audience with a slow ballad sung in a sweet and throaty manner. At this point, she lacks two basics—the savvy to routine her stint properly, and as a corrollary, to show proper selectivity in her numbers, and the ability to establish an immediate rapport with her audience, be it via s.a. or any other attribute commanding attention. Both of these will come with time and experience.

For most of her stint, Miss Carroll mixes standards with an occasional current pop, ringing out such items as "Why Was I Born?", "I Didn't Know What Time It Was," "Learnin' the Blues" and "Will You Still Be Mine." It wasn't till her sixth number, though, that she sang her first effective individualized ballad, a folk song which might have been properly placed as her second or third number. After reprising "A Sleepin' Bee" from "Flowers," she bowed off with "Don't Like Goodbyes" also from "Flowers." Latter, while appropriate in title, was hardly the type of song for a sock finale, and that could have been eliminated.

Despite the relatively minor failings, the singer at this point is ready for top nitery bookings, as well as virtually every other medium. She's goodlooking, dresses neatly and effectively, and has the warmth but especially the ability to win an audience over and hold onto it. *Chan.*

Eileen BARTON
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DUNES HOTEL
Las Vegas
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HARRIET ANDERSON
Songs
10 Mins.
One Fifth Ave., N. Y.

Harriet Anderson is a winner in the periodic talent contests run by Bob Downey at One Fifth Avenue which has resulted in uncovering a lot of acts now staples in the entertainment sector. On her first reward booking, Miss Anderson impresses as having possibilities, but her potential is hard to discern at this point.

This well-groomed Negro singer has a well grounded voice of good range and timbre. She's of the polite school who is still applying lessons learned from vocal teachers. She impresses as being too shy to reveal anything about herself at this time. She dishes out words and melodies without projecting too much about her own personality. She needs the things that vocal teachers and coaches can't give her and she has to learn 'em by herself. Then she can use the excellent basics to good advantage. *Jose.*

RICKI DUNN
Pickpocket-Magician
10 Mins.
Palace, N.Y.

Ricki Dunn has shaped himself a funny and plenty of intriguing turn here, an act that takes some mighty quick work to put across. Billed as "Mr. Pickpocket Himself," he works with a couple of volunteers from the audience and robs them of everything from their watches to their belts and ties. It's all done with such speed and skill that neither his victims nor his audience are aware of what's happening.

Dunn keeps up a steady stream of patter while working and manages to mix amazement with good yocks. He'll take each customer separately, producing baby chicks from the pocket of one and red wine from the ears of another. Routine, which also sees him freeing himself of a tightly knotted rope around his hands and legs, possibly could stand a less breathless pitch, but nevertheless comes across a a sock turn. Natural for nightclubs, tv, etc. *Hift.*

SHIRLEY EATON
Songs
12 Mins.
Empire, Glasgow

Still in her teens, this blonde and good-looking English girl shapes up as possessing potential for star billing. A discovery of London tv, she has a confidence and personality that belies her youth, and makes much use of twinkling orbs which almost talk her words.

Nordic-style gal fresh and youthful, opens with "Do I Want You?", then into new tune "That's How A Love Song Is Born." Also clicks with her happy rendition of "The Pendulum Songs." Her closing medley comprises "Stowaway," "Bridges of Paris" and "Papa Loves Mambo," and she winds to solid palming from stubholders attracted by her youth and sparkle. Use of different shades of spotlighting on her white dress is good.

She has assets of looks and simplicity, and will doubtless sharpen act with experience. As is, she's a bet for tv and cabaret. *Gord.*

BAKER SISTERS (2)
Song & Dance
35 Mins.
Bradford Roof, Boston

These two real sisters, who have been out solo, have combined under guidance of Betty and Jane Kean and boniface Al Taxier of the Bradford Roof, and have attained a glowing polish that may sometime spell real competish for the Keans. Thelma Baker, chirp, who is a presentday approach to Sophie Tucker in her heyday, and sister, Bobbi, impish singing comedienne, sing, dance, mimic and gag for 35 minutes of pleasant entertainment.

Four months of breaking in the act, first suggested by Taxier and encouraged by the Keans when they appeared in the Hub on a road tryout of "Ankles Aweigh," has paid off and the sisters, attractively gowned in white beaded sheaths, work very smoothly and professionally.

From walk-on, the two get good aud reaction. "Hello, and How Are You?" warmup piece is okay. After clowning with good comic and sidelights, they harmonize on "Smiles," followed by "Butcher Boy" with gags a la Rose-Marie. Their "Private Secretary" laugh routine could stand a few new pieces of biz, but the customers went for it big, asking for more.

For a satiric stanza of impres-

(Continued on page 52)

VEGAS HASSLES CUES CLOSER AGVA CHECK

As a result of the recent difficulties in Las Vegas over the Wally Cox and Edith Piaf bookings, Jackie Bright, national administrative secretary of the American Guild of Variety Artists, has sent a letter to all franchised agents asking them to inform the union on all bookings in the casino belt.

Purpose of the new order is to permit the union to check whether the hotels have sufficient bonds to cover the entire engagement of headliner in the event of a cancellation. Bright hopes that the information will help prevent occurrances of the Cox and Piaf incidents.

Ringling 3,500 End-Seats for $1

New Admission Structure Lets Parents Enjoy Children's Rate

Minneapolis, Aug. 2.

Here ahead of the Twin Cities' engagements which include one St. Paul and two Minneapolis days this week, Henry Ringling North, Ringling Bros. Barnum & Bailey vice-president and assistant general manager, revealed that a new admission price structure will be inaugurated in an effort to stimulate patronage for the show, which has been doing spotty business along the road this year.

Children's general admission price is being raised from 75c. to $1, but parents who attend with their children will be able to get in at the new children's rate instead of the previous $1.50 minimum for adults. Also, 3,500 end seats will be sold for $1 each, instead of the usual $1.50.

Idea is to make the circus less expensive for the average family attending in a group, North explained.

MR. JACKIE KANNON

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HOLLYWOOD REPORTER
"Top man in the laugh department is Jackie Kannon. He's that good . . . The audience loved him so much, they wouldn't let him off."
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BILLBOARD
"Jackie Kannon, one of the top comics to play Vegas consistently, pleases more than some headliners with more name and less genuine humor."
Oncken.

VARIETY
"Jackie Kannon's spiral continues to rise with this Flamingo month and in a room that's notoriously tough on certain funny men. From neat opening bleat, 'That's Entertainment?', through rapid firing of fresh material for this gag ridden nitery community, and brace of ribticking paradise into his surefire 'India' hoke-magico-mysterioso capper. Kannon is rewarded with constant yoks." *Will.*

BARRY GRAY
New York Post
"Tony Martin, star of the Flamingo show, flanked by Hal Bourne, his conductor, was superb. Not to omit Jackie Kannon, whose comedy is in the school of Danny Thomas and Harry Ritz.
"It is one of the smoothest shows I've ever seen, from the silken delivery and occasional caucous tones of Kannon, to the pure singing of Martin. . . . This was the first time I'd watched Jackie work.
"He's overdue for the biggest New York nightclub engagement and a flock of national television stuff. In short, he's great."

Currently
BAL TABARIN
LAKE TAHOE, NEV.

Thanks TONY MARTIN

Judy Garland P'kge May Promote Own Eastern Dates; Northwest B.O. Spotty

Sid Luft, husband-manager of Judy Garland, may try to promote several dates in the east for the Judy and Harry James tour. Music Corp. of America, which is booking the jaunt, has been inquiring for playing time and arena rentals in several eastern cities, but so far no contracts have definitely been signed.

MCA still has hopes of lining up some promoters to take on the Garland tour and it's reported that they have dropped the $10,000 asking price to $7,500 or even less where several successive nights were concerned.

Following the windup of Miss Garland's tour in the northwest, which was successful only on a few dates, arena operators as well as promoters have been trying to eliminate guarantees on this proposition. It's believed that rather than accede to the operators, they'll try to promote a few choice cities and if the dates make money, promoters will then lose their fear of the $7,500 or even a $10,000 guarantee.

It's doubtful, however, that several operators of top arenas in the east will offer dates to Miss Garland unless an arrangement is made that in the event of a cancelled performance, some remunerations expenses such as ticket selling, advertising, and arena rental. Luft eration will be made of advance has previously stated that there will be no indemnification.

There have been several self-promoted arena one-nighters in the past. Among them, the top gross was scored by Liberace at Madison Square Garden, N.Y., last summer. Gross was approximately $65,000 for one performance, a record for any such event.

AMBASSADOR'S S.A. BRANCH

The newly organized Ambassador International Corp., a subsidiary of the Ambassador Hotel of New York Inc., has been formed recently with L. Boyd Hatch as chairman of the board, Col. Serge Obolensky as vice-chairman, and Robert K. Christenberry as president.

El Embajador, the first hotel of the Ambassador International group is being built under its supervision in Ciudad Trujillo of the Dominican Republic. Negotiations are in process for building and managing other luxury hotels throughout Europe and the Near East.

New Acts

Continued from page 51

sions, they give a double. Ethel Merman that rocks the house and alternate on Tucker, Piaf, Pearl Bailey, Sarah Vaughan, Kitt, Durante and Traubel. Bowoff piece finds gals in strawhats and canes with "Me and My Shadow" doing nostalgic bits of oldtime vaude, softshoe, harmony and gags for sock finish. *Guyl.*

HELEN DiMAGGIO
Songs
14 Mins.
Chateau Madrid, N.Y.

Helen DiMaggio, reputedly related to the baseball star of the same name, is a looker who has a lot of good basic training in song stylization. Miss DiMaggio has a top song selection that keeps with the current mode and a method of delivery that rates attention. At this point, she's okay for the intimeries, but with proper development of her pipes could conceivably expand her sphere of operations.

Miss DiMaggio has an excellent catalog which includes "Learnin' the Blues," "I Love to Love," "Lola" and a couple of others that gets the crowd with her. Arrangements are well-tailored, but some of them seem to restrain her unnecessarily. It would be to her advantage to let out at more intervals for the benefit of customers in the outlying sections of the room. *Jose.*

Ballpark Arena

Gloversville, N. Y., Aug. 2.

The former Gloversville Canadian-American league club ball park, purchased by Schine Theatres a few years ago, has been remodeled by the circuit into an amusement and sports arena. Following renovations to the grandstand, dressing rooms and grounds, the plant was renamed Glovers Park.

The opening attraction was an all-star wrestling show. Amateur boxing bouts have also been lined up. For stage entertainment, Schine has thus far booked a Grand Ole Opry unit with Bill Monroe; also, Tommy Sternfelds' Teen Age Barn (WRGB-TV) unit.

Greenbaum Riviera Mgr. Pending Leasing Deal

Las Vegas, Aug. 2.

Gus Greenbaum, former Flamingo baron, takes over the Riviera Hotel as managing director, pending his efforts to work out a deal to lease the hotel from the present ops for $1,250,000 a year. Step-in under these conditions was approved last Wednesday (27) by the new State Gambling Control Broad.

For the interim period, Greenbaum has loaned the hotel $500,000. If he and his syndicate are subsequently licensed by the state, they can keep any gambling profit won during the escrow period. If not licensed, the profit goes to the present ops. Other members of Greenbaum's group include Elias Atol, Dave Berman and Joe Rosenberg, all former Flamingo men during Greenbaum's reign.

Bev Hilton Imports

Beverly Hills, Cal., Aug. 2.

Bernard Hilda, European bandleader, will front the orch at opening of Beverly Hilton's Bali Room Aug. 12. Another import, Gilbert Becaud, French singer, has also been booked. Set for a satirical revue, "Boast of the Town," is the terp team of Augie & Margo.

New $17,000,000 hostelry in Bevhills gets a tv sendoff Aug. 7 on "Colgate Variety Hour," which originates there with Edgar Bergen and Hedda Hopper as alternating emcees.

Upbeat In Stageshows On Paramount Circuit

Spot stageshows are hitting an upbeat on the Paramount circuit. Par booker Harry Levine has set a second show at the Brooklyn Paramount. He's signed Norman Granz and his "Jazz at the Philharmonic" unit at that house for a one-nighter on Sept. 19. Levine booked a rock 'n' roll show with Tony Bennett there for the week of Sept. 2.

In other situations, Levine has pacted a stager topped by Bill Haley and his Comets at the Broadway-Capitol, Detroit, for three days starting Monday (8), and has set a rock 'n' roll unit at the Regal, Chicago, on Sept. 2, with Betty Johnson and Laverne Baker.

Rooney Subs

Continued from page 49

sented Cox's act during negotiations with the hotel.

Observing Cox's third trip out the Dunes doors, a well-known comedian exclaimed: "This is ridiculous. Where else but in Las Vegas can a nationally known television figure be tossed around like a set of dice and at the same time be subjected to public ridicule such as Cox was?" With regards to the latter portion of the statement, the speaker was referring to the huge plastic egg that was carried onstage each night during Cox's last try, to which "Mr. Peepers" would point and meekly quip: "I laid that."

In firing Cox and hiring Rooney, hotel also settled with the Spanish Fantasy troupe which had been paged to bolster the show behind Cox. Gottesman said there was no complaint anent Latin terpers, but retaining them made the show just a bit topheavy. Back in next to closing slot once again is Eileen Barton, who is able to really show off to best advantage now. For opener, hotel has pulled Page Sisters from the lounge, and gals don't do badly in an upbeat harmony turn.

New Gaming Bd.

Continued from page 49

Commission, backed up by Gov. Charles Russell, had declared it would never give Stralla permission to operate in the state because of his connection with a gambling boat off the California coast several years ago. But under this setup, Stralla appeared on the hotel's license only as the general manager, with no ties in the casino.

Stralla died this week of a heart attack at the Desert Inn. He collapsed on a dice table. Status of his holding in the Stardust is still up in the air.

Moulin Reorg

A financial reorganization of the Moulin Rouge was revealed to the board by hospice's attorney Tom Foley the same day. Under revamp, inn will borrow $900,000 on a first mortgage. Foley also informed the board the hotel has already borrowed $180,000 from Jack Silverman, a Los Angeles supermart operator who intends to seek a license. Meantime, the board recommended that the Tax Commission grant minor-interest licenses to Marvin Rubin, Louise K. Carson, Harriet Palter and Burton Palter, all of Los Angeles.

In other gambling business taken up at its first meeting, the industry's new control board recommended a 3% license, meaning an investment of $144,000, in the Dunes for Kirk Kerkorian, Los Angeles airplane dealer. Board again deferred Benjamin Lassoff, former Cincinnati commission bookie, pending further investigation of his past associates.

Panel recommended licenses for Murray Rothman, Sydney Broder, Louis Ellenson, Melvin Miller, A. J. Gordon and Morris Roseman, all Angelenos seeking a piece of the New Frontier. However, the board ordered that an estimated $1,000,000 belonging to some 31 other persons be taken out of the inn operating fund and put into escrow until licenses are granted. It also ordered T. W. "Rich" Richardson, who has been under fire from the Clark County Licensing Board, to appear for an interview.

Currently:
"THE VINCE CARSON SHOW"
WDEL-TV, *Wilmington*
Tuesday and Thursday, 7 PM for PLYMOUTH DEALERS

WPTZ-TV, *Philadelphia*
Saturday, 6:30 PM for
CHRYSLER-PLYMOUTH DEALERS

●

"LABEL X RECORDING STAR"
Latest Release
"I LONG FOR YOU"
b/w "QUEEN OF MY LONESOME HEART"

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Opening August 5th
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Personal Manager:
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Philadelphia, Penna.

Direction
MCA

La Vie, N. Y.

Jackie Miles, Diahann Carroll, Van Smith & Jovita Orchs; $5 minimum.

Monte Proser's new La Vie is fashioned, both physically and bookingwise, in a flexible manner, so that he can present a bill that has appeal to the Copa-Latin Quarter crowd as well as the habitues of the more sophisticated eastsideries. Current booking is such an instance, with Jackie Miles as headliner pulling in the Fla.-to-N.Y.-and-back regulars and Diahann Carroll, fresh out of the ingenue role in "House of Flowers," as the draw for the sophisticates and self-made talent purveyors. Business looked good opening night (28).

This is Miss Carroll's first nitery appearance, and it certainly won't be her last. She's reviewed under New Acts, but she's due to be around for a long time. Miles, of course, is a Gotham regular, and one of the more consistently effective of the comics around today. Basically a storyteller, he's also a master dialectician endowed with a fine sense of timing and a sure feel of his audience. All but his closing routine, the one about the filmgoer who watches somebody's seat, is fresh material, though it's themed around the familiar Florida-Catskill-Las Vegas mores and characters.

Despite all this, Miles wasn't as effective as he might have been on opening night. Part of the blame can be chalked up to a cold—some more to several ringside greetings and well-wishes (exclude the one to his young son, in a nightclub for the first time on his birthday and drawing the remark from Miles, "See, I told you it wasn't so bad"). Mainly, though, Miles neglected to mix his material properly, leaning too heavily on the long punch-line stories which, though all of them good, left too many long quiet spells in the telling. As a matter of comparison, the closing filmgoer bit has running gags throughout, and more of this type could have been used throughout the stint. A few quickies might also achieve the same effect.

Van Smith Orch did a good showbacking job (particularly in that Miles bowed off with the announcement that they backed him without his music, which he had forgotten). And both the Smith combo and the Jovita unit filled the small floor nicely for the dansapations. *Chan.*

Stateline, Lake Tahoe

Lake Tahoe, July 27.

Nat (King) Cole, Allen & DeWood, Stateline Girls, Sterling Young Orch; $2 minimum.

There was a little doubt at the beginning of the summer session that Stateline could fill its new 300-seat restaurant for every show. But they're bringing in extra tables for the Nat (King) Cole engagement.

The program, steeped as usual in disclicks, is familiar. It includes all the newest things, such as "My One Sin," "Darling Je Vous Aime Beaucoup" and "Sand and the Sea." But the most highly appreciated numbers aren't necessarily record faves. "But Not For Me" is a delightful entry, as is "Pick Yourself Up." In fact, in show caught, biggest mitts of all were paid for "Tea for Two," strictly a piano exhibit.

Naturally, each hit record gets its acclaim, but for high interest, diners listened most intently to melodies new to the Cole treatment.

Comics Marty Allen & Mitch DeWood bring back essentially the same act they've been doing for several seasons. With Allen roboting the commands of DeWood, to spell out "Mother," as a bullfighter, and in the parts of several characters in a detective sequence, the team is identified.

The Stateline Girls barefoot through Hindustan to start this trip. *Mark.*

El Morocco, Montreal

Montreal, July 20.

Norm Dygon, Lynn Roberts, Maury Kaye Trio; no cover or minimum.

Despite recent heat and usual summer doldrums, Peter Van Der North's El Morocco continues to draw a steady clientele and present showcase is up to par for this handsome boite.

Headliner Norm Dygon and his puppet, Mr. Chips, combine to present one of the most novel acts ever to play Montreal. Dygon, a former cafe pianist and bandsinger, intros with a song and then uncovers his partner who is revealed as a puppet sitting at a miniature Steinways. Working with a series of foot pedals that create the animation and a cleverly synchronized tape recording, Dygon doubles up on his pianistics and singing to create a socko illusion. Timing throughout is excellent and tempo is kept at top pitch during session.

Blonde Lynn Robert (ex-Dorsey) opens show to plaudits and the Maury Kaye trio backs songstress and plays interlude music. The Kaye trio is best combo to be heard in this room since it opened. Long faves around Montreal, Kaye at the piano is backed by the bass playing of Hal Gaylord and Bobby Malloy on drums. When this room is enlarged work starts within the month), Kaye will baton the seven-piece orch planned for the new setup. *Newt.*

Hotel Radisson, Mpls.

Minneapolis, July 30.

Hildegarde (2), Don McGrane Orch. (8); $2.50 minimum.

Pleasantly renewing its acquaintance with Hildegarde after a four-year absence, cafe society here is finding her the same sparkling entertainer. And packed tables at the Flame Room are emphatically putting approval on her performances, which suffer nary an iota from the fact that she didn't bring along her own instrumental group this time.

An eye-filling blue-beaded modiste's creation and a becoming hairdo help to add glamor to her dramatic entrance, as she goes pretty much into her familiar type of chantoosy routine to establish immediate rapport with the customers. Via spoken and sung lyrics she devotes much time to philosophizing and advising on romantic subjects and living generally, and there's much humor packed into the observations.

Performer wittily kids some of her songs as well as the tablesitters and brings up a male patron to join her in floor shenanigans that stir merriment. In accustomed fashion, too, she also mentions by name certain of the tablesitters.

New and old numbers receive the Hildegarde treatment and, as to be expected, she varies the procedure by accompanying herself briefly on the piano and indulging in a dance caper or two. One of the oldies, "Wunderbar," is especially solid. Several excursions into French also evoked loud mitt-pounding. After 54 minutes they don't want her to quit. *Rees.*

Black Orchid, Chi

Chicago, July 26.

Josephine Premice, Phil Gordon, Day, Dawn & Dusk, Rudy Kerpays Duo; $4 minimum.

This is not the strongest card ever assembled at this North Side intimery, but for the summer doldrums it will suffice.

Josephine Premice tops the bill for this three-rounder with a lively turn, seasoned with a slightly expatriate flavor. Take one talented Negro entertainer, place in the Parisian skillet, add a dash of Montmartre and the boulevards, and you may get a pretty hot dish. But sometimes it's a little too rich, and it is in this case. Gal opens with "Under Paris Skies," sung in French. The effect here is overdone and pretentious and the accent leaves something to be desired. However, when Miss Premice gets down to earth and does rather lively, salty numbers without dragging the Eiffel Tower across the floor, she rings the bell. She is at her best when doing "Don't Bother Me," "Pull Down Your Shades, Marie" and "Fancy Living." Her efforts with the serious Gallic and Latino tunes don't come off quite as well. Miss Premice even does a calypso number for good returns. Femme should stick to her mugging, sexy delivery of the lustier selections, for these are the ones that really go over with the crowd, prompting big palms and two encores.

Phil Gordon sings to his own keyboard accompaniment in the second slot here, with an uninspired turn. Gordon sings special material almost exclusively; the tunes are lusterless, the lyrics unimaginative and ill-fitting, and the delivery is cold and offkey.

Day, Dawn & Dusk open the show with a fast, peppy singing turn. With one on the piano, and two fronting, trio does a bangup job of warming up the house. The rep is varied, and each member has his turn in the spotlight. They do pops like "Unchained Melody," special numbers with good comedy yield like "Lo, Hear The Gentle Lark," a dixieland number, "When The Saints Go Marching In," and wrap up with a revival-type spiritual in which the audience joins in, clapping and beating the tambourines passed out to them.

The Rudy Kerpays Duo provides the usual excellent showback. *Gabe.*

Flamingo, Las Vegas

Las Vegas, July 28.

Gisele MacKenzie, Alan King, Goofers (5), Flamingo Starlets (12), Teddy Phillips Orch (12); $2 minimum.

With all Strip palaces showing their big name trump cards for August to grab the tourist trade at its peak, the Flamingo gambles with chantoosie Gisele MacKenzie, never before allotted a headline throne in Vegas. Her popularity as Hit Parade thrush, plus overall layout, including comic Alan King and the galvanic Goofers, might turn the trick to keep this spa up with the rest of the Joneses on the greenfelt belt.

In her debut here as topliner, and showing obvious expensive preparation, Miss MacKenzie does an admirable job. Although her thrushing is pert and she succeeds in putting over most of her song display, there remains the slicing down of extra gab between numbers to maintain the hot pace set by the Goofers and Alan King.

In the song department Miss MacKenzie has the knowhow and savvy to sell a pleasing variety of tunes. A light, airy special, "Look What Happened to Me," launches the songspiel, followed by "Unchained Melody," to head into another special, "Gotta Have the Right Singer for the Right Song." In this she trills "Doggie in the Window" as a Mozartean aria; Marilyn Monroe bleating "I Saw Mommy, Etc.," and a hillbilly twanging of "Auf Wiedersehn"—all good for a few twitters and fair salvo.

She rides out of this by socking over her current disclick, "Hard To Get," and moves into a song definitely in her metier, the lively "Le Fiacre." Her command of Gallic nuances is flawless. In "Vaya con Dios," she displays still another facet by performing a czardas on the violin. Resounding applause for this feat cues Hit Parade tunes, winding up with "So Long for a While," solid puncher.

King is home in this room. No longer pressing in the effort to sell his material, he confidently eases into his batch of funny routines, including Vegas jabs. His yockmakers on parents and kids, tv and general off-the-cuff cuties earn kingsie returns.

Goofers rev up the decibel count quickly with their mad tootling and acro-antics. Prime spot is loaded with tumult, led by diminutive trombonist Jimmy Dell, with cohorts Jack Holliday, piano and trumpet; Tommy Terry, bass; Jimmy Vincent, drums, and Frank Nichols, trumpet.

Dell and Terry have the flash acro assignments climaxed by a wild swinging on trapeze while blowing their horns. Quint captures terrif mitting all the way and begoff is a ridiculous softshoe rib.

Ron Fletcher's Flamingo Starlets are on a bolero kick with curtain-upper in that tempo, with Latino beats emphasized by Maureen Sullivan and warbler Don McKay fronting the chicks and guys. Finale features Miss MacKenzie in "Silk & Satin" chirping plus her divestiture through Colonial costume, period pantaloons, and the torso-gam windup in flimsy leotard—quite unnecessary in view of the impression left via her songs a few moments before. Teddy Phillips orch hits the cues competently. *Will.*

Nautilus, Miami Beach

Miami Beach, July 29.

Rudy Vallee, Antone & Ina, Syd Stanley Orch; $2.50-$3.50 minimum.

Rudy Vallee hasn't been seen in these parts for several years; his last showcasings hereabouts were along the nightclub circuit. With this stand at one of the more popular hotel-cafe locations, he is marking up the happy-cash-register score that means return engagement offers from the plentiful assortment of hostels featuring acts throughout the year.

The durable ex-megaphoner, looking as youthful as in his depression years heyday, works in assured, easy manner to hold the tablers in a room which has featured many of the present day song-belters. The tonal quality is still soft, with no striving for the upper reaches, applied to the run-down-through-the-years of his career, via limning of the songs he introed during the varied phases of his long career in show biz.

The older generation finds them nostalgic; the younger set takes to his straight, simple delivery for an overall plus for the hour-long stint he purveys. New is the blending in of a plentiful group of stories, most of them pitched on the Irish-Jewish dialect. They're sometimes blue-sometimes familiar, but jell, thanks to ease of style and timing. Vallee credits local favorite Charlie Farrell for much of the material—a wise move; Farrell's the circus band. *Lowe.*

collection of yarns are, by now, trademarked along the hotel circuit here. Overall, it's a pleasant hour of entertainment, low pressured but earning satisfying returns from the tabpayers.

Antone & Ina, house dancers, spin out a neat group of ballroom patterns in the teeoff spot. Syd Stanley and his orch rate bows for their ace accomps on the Vallee arrangements. *Lary.*

Bal Tabarin, Lake Tahoe

Lake Tahoe, July 27.

Lena Horne, Dave Barry, Helene Hughes Dancers, Dick Foy Orch; $2 minimum.

Spotlight is on the Bal for this mid-season booking. The reservations are backed up to the door. Bosses wish Lena Horne were available for the rest of the summer.

Hobbled in her tight gowns, she is unrestricted in her intimate lyrics. Teeth clenched and eyes narrowed, fists clenched and body bouncing, she puts up an irrefutable argument for such subjects as "I Love to Love" and "Love is the Thing."

In a new era (for Miss Horne at least) where payees insist on acknowledging disclicks in the first few bars, this appears to be a little disconcerting to her. Record artists usually respond to the quick mitts with a smile and a nod, but on "Love Me or Leave Me,," Miss Horne, already deep in the mood, probably wishes the aud would contain itself to the end.

Comic Dave Barry has a "relaxed" but hilarious time of it. In a sort of close between-the-two-of-us delivery, he clicks steadily with his stuff. His "salute" to the women in the audience is a splendid climax to his stint.

The Bal gals are encumbered in two routines by their large number on the small stage, but mostly by too many frills. *Mark.*

Eddys', K. C.

Kansas City, July 22.

June Valli, Paul Sydell, Les Harding Orch (8); $1 cover.

Pop songstress June Valli heads up the current session at Eddys' Restaurant, coupled with Paul Sydell and his trained pups for a good parlay. It's the first club date for Miss Valli in K.C. and she makes out okay.

Handling the m.c. chores, Les Harding has Sydell on first, with his three mutts, two fox terriers and a Chihuahua, running through some acrobatic and comedy antics. Sydell's is an accomplished turn, gets a big hand in a brief 10 minutes.

For her share Miss Valli has nearly 30 minutes to warble eight songs, including her Victor disks and current hits. Her new waxing, "A Kiss Like Yours," earns a hefty response from the house, as does her version of "Something's Gotta Give" and "Sweet and Gentle." She keeps it lively all the way, with Jack Elliott handling the keyboard, and closes to generous hand from the house. *Quin.*

Shoreham Hotel, Wash.

Washington, July 26.

"Circus Time" revue, with Betty Barnes, Connie Thomas, Carl Marx, Los Romeros & Lolita (3), Bob Davis, Douglas Rinshaw and Ian Bruce, Shoreham Ballerinas (6), Singing Strings (12), Barnee Orch; cover $2.

This is by all odds the most imaginative of the series of revues which have played the Shoreham Terrace and the hotel's Blue Room in the past 15 months. It sustains the mood of its title with few exceptions, from the moment the entire cast marches among the terrace tables to the stage, to the prancing tune of calliope played by maestro Barnee. During the show, before it and after, Carl Marx in clown costume with a bulbous nose which lights up, meanders through the big outdoor room, joking with the guests.

An unusual feature, "Leopards and Lions," has Bob Davis, Douglas Rinshaw and Ian Bruce, dressed as lions, dance with Alice Moreno, Pat McDonald and Sally Edwards, of the ballet unit, as the leopards.

Betty Barnes, a newcomer to the Shoreham, plays the part of a lonely girl at the circus and does a deep-voiced rendition of "Someone Meant for Me" which is effective. As animal trainers are the fine Spanish dance trio, Los Romeros & Lolita; Connie Thomas, a flashy platinum blonde, thumps out a piano solo.

The Shoreham Ballerinas also score in a dance imitating the prancing act of a troupe of circus ponies, while the Singing Strings—the Shoreham's unit of 12 violins—and Barnee's orch cut loose as the circus band. *Lowe.*

500 Club, Atlantic City

Atlantic City, July 31.

Eartha Kitt, Myron Cohen, Blackburn Twins, "Boots" McKenna Girls (8), Jack Curtiss, Pete Miller Orch (14) with Joe Frasetto; $5 min. Saturdays; $3 weekdays.

Eartha Kitt, in her first appearance in Paul D'Amato's 500 Club, is packing them in. Sultry singer gets underway with "I Wanna Be Bad," with background music by her own trio, piano, guitar and drums, plus bistro band. Moves into sophisticated "Aprez Moi," and is off after challenging "Come by Sunday and Spend Some Time With Me."

Brought back by continued mitting, she wows with oldies "Lets Fall in Love," "I'm Yours, All Yours" and "What is This Thing Called Love." Popular "C'est Si Bon," offered in French, is her final offering, and with a third evening show coming up she refuses repeated calls for more.

Singer follows Myron Cohen, teller of dialect stories who seems to improve with age. Caught many times as he appeared at this club or at other spots during season, Cohen was never better. Each yarn wins more yocks and as he begs off, Cohen has payees yelling for more.

Blackburn Twins score with vocals, patter and hoofing with mirror number featured. Identical twins, pair have nice routine with one playing mirror for other in neat skit.

Well-knit show is completed with two numbers by the Boots McKenna dancers, with Jack Curtiss doing the vocals as well as emcee'ing the entire show. *Walk.*

Hotel Muehlebach, K. C.

Kansas City, July 20.

George Arnold's "Rhythm on Ice" with George Arnold, June & Bob Ballard, Larry Ellis, Claudia Shaw, Phyllis Hurst, Eloise Dunn, Elvira Arnold; Tommy Reed Orch (8); $1 cover.

Ice shows have had a pleasant success in the past in the fancy Terrace Grill of the Muehlebach, and this entry is living up to all expectations. Arnold presented his ice productions in this room for nine months a few years back, and again is off to a healthy start. Biz is good in the room.

The Arnold formula calls for an ice show in capsule form, a flash of girls and costumes, figure skating, ballet and adagio. It's all in this package presented in a fast-moving 35 minutes with orch leader Tommy Reed lending his m.c. talents and leading his crew in apt support.

Arnold leads his own troupe with a trio of specialties interlaced in the route. Four cover girls in lavish black costumes set the pace and make way for Bob & June Arnold and their adagio lifts and spins. Claudia Shaw has a session for figure skating, and Arnold follows with his own whizzing around the miniature rink, 15 by 18 feet.

Ballards combine with Arnold for a terp-adagio routine, and June Ballard takes a solo stint. Midway, singer Larry Ellis is on for a trio of vocals, changing the pace and providing a breathing spell for the skating members. They return to a second half with an entry by the cover girls, new bits by the Ballards and Arnold and a windup with the entire company on the rink. Show is well supported by the customers throughout. *Quin.*

Chateau Madrid, N. Y.

Helen DiMaggio, Estrellita & Raul, Chiquita Sisters (2), Oscar Calvet Orch; minimums $3.50, $5.

Angel Lopez has lined up a fairly attractive act twosome to tide him over during the hot spell. In Helen DiMaggio, who comes from the same town as the noted baseballers (more of her under New Acts), and Estrellita & Raul, are elements that should hit home to most of the mambo aficionados who haunt that spot. The regulars in the show remain the Chiquita Sisters, formerly a trio now down to two, who act as a line in opening and closing the show. They come on en point to a ballet adaptation of a folk dance, and close with the peppery terps of the Latin set.

Estrellita & Raul are good flamencoists. They work with vigor and imagination and have a series of good, authentic routines. The duo is similarly good as soloists, knocking off a single-o each to show individual talents. Their top numbers are a bulerias and a jota, each showing fine peasant flavor and working up to maximum mittings.

The Oscar Calvet band backs the show excellently and provides an incentive to the mambonicks. *Jose.*

VARIETY BILLS

WEEK OF AUGUST 3

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (1) 4
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 5
George Wong Tp
Tarzan
R Wyse Jr & J Mann
Nancy McDonald
Chris Cross
Marfields
M Rosenbloom & H McMahon
La Flotte 2

CHICAGO

Chicago (P) 5
Art Mooney Band
Somethin' Smith & Redheads
Elsa & Waldo
Edyie Gorme

DETROIT

B'way-Capitol (P) 5-10
Bill Haley Comets
Quaino
Connor & Drake
Rey Overbury & S
Dickie Dawson
Sonny Roy

SOUTHAMPTON

Grand (I) 1
Jack Anton
Ross & Ranaya
Desmond Lane
Rainori Bros
Ken Roland
Jane Shore Co
Silver Della Girls

SUNDERLAND

Empire (M) 1
Ray Burns
Les Traversos
Billy McGuffie
J & S Lamonte
Roy Lester
Margerite & Charles
Dowler & Rogers
K & J Stuthard

AUSTRALIA

MELBOURNE

Tivoli (T) Aug. 8
Winifred Atwell
Eddie Vitch
Canfield Smith
Joe Church
4 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton
2 Fellas
3 Dancing Boys
12 Ballet Girls

SYDNEY

Tivoli (T) 8
Hohner Sym
Accordian Orc

BRITAIN

ASTON

Hippodrome (I) 1
Jack Lewis
Sonny Dawkes
Garry Webb
Melo-Mass
Hazel Lewis Girls

BIRMINGHAM

Hippodrome (M) 1
Al Read
3 Buffoons
S & F Kaye
Allen Kemble & C
Frank Cook
Allen & Albee Sis
Larenty Tp
A & B Black

Opera House (I) 1
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine

Palace (I) 1
Little Cedric Wacker
Snuffy Hargraves
Percy Perkins
5 Skylliners
Granger Bros
Tommy Reilly
Sensational Skylons
Rayne
Tin-Boult

Tower Circus (I) 1
C. Cairoll & Paul
Harry Bell Lons
Douglas Rosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enles Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

Winter Gardens (I) 1
David Whitfield
Semprini
Dagenham Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Belles
Norma Lowdon
Billy de Haven

BOSCOMBE

Hippodrome (M) 1
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Vicky Seaforth
Burt Brooks
Charmony 3
Sherman Fisher Girls

BRADFORD

Alhambra (M) 1
Josef Locke
A & V Shelley
Cherry Weiner
Russmar 2
Winters & Fielding
P & S Sherry
Jose Morend

BRIGHTON

Hippodrome (M) 1
Harry Secombe
B & Z Marvi
Spike Milligan
Barnett & Del Rio
Janet Brown
Kendor Bros
Max Geldray
Rita Martell
Eddie Gordon & N

BRISTOL

Hippodrome (S) 1
Billy Cotton
Lowe & Gadd
Duncans Collies
Mallini Bros
Richman & Jackson
Mayfairs

BRIXTON

Empress (I) 1
Denise Vane
Dick Montague
Casino Mzelles

CHELSEA

Palace (I) 1
Harry Lesters Comedians
Hayseeds
St Louis 3
Riki Morecambe
Farmers Daughters

CHISWICK

Empire (S) 1
Dennis Lotis
Dargie 5
Albert Burdon & Cec
Billy Maxam
Vera Cody Animals
Rih Aruso
Mills & Mallita

DERBY

Hippodrome (S) 1
Lester Ferguson
Pharos & Marina
Joe Crosbie
Tom Mennard
Woodwards Wonder Bar
Hana Bela & Mary
Roy Mack
Jackson Bow & D

EAST HAM

Granada (I) 1
M & B West
Billy Baxter
Rogers & Hoves
Tommy Burke Co
Windy Blow

Metropolitan (I) 1
Cliff Gay
Ivy Barrie
Ben Dudley
4 Step Bros
Lisbet
Ronnie Marshall
Keith Leggett
Jay McGrath
Roy Adrian
8 Lovelies

Palace (I) 1
Joe Foynton
T & M Deleste
Melody Maids
Frankie Paige
Louise
Michael Skinner
Valeria Glunne
Les Sullivan
Pamella Ross

FINSBURY PARK

Empire (M) 1
Al Martino
Teddy Foster Bd
Renee Tymott
George Martin
Theda Sis
Iris Sadler

GLASGOW

Empire (M) 1
Ronnie Hilton
Valdettes
Devine & King
2 Pirates
Eddie Arnold
E & H Sixe
Salici Puppets
Benson Dulay Co

HACKNEY

Empire (S) 1
Dorothy Squires
Max Bacon
Johnny Lockwood
Johnny Franks 5
Joan Hinde
2 Phillys
Dancettes

LEEDS

Empire (M) 1
Shane & Lamar
David Hughes
Marvellos
Jackie
Chic Murray & M
Harry Worth
Jerry Allen 3
Jack Francois
Alan Rowe

LIVERPOOL

Empire (M) 1
Norman Wisdom
Jerry Desmonde
Holger & Dolores
Cristiane
Arnaut 3

LONDON

Palladium (M) 1
Guy Mitchell
Ruthie James
Billy De Wolfe
Medlocke & Marlowe
Radio Revellers
Jimmy Wheeler
Gaston Palmer
George Carden Dancers
Wilson Keppel & B

NEWCASTLE

Empire (M) 1
Issy Bonn
Lita Roza
Jimmy Jeff & June
Morris & Cowley
3 Menares
Roger Carnes
3 Nissens
Arnold & Warren
Patsy Silva

NORTHAMPTON

New (I) 1
Tommy Godfrey
Dee
Carol Gay
Lyndons
Lotus & Toiva Kee
Jackie & Collins
Don Nichols
Mont Lomas Lovlies

NORWICH

Hippodrome (I) 1
Harry Rowson
Phil Rivers
Maureen Comfort
John Kenwood
Dickie Bird
Grayson Cousins

NOTTINGHAM

Empire (M) 1
Don Peters
Bobby Collins
G H Elliott
L Gordon Girls
4 Ramblers
Wallhon & Dorraine
Hackford & Doyle
Bunty St Clair
Authors & Swinson

PORTSMOUTH

Royal (M) 1
Diana Decker
Cooper Twins
Jones & Arnold
Archie Efray
Tommy Fields
Allen Bros & J
David Bergals
Eddie Lynn

SHEFFIELD

Empire (M) 1
Danny Purches
McAndrews & Mills
Vic Perry

Cabaret Bills

NEW YORK CITY

Basin St
Calvin Jackson

Birdland
Count Basie

Bon Soir
Jimmy Komack
Portia Nelson
Gerald Cook
Mae Barnes
3 Flames
Jimmy Daniels

Chateau Madrid
Estrellita & Raul Chiquita Sis
Oscar Calvet

Composer
Cy Coleman
Ralph Sharon

Embers
Geo Shearing

No. 1 Fifth Ave
Donn Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster

Hotel Roosevelt
Alan Holmes Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Joey Adams
Al Belly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Patti Ross
Roger Steffan
Alan Conroy
John Bartis
John Delaney
B Harlowe Orc

La Vie
Jackie Miles
Diahann Carroll
Van Smith Orc
Belmonte Orc

Le Cupidon
Nancy Steele

Old Roumanian
Sadie Banks
Joe Laporta Orc
D'Aquila Orc

Park Sheraton
Milt Herth Trio
Tina Prescott

Patio
Ann Moray
Rosalinda

Versailles
"Comi as You Are"
Connie Sawyer
Charles Mannu
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gloe Orc
Panchito Orc

Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc

Village Barn
Danny Hollis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc

Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Garcias
Misha Borr

Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Josephine Premise
Phil Gordon
Day, Dawn & Dusk

Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Joe

Blue Note
Erroll Garner Trio
Chet Baker Quintet

Chez Paree
Dorothy Collins
Miami Beach Combers
Brian Farnon Orc

Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Shelvieis
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Yma Sumac
Freddy Martin Orc

Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua

Bar of Music
Dave Apollon
Ruthie James
Mack Twins

Biltmore Hotel
Morey Amsterdam
Helen O'Connell
The Houses
Hal Derwin Orc

Ciro's
Kay Brown
Dupree Trio
Clark Bros.
The Happy Jesters
B Ramos Rhumba B
Dick Stabile Orc

Crescendo
Billy Daniels
Jackie Farrell
Stan Meyers Orc

Mocambo
Edith Piaf
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

Statler Hotel
Profes'r Backwards
Eugenie Baird
Rollo & Cressy
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Mickey Rooney
Eileen Barton
Joey Foreman
Zerbys
Helene Stanley
Jose Duval
Jaye Rubanoff orc

Flamingo
Giselle MacKenzie
Alan King
Goofers
Ron Fletcher Dncrs
Teddy Phillips Orc.

Sands
Rob't. Merrill
Louis Armstrong
A Morrelli Orc

Desert Inn
Ted Lewis
Donn Arden Dncrs
Carlton Hayes Orc

New Frontier
Ann Sothern
Escorts
Bob Williams
Dassis
Venus Vamps
Robert Alton Dncrs
Garwood Van Orc

Thunderbird
Dorothy Collins
Don Tannen
Los Gatos
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

Royal Nevada
Ben Blue
Denise Darcel
Sid Fields
Sammy Wolfe
Coronet Dancers
Jerry Fielding Orc
G Tapps Dncrs

El Rancho Vegas
Joe E. Lewis
Nejla Ates
Marti Stevens
Billy Daniel
Ted Fio Rito Orc

Riviera
Spike Jones
Hal Belfer
Ray Sinatra Orc
Sherman Hayes Orc

Showboat
Joe Cappo
Patti Waggin
Showboat Girls
Woody Woodbury

Golden Nugget
Nat Young
Bob Braman 3
Joyce Collins 3

Moulin Rouge
Stump & Stumpy
Geo Kirby
Toni Harper
Hines Bros
Flamingos
Rosita Davis
B. Carter Orc

Silver Slipper
Hank Henry
Hallen Girls
Appletons
Sparky Kaye
George Redman Orc

El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Herb Lynn
Novelaires
Vera Roberts
Nino Nazarro
Tony Lopez Orc

Sans Souci Hotel
Lenny Kent
Freddy Caio Orc
Ann Herman Dcrs

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Fontainebleau
June Valli
Gil Lamb
R & E Reyes
Sacasas Orc

Balmoral Hotel
Enrico & Novello
Sonny Kendis Orc
Wayne Carmichael

Nautilus Hotel
Antone & Ina
Jayne Manners
Eddie Schaefer
Syd Stanley Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr

Club Calvert
Laverne Baker
Pat Ross
Goldfield Orc

Saxony Hotel
Alan Dean
Fay DeWitt
Ayne Barnett Orc
Johnny Silvers Orc

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

500 Club
Preacher Rollo 5
Sid Kamen

Vanity Fair
Linda Bishop
Sammy Walsh
Mandy Vizoso Orc
Vince Neist 3

Sorrento Hotel
Alan Kole Orc

Johnnie Hotel
Bill Harris Quintet
Bob Savage Trio

Roney Plaza
Juan & Jose Cortez Orc

Beachcomber
Billy Daniels

HAVANA

Tropicana
Rosita Fornes
Armando Blanchi
Henry Boyer
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orq

Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Chico, Harpo Marx
Lois Ray
Ann Weldon
Skylets
Eddie Fitzpatrick

New Golden
Royal Guards
Jay Lawrence
D. Kramer Dcrs.
Will Osborne Orc

Riverside
Marguerite Piazza
Gloria & Jaro York
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Dick Contino
Jackie Kannon
Kirby Stone
Helene Hughes dcrs
Dick Foy orc

Biltmore
Dorothy Dandridge
Billy Williams 4
Donn Arden Dcrs
Del Courtney Orc

Cal-Neva
Robert Lamouret
Sonny Howard
Holly Warren
Wonder & Banks
Don Dellair
Cal Nevettes
Matty Malneck Orc

Colonial
Halfbacks
Harrahs Club
Three Suns
Russ Byrd
Alvino Rey

Stateline
Jack Carson
Wilder Bros
Allen & DeWood
Stateline Girls
Stepping Young Orc

Wagon Wheel
Ink Spots
Eastman Trio

'Camera'

Continued from page 1

that there's promiscuity without punishment."

The DCA prez said he has a detailed answer ready for the MPAA board. He states: "I'm firmly convinced we are entitled to Code approval because we have a very mild picture. I firmly endorse the principle of the Code but it must be administered properly."

Schwartz made these points in a private conversation with a reporter—

(1) *There was promiscuity in "From Here to Eternity" (involving a married woman, whereas the loose femme in "Camera" is unmarried) and Warners' "Battle Cry."*

(2) *There was extensive discussion of abortion in Paramount's "People Will Talk" and it's barely touched upon in "Camera."*

(3) *The dialog in 20th-Fox's "Seven Year Itch" has far more "shock" than "Camera."*

(4) *As for the concept, now quoting Schwartz, "You cannot reduce sin by pretending it doesn't exist. It's better to show why it exists and this we do by showing how it happened in Berlin."*

"Camera's focal point is Miss Harris, who has no qualms about engaging in free love with a number of characters, the one exception being her more or less "steady" boyfriend. Pic preems at Walter Reade's Mayfair Theatre, Asbury Park, tomorrow (Thurs.). The N. Y. bow is set for next Monday at the Little Carnegie and this is to be followed by numerous other spots around the country.

Key Cities

Continued from page 5

the number two exchange. Chicago is third, San Francisco is fourth, Philadelphia is in fifth place. Boston now is 10th with 20th, but Dallas is sixth.

With the exception of Universal, a study undertaken by the general sales managers committee of the companies shows that New York is the prime revenue-producing exchange in the entire country. In U's case, Dallas taken precedence over N.Y. Los Angeles rates second with 20th, Warner Bros. and Col, and third with U and Paramount. In Par's case, Chicago takes second place and with U it's N.Y. for the number two spot.

Not a single branch is uniform with all distribs. Charlotte comes closest to it. It's in 11th place with every distrib except Paramount which rates Jacksonville 11th and Charlotte 14th.

House Reviews

Warner, Atantic City

Atlantic City, July 31.

Fred Waring's Pennsylvanians (50) present "Hear! Hear!," featuring Glee Club, orch and soloists; $3:40, $2.40, $1.35.

Fred Waring's Pennsylvanians are offering the premiere of "Hear! Hear!" in this mammoth 4,200-seater Warner (28-2) as George Hamid and son launch into the second and final phase of a test which will show whether their newly-acquired house will do better with live shows of this calibre or motion pictures during the season. Show is scheduled for New York's Ziegfeld Theatre in the fall.

Waring takes favorites from categories which range through folk, sacred numbers, old songs, college pieces, love songs, some longhair and skillfully blends them into a 150-minute musical extravaganza which is simply music in the Waring mood at its best.

To tv viewers it is a familiar pattern, plus the beautiful lighting effects made possible by skillfully maneuvered spots, and the colorful costumes of the performers, particularly the vocalists. Waring is on stage for the full 2½ hours and introduces all numbers and artists.

Waring's familiar theme song, "Sleep," opens with audience participating in "Where in the World but in America" which quickly follows.

Outstanding and real showstopper is Frank Davis, familiar Negro tenor on Waring programs, in an original version of "God's Trombone," a musical setting for several Negro sermons by the Rev. James Weldon Johnson. Davis dramatically narrates the story of the Creation, assisted by the Glee Club, using his fine tenor voice to conclude the number.

Beautifully done, too, is a setting of songs of the great religions, including a Mormon hymn, a Hebrew chant, a sample of the 11th Century Georgian, a Salvation Army hymn, with the stirring "Faith of Our Fathers" concluding.

Most of the Waring favorites appear in solo spots, with Leonard Kranendonk and his son Bob, Waring's son Fred Jr., Gordon Goodman, Lou and Jean Eley, George Geyer, Preshie Stone, Carol Kelsey, Bob Sands, Ruth Best, Rosalie Randall, Poley McClintock, Dee Harless, "Uncly Lumpy" Brannum, Jack Best, Patti Beems, Rau Sax and Fred Culley again proving their talents to the live audience.

Outstanding also is the oldtime Minstrel circle with Frank Davis as the interlocutor and the effective use of strob during the blackout.

Parts of the "Nutcracker Suite" waxed for Decca by the Waring organization are outstandng too. Norma Douglas, pianist-comedienne, offers "Darktown Strudders' Ball," in a swift change of pace.

The instrumentalists and vocalists offer scores of old and new sons skillfully and artistically arranged and sung by the Waring organization, which makes for a show that towards the end seems a bit too much of a good thing. There is little in the field of music which is not touched, the simplicity of the sacred songs at one time bringing on folk tunes or takeoffs on longhair at another.

At one time the Glee Club uses the rising musicians' platform at the Warner as they offer songs under the college category. Otherwise the vast Warner stage is filled with strings on one side, brass on the other, with vocalists centered.

Music lovers who for years have made the Waring name a household word as they watched his shows over the tv networks, or caught the show live on one its many tours, will not be disappointed in this one. It has everything the others had, with new twists to give that needed versatility, and, above all, talented artists whose worth has long been acknowledged, and who show no sign of slipping. *Walk.*

Palace, N. Y.

James & Jardine Williams, Gene Jimae, Ricki Dunn, Billy Fields, Rex Ramer & Eilene, Roberto & Alicia, Wally Brown, Alfredo Landon & Midgets (4), Jo Lombardi Orch; "Scarlet Coat" (Metro), reviewed in VARIETY *June 22, '55.*

Tidy package of well-balanced acts gives the Palace Theatre a hot-weather treat in the current stanza and should represent a better-than-average draw. There are no great stars on the bill, but each of the eight turns contributes to keep customers happy. Of the eight, one — Ricki Dunn — is reviewed under New Acts.

James & Jardine Williams are a terp team with a lot of style and their "Tea for Two" softshoe routine is an applause-getter. Their Apache dance shows 'em off to good advantage. Gene Jimae manages to make his harmonica sound like an orch and shapes as potential competish to Larry Adler. His "Ghost Riders in the Sky" and "Rhapsody in Blue" are virtuoso naturals and earn the youngster plenty mitting.

Billy Fields' crooning is helped by a big voice but could stand a more personalized approach, possibly a better line of patter. His selections aren't outstanding, but he does a nice job with "Gonna Live Till I Die." Rex Ramer & Eilene bring the English variety stage touch to the Palace boards with Ramer offering a standout act via his various voice imitations. His bagpipe exit with Eilene has 'em begging for more.

Roberto & Alicia somehow make their flamenco numbers seem tame. Wally Brown, a vet comic with a smooth line of patter and some moderately off-color jokes, gets plenty of yocks after a slow start. He's a performer who grows on his audience as he goes along in a deceptively casual, almost ad lib style. Alfredo Landon & His Midgets comprise a good tumbling and comedy acrobatic act that goes over well as a winder. *Hift.*

San Sebastian Fete

Continued from page 2

shown every afternoon and every night during the seven-day of fete.

Exhibited but not in the competition were Disney's "20,000 Leagues Under the Sea" and Universal's "Private War of Major Benson." England's entry was "Doctor in House."

The thespian department was represented by France's Jacqueline Plessis and Elizabeth Manet; Portugal's Antonio Vilar and Virgilio Texeira; Mexico's Ruben and Gustavo Rojo; Brazil's Alberto Ruchel; the U. S.'s Ramsay Ames; and Spain's Paquita Rico, Carmen Sevilla, Francisco Rabal, Emma Pennella, Alberto Closas, Fernando Rey, Julita Martinez, Maruja Asquerino, Silvia Morgan, Laly del Amo and Isa Ferreiro.

Spain's cinema directors Juan de Orduna, Luis Romero Marchant and Leon Klimovsky, and producers Cesareo Gonzales, Vicente Salgado, Benito Perrojo, Miguel de Miguel and Alfredo Talaveritz also attended. Italy was repped by Unitalia's Giovanni Piergilli, Lux Films' Totti Lombardozzi; International Federation of Producers' prexy Renato Gualino and UNESCO chief Enrico Fulchignoni. The U. S. had Universal's John B. Spires.

The Federation of Motion Picture Producers decided to meet again in Washington, D. C., this fall.

Chi Columnist

Continued from page 1

Chicago theatre patrons" hit its peak last April.

Columnist laid off the ticket broker subject in his regular newspaper niche and on his nightly WBBM-TV show the past couple of months because it was a pretty academic beef with no plays in town. However, the Shuberts' exclusion action sparked him to revive the campaign last Friday (29) in his column and tele program.

Kupcinet referred to the Shuberts as "Theatre Tentacles, Inc.," but he brushed off as unimportant his removal from the opening night pass list. He did point out that the theatrical firm had made a "tiny beginning" in improving the ticket situation by ordering the brokers to return all unsold ducats by the morning of the performance rather than bringing them back just before curtaintime.

Kupcinet says he's not satisfied, however. "There is something radically and fundamentally wrong when 150 or 200 choice tickets are siphoned off nightly from a main floor that seats approximately 700, for the benefit of the ticket agencies, part of whose fat profits allegedly find their way back into the hands of the theatre and/or its representatives," he says.

1956 LEGIT OLYMPIAD SET

Chapman Won't Like It!

Perhaps just to liven things up a bit in the currently drowsy drama critical racket, N. Y. Journal-American aisle-sitter John McClain wrote a column from the Coast recently suggesting that opening-night curtains should ring up at 6:30 instead of 8 o'clock. That's practically certain to ignite a controversy, although the reaction may be delayed because most of the New York first-stringers are vacationing, in several cases abroad.

John Chapman, of the N. Y. Daily News, is likely to oppose the idea, possibly in a column or so, as he's done in the past. Richard Watts Jr., of the Post, has generally favored early first-night curtains, and engaged in a column-swapping controversy about it with Chapman a couple of seasons back. Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, favor early openings and, although they haven't gone into print about it, that's been enough to persuade Broadway managements to continue the practice.

McClain's column, relating a recent dinner table conversation on the Coast with the Frederick Brissons (Rosalind Russell) and the Joshua Logans (Nedda Harrigan) on the subject of late-arriving and early-leaving critics, declared, "We all agreed that nothing would be lost if opening nights began at 6:30. Any opening night audience is comprised of professionals or people of sufficient means that they could make the earlier date and dine leisurely after the show.

"Critics could eat before or later, according to taste and deadline, but there would be no reason ever to raise the curtain before everyone was seated and relaxed, and there would be no excuse to flee before the show was over.

"This would of course, apply only to the opening night, and if the producers and critics like the idea, what are we waiting for?"

Summer Stock Is Still Spreading; Now 154 Equity-Bonded Operations

By JESSE GROSS

Strawhat activity is booming. A total of 154 barns and tents have been franchised by Actors Equity thus far this season. That's a hike of 10 over last year.

Particularly outstanding this semester is a rash of new operations. At least six canvastops and 18 barns are in their inaugural season. Presumably, the opening of several of these locations was spurred by the generally smash business done on the silo circuit in 1954.

Reports on biz for the first few weeks of the 1955 stanza haven't been particularly bullish, although a number of recent Broadway hits are making their initial stock debuts. One of these, "South Pacific," is setting new records, however. The Rodgers & Hammerstein tuner has been a bonanza grosser, establishing new highs at such places as the State Fair Musicals, Dallas, and the Civic Light Opera, Pittsburgh. In two weeks at the State Fair the musical took in $140,000, with the gross for the second frame tallying $78,000 for seven performances. The show also set a new CLO high of $78,642 for six performances.

The six additional tents raise the total number of such professional showcases to 17, with one or two offering straight plays, while the remainder confine their productions to musicals. Those teepees currently in the first season are the North Shore Music Circus, Beverly, Mass.; Cincinnati (O.)

(Continued on page 59)

Actor Injured in Fall Plays Crash Survivor

Gilford, N. H., Aug. 2.

Recovered from a five-story fall onto a concrete pavement in New York City last January, actor Richard Everhart played a leading role last week in "Caine Mutiny Court Martial," at the Lakes Region Playhouse here.

Everhart, who underwent nine operations involving 132 stitches, was cast as Barney Greenwald, the defense attorney and Navy flyer who survived a plane crash. The actor became a favorite with local audiences last summer.

'Fanny' Racks Up $293,059 Profit

Total net profit on "Fanny" had reached $293,059 as of July 2. Distributed profit to date was $220,000. On the basis of the usual 50-50 split between management and backers, that gave the latter an 80% profit thus far on their $275,000 investment.

For the four-week period ended July 2, the S. N. Behrman-Joshua Logan-Harold Rome musical version of three Marcel Pagnol plays earned $59,629 operating profit. That was a substantially lower rate than the $19,000 weekly net the show formerly earned and reflects the receding business recently. In an effort to counteract the attendance decline, the management some weeks ago reduced the price of certain orchestra locations.

Grosses for the period covered by the latest accounting were as follows (respective weeks are indicated in parentheses): $63,018 (June 11), $62,784 (June 18), $60,705 (June 25), $52,955 (July 2). Since then business has continued to sag, with the gross reaching $38,000 for the week ended July 23. That's only $4,000 over the stop-limit in the theatre contract and indicates that "Fanny" is a questionable prospect to continue beyond next mid-winter at the Majestic, N. Y.

Rodgers & Hammerstein have a provisional option on the house for "Pipe Dream" in case "Fanny" falls below the stop clause. If it doesn't, "Pipe Dream" will go into the Shubert, as announced.

After profit distribution, the assets of the David Merrick & Logan production included $40,439 in bonds, $24,172 cash reserve and $8,449 available for distribution. The show is currently in its 40th week on Broadway.

'Inherit' Needed $31,186 To Recoup on July 2; Repaid $24,000 Capital

"Inherit the Wind" had $31,186 to recoup on its $92,000 investment as of last July 2, the windup of its 11th week on Broadway. For the four weeks ending on that date, the Paul Muni starrer made $19,536 operating profit. Business during that period was over capacity on each stanza.

Since then, however, the show has been hit by the traditional July b. o. slump, with receipts falling below the capacity mark but still maintaining a healthy level. Backers of Jerome Lawrence-Robert E. Lee drama have thus far been repaid 15% on their original $80,000 investment, plus the 15% overcall, which brought the total capitalization to $92,000.

The show was presented last April 21 at the National Theatre, N. Y., by Herman Shumlin in association with the late Margo Jones, who originally produced it last winter at her Theatre '55 in Dallas.

PARIS MAKING IT ANNUAL EVENT

By GENE MOSKOWITZ

Paris, Aug. 2.

The Second International Festival of Dramatic Arts, sponsored by the City of Paris, ended here with the presentations of Sophocles' "Oedipus Rex" and Euripides' "Hecube" by the Greek National Theatre of Athens. During its 10-week tenure from May 15, the Festival's 21 participating countries presented 35 plays by 28 troupes. Budget for handling the theatre facilities of all these groups came to 40,000,000 francs ($120,000), and boxoffice receipts were handed over intact to the companies to defray travel and housing expenses. In the cases of some smaller countries and provincial French troupes additional guaranties were given to enable them to make the trek. Clearly this theatrical Olympiad was a triumph with both critics and public, and overall attendance, at two theatres, was over 150,000 whereas the first festival drew but 40,000.

Credit is now given A. M. Julien, who went ahead with this project though many tried to discourage him and felt it would be a fiasco with spectators not interested in foreign language plays. Resultantly the International Institute of Theatre, under UNESCO, has voted to set up an International Theatre in Paris under the aegis of Julien in 1956. It will be a showcase for the best in world theatrical troups, with a full month devoted to successive different countries.

Boxoffice hits of this summer were (1) Red China's Opera from Peking, followed by a tie between (2) the U. S. ANTA presentation of Thornton Wilder's "The Skin of

(Continued on page 59)

B'way Producer Makes Stock Actor 'Comeback,' But May Cast Himself

Howard Erskine, who was a summer theatre actor before becoming a Broadway producer, has returned to stock. He appeared two weeks ago as the fortune-hunting male lead in "The Heiress," at the Playhouse in the Park, Philadelphia, and is currently playing a featured role in "Edward, My Son," at the Berkshire Playhouse, Stockbridge, Mass.

"The current stint is in the nature of a "comeback," since it was at Stockbridge that Erskine made his professional bow in 1949 in "Three Men on a Horse," with Buster Keaton. William Miles, who operated the strawhat and staged that revival, still has the spot and directed "Edward, My Son."

For Erskine, at least, circumstances have drastically changed in the six years since that initial pro acting attempt. Instead of being just a couple of days out of Williams College, he's the co-producer of a highly-praised Broadway show, "The Desperate Hours," but for this engagement he's appearing with his actress-wife, Lucy Prentis. It's their first stage appearance together.

Having failed to make it last time from stock to Broadway as an actor, Erskine kiddingly says he's a cinch to do so now. "After all," he explains, "I can give myself a job in one of the next shows I produce." He's partnered with author Joseph Hayes in the presentation of "Hours," and the two have several future productions on the fire.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Hub Music Union-Shubert Dispute Snarls Tune Show Road Booking

Oh Yeah?

That old chestnut about getting a blackeye by walking into a door can now be revised. Maybe no one will believe him, but Ivan L. Wiles, president of the Buick Corp., can tell people he got his shiner attending "Guys and Dolls." The incident occurred at a recent performance of the show at the Flint (Mich.) Musical Tent.

Wiles was hit in the face by a cocoanut that had fallen on stage during the Havana terp number. It was accidentally booted into the audience by one of the dancers rushing to get offstage during the blacked-out scene change.

J. J. Would Boot League Out Of Shubert Bldg.

J. J. Shubert is now trying to evict the League of N. Y. Theatres from its offices in the Shubert Building, in West 44th Street, N.Y. The organization of producers and theatre owners is opposing the attempt.

Although the League's lease on the premises expired some years ago, it has continued occupancy without previous incident. However, Shubert recently served formal notification that the organization would have to vacate. The Shuberts now need the space for their own theatrical business interests, the letter of notification stated.

J. J., who assumed full charge of the Shubert interests in December, 1953, upon the death of his older brother and partner Lee, has recently charged the League with not being representative of the professional theatre. He resigned from the organization last year, taking with him the 18 Broadway legit theatres he operates. That left the League representing the remaining 14 independently-controlled houses.

Shubert's resignation from the group followed its refusal to drop Milton R. Weir as its attorney. As a member of the firm of Klein & Weir at the time, the lawyer actively represented the Shubert firm and was closely associated with Lee, with whom J. J. carried on a long and bitter feud. J. J.'s demand that the League fire Weir was generally regarded as an expression of his enmity toward the attorney. He refused to give any reason for dropping the lawyer.

According to League board members, Shubert's eviction attempt will be contested on the ground that the explanation of needing the space is a subterfuge. The ouster bid is merely another bid to "get" Weir, board members believe.

NEW PLAY COMPLETED BY MAXWELL ANDERSON

Maxwell Anderson reportedly has completed a new drama which will be ready for Playwrights Co. production on Broadway in September. Subject matter and casting requirements of the play haven't been revealed. In fact, fellow-members of the author-producer firm haven't even read the script.

The author, incidentally, is now living at Stamford, Conn., having recently purchased a home on the shore of Long Island Sound. He had been living at Stony Point, N. Y., since returning from the Coast about a year ago. He formerly had a home for many years at New City, N. Y.

Something new has been added to the theatre booking jam. The extra complication is the dispute between the Shuberts and the Philadelphia and Boston locals of the American Federation of Musicians. The situation appears serious for touring musical shows, particularly tryouts, and may also affect certain straight plays.

Philly is already closed tight to musicals, since matters are hopelessly deadlocked between the music union and the Shuberts, who controll all the local legit houses. In Boston, where the Shuberts also operate all the theatres, negotiations with the tooters have broken down.

That leaves the independently-operated Shubert Theatre, New Haven, and the indie National, Washington, as suitable tryout spots for musicals or straight plays with incidental musical background, or leaves producers the alternative of paying the increased costs of going to such comparatively distant towns as Pittsburgh, Detroit and Cleveland. As an added complication, it's felt that theatregoers in the latter places are relatively unused to tryouts and their reaction to new shows may thereby be less reliable.

There was already a booking jam-up of prospective musical tryouts as a result of the Philly stalemate. Managements of song-and-dance shows were stampeding to get the Shubert or even the smaller-capacity Colonial in Boston; the Shubert, New Haven, and the National, Washington, and a few new entries were being booked into

(Continued on page 59)

ATPAM Seeks to Erase 'New Blood' Clause; Asks Wage Hike, Pension Plan

The battle for the elimination of the "new blood" clause in the basic agreement between the Assn. of Theatrical Press Agents & Managers and the League of N. Y. Theatres is on again. The union and the producer-theatre owner organization are currently negotiating a new contract and, as in the past, one of union's major demands is that the clause be scratched. The manager-p.a. group is also demanding a wage raise and a pension-benefit fund setup.

ATPAM wants to substitute an apprentice plan for the "new blood" stipulation, which permits producers to propose a set number of managers for membership in the union during a given period. The present contract, which expires next Labor Day, provides for the admittance of 10 managerial applicants during the period covered by the pact. Since the agreement went into effect in 1952, the union, which has the privilege of refusing any specific applicants, has taken in eight new manager members.

Prior to 1952, when the present pact was signed, the union's setup called for the admission of six managerial applicants a year. ATPAM argues its apprentice plan for managers is similar to the procedure used in admitting new pressagents into the union. Six drumbeater apprentices are permitted to register and two are admitted each season. The period of apprenticeship runs for a minimum of three years and and calls for minimum number of working weeks.

The initial contract meeting between ATPAM and the League was held last week. ATPAM representatives present included president Abel Enklewitz, secretary-treasurer Milton Weintraub and negotiating committee members Victor Samrock, Richard Horner, William Fields, Oliver M. Sayler, Sam Weller and Nathan Parnes. The League was represented by president Herman Levin, exec director James F. Reilly, general manager Monty Shaff and producer Max Gordon.

Another meet is skedded for tomorrow (Thurs.).

Stratford (Ont.) Draws 189G in 31; Conn. 22G on 3d Week; Other Stocks

Stratford, Ont., Aug. 2.

The nine-week Shakespearean Festival here, which runs until Aug. 27, racked up a $189,000 gross in 31 performances ending July 23. As of that date, the Festival's three productions, "Julius Caesar," "Merchant of Venice" and "Oedipus Rex" had played to approximately 55,000 patrons since preeming June 27. The attendance figure represents 92.5% of capacity for the 1,927s-eat tent.

The hottest ticket has been "Merchant," with the other two following closely.

Stratford, Conn., Aug. 22.

American Shakespeare Festival Theatre grossed $22,000 in its second eight-performance week, through last Saturday (30). That was about $1,000 over the seven-performance first week and $5,000 ahead of the second stanza.

"Julius Caesar" made way last Tuesday (26) for "The Tempest." After the addition Aug. 15 of "Much Ado About Nothing," the three renewals will be done on a repertory schedule.

'Paris' Return Set

Kennebunkport, Me., Aug. 2.

A return engagement of "Paris" has been set for the week of Aug. 29 at the Kennebunkport Playhouse. The production, which played the barn the week of July 11, grossed a sock $7,500 for seven performances. Jane Morgan and Russell Nype; who starred in the Playhouse production, will return for the August stand and are also contemplating touring in the show next year.

"Paris," by Martin Brown with a musical score by Cole Porter, was originally presented in New York in 1928.

'Season' $16,030, Philly Record

Philadelphia, Aug. 2.

The Playhouse in the Park, Philly's municipally-operated tent theatre, broke its attendance record last week with "Fifth Season," starring Menasha Skulnik. Gross was $16,030, topping the previous mark of $15,100 set by "Oh Men, Oh Women" the week of July 11.

Indications are that the Playhouse may have its biggest season. Attendance has mounted steadily and progressively each year. Last week's figure represented virtual capacity at all evening performances, with extra chairs installed several nights and even the matinees getting good business. Current show is "Gigi," with Cathy O'Donnell.

Fry's 'Ring' $4,500, Olney

Olney, Md., Aug. 2.

First week of "Ring Around the Moon" at the Olney Theatre drew a fair $4,500. The Christopher Fry adaptation of Jean Anouilh brought Violet Heming back to the stage. The show is currently in its second week.

Margaret Phillips, who appeared here earlier in the season, returns next week for a fortnight of Shakespeare's "As You Like It."

Hagen-Berghof $5,000 at Spa

Saratoga, N. Y., Aug. 2.

John Huntington's Spa Summer Theatre, after a fine $8,500 the previous stanza with Charles Coburn in "You Can't Take It with You," drew only $5,000 last week with Uta Hagen and Herbert Berghof in "Cyprienne."

Top at the 587-seater was $3.30. House has gone musical this week with "Wonderful Town."

'Figure' $5,300, Stockbridge

Stockbridge, Mass., Aug. 2.

After a heat-dented gross of $4,800 the previous stanza with "Old Maid," by Zoe Akins, the Berkshire Playhouse bounced back last week with a $5,300 take on "Reclining Figure," Harry Kurnitz comedy spoofing the art racket.

This week Gage Clarke is guesting in "Edward, My Son." This is his lone appearance this season at this house where he has been a resident and guest player for 20 years.

Shelley Winters $8,900, Clinton

Clinton, Conn., Aug. 2.

Shelley Winters proved an okay b.o. draw last week at the Clinton Playhouse, snaring $8,900 in "Wedding Breakfast," with week-end top prices prevailing for entire run.

Since the show was reportedly packaged for $5,125, it was a happy week for all concerned.

Laguna Beach May Fold

Laguna Beach, Cal., Aug. 2.

Scheduled eight-week season of Laguna Summer Theatre was cut to four last week, as Theatre management posted two-weeks notice. Move marks first time in company's history that less than eight plays have been presented in any one season.

Business has been poor.

Seek Thelma Ritter For Broadway 'Sailor' Lead

London, Aug. 2.

Thelma Ritter is being sought for the feme lead in "Sailor Beware," which Gilbert Miller will present on Broadway in the fall, in partnership with Jack Waller, producer of the original West End edition.

She would play the part originated here by Peggy Mount in the Philip King and Falkland Carey play.

Freelancer Free

Thelma Ritter, currently on location in the Virgin Islands with Paramount's "Proud and Profane," is now a freelance film player and is therefore available for legit.

She has been approached by several Broadway managements in recent months, but has no film or stage commitments beyond the current "Proud and Profane."

'Ankles' Running in Red; Tuner Now Represents About $275,000 Deficit

"Ankles Aweigh," ran up an operating loss of $27,253 for the four weeks ending July 16. That brought the total deficit on the Anthony Brady Farrell production to approximately $275,000.

During the four-week period, Farrell sank an additional $19,600 into the production, making a total of $59,859 advanced by him above the show's original $240,000 capitalization, in which he also has a $10,000 slice. He also previously put up $20,000 for bonds, that coin being subject to priority of repayment.

All royalties on the Guy Bolton-Eddie Davis-Dan Shapiro-Sammy Fain musical were waived for the four weeks ending July 16. During that period the show made a $2,208 profit on a $31,215 gross for the stanza ending June 25, but had losses the ensuing three weeks as follows, with grosses listed parenthetically: $7,905 ($20,899), $12,638 ($15,065) and $8,919 ($13,280).

The loss on the frame ending June 16 was reduced by various salary cuts. Coin paid to principals was sliced from $5,850 to $1,850. The chorus payroll, however, only took a slight drop from around $3,000 to about $2,600, while the tab for musicians was reduced from $327 to $256.

The company manager and press-agent pay was cut from $650 to $365, while coin paid the stage managers dropped from $485 to $335. Ad-pub expenses for the week ending July 16 totalled $855, representing about half of what was spent on that item each of the previous two weeks. Office expenses, regularly $350 a week, were also waived for the frame ending July 16.

However, Farrell, who also owns the Mark Hellinger Theatre, where "Ankles" is currently in its 15th week, collected the regular house share on all of the four weeks ending July 16. For the frame ending July 9 the theatre's share under its guarantee was $8,500, compared to $6,565 as the show's end.

A $3,000 payment was made to Jane Kean the week ending July 16. That represented two weeks salary covering the termination of her contract. Miss Kean was one of three leads who refused to go along with the salary cut okayed by Actors Equity. The other two were Mark Dawson and Thelma Carpenter. All three left the cast and were replaced.

'Nina,' With Edith Evans Ill, Shapes Dubious

London, Aug. 2.

Only new production of the week is "Nina," the French farce by Andre Roussin (translated by Arthur Macrae), presented by Tennent Productions Ltd. at the Haymarket Theatre last Wednesday (27). Coral Browne replaces Edith Evans, who had to relinquish the lead through illness. Firstrate support is provided by James Hayter as her conventionally wronged husband and Michael Hordern as a Casanova who rounds out the domestic triangle.

Play is flimsy, but superbly directed by Rex Harrison. But minus the pull of the Evans name, it will have tough job to survive in the current heatwave.

'Cat' Has Earned $250,000 Profit (With Pic Coin)

"Cat on a Hot Tin Roof," currently in its 19th week on Broadway, is already in the big money. The Playwrights Co. production had made an approximate $250,000 profit on its $102,000 investment as of July 23. That includes forthcoming coin from the sale of the film rights to Metro for $500,000, plus a percentage of the picture gross.

A sellout since its preem last March 24 at the Morosco, N. Y., the Tennessee Williams, Pulitzer and Critics Circle prize winner has been netting an average $7,000 weekly profit. The total investment on the production was recouped in only 11 weeks, ending last June 4.

As of last June 25, the Barbara Bel Geddes-Burl Ives starrer had made a $22,317 profit. It's figured that amount was hiked around $28,000 during the ensuing four weeks ending last Saturday, with the total jumping to about $50,000. On the film sale, the production gets approximately $200,000, prior to deductions of fees and expenses. That's based on the regular 60-40 author-management split on income from film sales.

The only Broadway entry besides "Damm Yankees" to maintain a sellout pace during the current slump period, "Cat" made a $27,931 operating profit for the four weeks ending June 25. However, that take was reduced by $3,365 for various expenses, including $2,167 as the Playwrights share of a special three-way promotion campaign on "Cat," "Bad Seed" and "Bus Stop."

As of June 25, the total N. Y. operating profit on the show was $86,713. Adjusted costs of opening on Broadway totalled $64,396, leaving a $22,317 profit. The $102,000 capitalization on the production included 20% overcall. The original $85,000 put up by the backers has already been returned, with $5,727 available for future distribution as of June 25.

NEW MIAMI STOCK CO. SET TO RING UP IN NOV.

Miami, Aug. 2.

Edward R. Downs, producer-director of the Cocoanut Grove Playhouse here, is back in town to start final preparations for the initial season of the new legit house, after a visit to New York for preliminary booking of plays and stars. The stock company is due to ring up about Nov. 1.

Set thus far for the production staff are Frank Brownlow, designer and lighting technician, and George Campbell, pressagent. The venture, occupying a completely remodeled theatre, will be capitalized at $40,000 (including paying for production cost) and will be able to break even at $6,000-$7,000 weekly gross. Capacity will be just over $13,000. Shows will run two or three weeks.

Downs will offer principally revivals of Broadway hits, with emphasis on comedies, but also hopes to book occasional pre-Broadway tryouts, for which he figures he'll be able to offer unusually advantageous terms.

Storm Over 'The Tempest'

(The following "Man About Manhattan" column by John McClain, drama critic of the N. Y. Journal-American, appeared in last Monday's (1) issue of that paper.)

There's a small hassle in progress up Connecticut way where Lawrence Langner, big wheel in the American Shakespeare Festival at Stratford-on-Housatonic, asked drama critics to lay off reviewing his production of "The Tempest" until the show completed a week's shakedown run. It opened last Monday, but the reviewers were not urged to show up until tonight.

This stirred up a storm in the vicinity of the Hartford Courant, a bladder with a distinguished campaigning record. A few years ago, when their drama critic, T. H. Parker, was banned by the management from entering the Parsons Theatre because he had taken a dismal view of the try-out proceedings then being offered, the newspaper succeeded in pushing a bill through the State legislature forbidding the forbidding of critics from theatres.

Langner's latest request seems clearly not to infringe the statute, but it came close enough to arouse some familiar rumblings in the breast of T. H. Parker, who forthwith reviewed the show opening night. He led off his report with the statement that there were a potential 8,000 persons who might be expected to see the show during the first week; they would be paying the same prices as the people who saw the later performances and were hence entitled to peek in the paper and see whether it was worth the money. In that regard he said the company, in his opinion, "would have far to go in this week between preview and attainment."

I thoroughly agree with Parker and the attitude of his paper. On Langner's side of the ledger is the fact that because the same company will be doing both "Julius Caesar" and "The Tempest" in repertory for the rest of the month, it was impossible to rehearse the players properly in the new sets. This is perfectly valid, I'm sure, but why should the public be required to pay for what is advertised to be a finished production when, by the virtual admission of the management, it is actually a dry run?

This same principle could destroy the entire obligation of a newspaper to its public. I can see the day when Casey Stengel sends a notice to the sports desks asking them to keep the baseball writers out of the Yankee Stadium until he's got his team tuned up to the proper pitch. There would be no coverage in the papers for a week or two and the citizens of our town would be going around whispering to one another, "Don't quote me, but I hear the Yanks blew one to the Sox last night."

I won't know until tonight whether or not Langner has blown one with "The Tempest," but I do think he is guilty of poor logistics. He knew the problems confronting him long in advance and he should have contrived, somehow, to present a finished production the night he began charging admission.

Legit Followups

The Pajama Game
(ST. JAMES THEATRE, N. Y.

Not even important cast changes seem to hurt this musical comedy smash. After nearly 16 months on Broadway, the show has inevitably lost some of its spontaneity and crispness, and the recasting is uneven. But the George Abbott, Richard Bissell, Richard Adler and Jerry Ross song-and-dancer remains solid entertainment.

The principal cast changes are Pat Marshall for Janis Paige, Helen Gallagher for Carol Haney and Ruth Gillette for Reta Shaw. The effect is generally much better than might be expected. Miss Marshall, who left the stage for domesticity several years ago after a lead part in "Day Before Spring," is attractive as the union grievance committee-chairman. But although she is an agreeable singer, she's apparently limited by having to do the numbers in a key set for her predecessor. Also, she lacks the sexy impact and the emotional intensity that made Miss Paige a standout in what is basically a thankless role.

Miss Gallagher is an excellent successor to Miss Haney as the slightly daffy bookkeeper, Gladys. Not only as a dancer and singer, but also in the off-beat comic quality the character requires, she seems right. The part is a natural, of course, and everyone who has played it, both on Broadway and the road, has scored, but that doesn't detract from the most impressive performance Miss Gallagher has given in several seasons.

Miss Gillette is acceptable in the secondary part of the pajama factory clerk, Mabel, an assignment for which Miss Shaw seemed virtutal perfection. John Raitt, top-starred, remains almost ideal as the factory superintendent, although at the performance caught last week he apparently had a minor throat ailment and was lacking his usually effortless vocal power. Eddie Foy Jr. second-starred as the goofy timekeeper, still gives a hilarious performance, although he's apparently become a trifle bored and is now kidding it a little.

Among the supporting players, Stanley Prager seems to have acquired more confidence and authority as the union prez, Ralph Dunn is still knockout as the irrascible factory owner, Thelma Pelish is convincing as an amiable factory hand and Jack Waldron is effective as a harassed salesman. The staging by Abbott and Jerome Robbins remains a vital element in the show, and Bob Fosse's choreography still registers. Physically, the show looks in fine condition.

Hobe

The Teahouse of the August Moon
(MARTIN BECK THEATRE, N. Y.)

If Robert Lewis cares about his director royalties, he'd better hustle around and do some restaging of this original production of "Teahouse." As caught last week, the performance is very spotty, even for a longrun show. In its present state the John Patrick-Vern Sneider comedy would hardly have received the rave reviews, enthusiastic audience response, prize awards or continued boxoffice support it has enjoyed.

The trouble doesn't appear to be so much a matter of replacement casting as of management, as represented by stager Lewis and on the scene by the stage managers, allowing a great show to deteriorate into merely a pretty good one. Although some of the cast replacements do seem inferior to their predecessors, the telltale factor is that a couple of the original players are giving careless, unthinking performances, and the show as a whole tends to be rattled off without pacing, depth or texture.

Curiously, a relatively inexperienced actress, at least on the occidental stage, Japanese-born Mariko Niki, as Lotus Blossom, the geisha girl, now gives virtually the only fully believable performance among all the principals. Her playing retains apparently all its original spontaneity, subtlety and charm. She alone listens to the other actors and gives the illusion of thinking about what she's doing and saying.

In contrast, the others, almost without exception give the impression of paying only slight attention to the actors with whom they're supposed to be playing scenes, and no thought to the meaning of the action or lines. They appear merely to wait for a line to be recited, then rattle off their own without thought and with little expression or even intelligibility.

That goes for Eli Wallach who is supposed to have been so persuasive in the London production and who has been praised in the trade since following David Wayne and then Burgess Meredith as the Okinawan interpreter Sakini in the Broadway edition. It applies equally to John Beal as Capt. Fishby, a part in which John Forsythe originally gave a deceptively casual and ingratiating performance, as well as to Paul Ford, whose believable original portrayal of the explosively dimwitted Col. Purdy has now degenerated to unvarying overstatement.

Harry Jackson is at least accept-

(Continued on page 59)

L.A. Up With Strike End, O.K. Weather; 'Kismet' Big 63G, 'Teahouse' $31,200

Los Angeles, Aug. 2.

Legit trade took a brisk upturn last week, helped by the end of the transit strike and favorable weather.

"Kismet," in its first week at the Philharmonic led the list. "Teahouse" bettered its first two weeks at the Biltmore and "Fifth Season" showed new strength at the Carthay Circle.

Estimates for Last Week

Kismet, Philharmonic aud (1st wk) (2,670; $4.90) (William Johnson, Elaine Malbin, Julie Wilson). Stout $63,000.

Teahouse of August Moon, Biltmore (3d wk) (1,636; $4.40) (Burgess Meredith, Scott McKay). Up slightly to $31,200.

Fifth Season, Carthay Circle (4th wk) (1,518; $3.30) (Gene Raymond, Joseph Buloff). Not so bad $19,200.

'Can-Can' Neat $37,300; Det. Uses Suburban B.O.; Likes Early Sun. Nights

Detroit, Aug. 2.

"Can-Can" got a nice away present, a $37,300 gross for the final inning of a two-and-a-half weeks' stay at the 1,482-seat Cass at $5.50 top. Theatre is now dark for rest of the summer.

Harry C. McKee, Cass manager, said the use of a boxoffice in Northland, a huge suburban shopping center, had been such a tremendous success during "Can-Can" run that it probably would be retained on a permanent basis. The Center Music Shop at the spot sold $6,100 worth of tickets in 18 days, with many of the suburbanites commenting they wouldn't have traveled to downtown Detroit to get ducats.

McKee also said that a poll of Sunday night audiences showed that 95% wanted a 7:30 p.m. curtain, instead of usual 8:30 p.m. start. The majority of these were suburbanites who said an earlier curtain helped in baby-sitting and early-to-bed problems.

'Carousel' Fast $48,500 On 2d Week at Dallas

Dallas, Aug. 2.

As the State Fair Musicals' fourth indoor production of the season, "Carousel" continued the hefty b.o. with a big $48,500 in seven performances through last Sunday (31) matinee. First week drew $49,500.

Revival, with Gordon MacRae, Paula Stewart, Rosemary Kuhlmann, Reid Shelton and Andrew Gainey, was the second Rodgers & Hammerstein piece to hit pay dirt in the current 12-week season. "South Pacific," June 20-July 3, drew a record $140,400 for 14 performances. Continued weather break aided attendance for "Carousel," temperature hovering at 100 degrees, but no rainouts.

Season's penultimate staging, "One Touch of Venus," opened last night (Mon.), with Janet Blair and Russell Nype starred in the Kurt Weill musical. Supporting are Laurel Shelby, George Gaynes, Mort Marshall, Iggie Wolfington, Adnia Rice and Mildred Trares.

'Town' Lively 25G, L'ville; 'Desert Song' Is Current

Louisville, Aug. 2.

"Wonderful Town," the Fourth Production at the Iroquois Amphitheatre, took in $25,000 last week.

Musical's opening last Monday (25) was rained out, and a couple other performances had threatening weather. Leads were Audrey Christie, Jack Whiting, Jordan Bentley, Michael Kermoyan, B. J. Keating, Ted Benaides, Betty Gillett, Lucile Benson, Don Barton, Nat Burns, Robert Fischer and Larry Bockius.

"Desert Song" opened last night (Mon.) with a cast headed by Edward Roecker, Jean Fenn, Benny Baker, Kermoyan, Marie Foster, Don Blackey and Lidija Franklin.

'Skin,' 'Can-Can' Reopen Rarely-Dark Chicago

Chicago, Aug. 2.

After four dark weeks, the first such period in many years, Chicago legit is making a comeback with two arrivals this week. "Skin of Our Teeth" looks to be a virtual sellout during its two weeks at the Blackstone. "Can-Can" has fair prospects at the Shubert.

Opening This Week

Can-Can, Shubert ($5.95; 2,100). Opens tonight (Tues.) for an indefinite run, with a moderate advance.

Skin of Our Teeth, Blackstone ($5.50; 1,385) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Opened last night (Mon.) to about 80% sellout for the two-week stand. Received unanimously favorable reviews, coupled with unanimous blasts at lack of air-conditioning.

'Game' 49½G, S.F. 'Cadillac' $14,400

San Francisco, Aug. 2.

First week of the Civic Light Opera's third subscription offering of the season, "Pajama Game," did near-sellout business at the Curran, while the sixth and final frame of "Solid Gold Cadillac" was satisfactory at the Geary.

D'Oyly Carte opens a three-week stand at the Geary tonight (Tues.).

Estimates for Last Week

Pajama Game, Curran (1st wk) ($4.40; 1,758) (Fran Warren, Larry Douglas, Buster West). Smash $49,500.

Solid Gold Cadillac, Geary (6th wk) ($4.40; 1,550). Fell off to $14,400.

'Kate' a Letdown $25,500 In Pitt Stadium Week

Pittsburgh, Aug. 2.

"Kiss Me, Kate," next to closing show of the outdoor summer opera season, was a big disappointment with a $25,500 gross last week at the Pitt Stadium. Musical had been counted on to do much more, since its last time here in 1950, it drew $66,000 for the third highest take in the 10-year history of the alfresco project. In addition, an audience poll last year indicated this was the musical of the patrons most wanted to see again.

Season winds up with the current "Song of Norway," also a repeat. Webb Tilton, Irra Petina and Robert Rounseville are the leads.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Emlyn Williams, Globe (5-31-55).
Follies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Home & Away, Garrick (7-19-55).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Nina, Haymarket (7-27-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep, Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Tiger At Gates, Apollo (6-2-55).
20 Min. South, St. Mart. (7-13-55).
Wild Thyme, York's (7-14-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Waiting For Godot, Arts (8-3-55).

CLOSED LAST WEEK

Jazz Train, Piccadilly (4-26-55).
Mourning Electra, Arts (6-9-55).

TOURING

Appointment With Death
Book of the Month
Brazilliana
Clerambard
Delegate
Double Crossing
Figure of Fun
First Night
Florodora
Guys and Dolls
Jazz Train
Joy of Living
Kinloch Players
Lilac Time
Love From Judy
Manor of Northstead
Men and Woman
Moon is Blue
Mrs. Willie
Not So Dusty
Pardon My Clawe
Patience
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Water Gipsies
Wedding in Paris
Women of Twilight

B'way Biz Still Generally Limp; 'Teahouse' $23,100, 'Witness' $19,300, 'Ankles' $13,900, 'Lunatics' $10,300

Business improved a bit at most Broadway shows last week, with a few others taking moderate drops. Receipts were meager during the early part of the frame, but picked up over the weekend, when there was a break in the heat wave.

Grosses are still mostly at a summer slump level, however, with a number of shows doing marginal business or going below the break-even mark. There were no closings last week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (15th wk; 120; $6.90; 1,513; $55,900). Almost $13,900 (previous week, $14,200).

Anniversary Waltz, Booth (C) (69th wk; 547; $4.60; 766; $20,000). Nearly $8,900 on twofers (previous week, $5,200 on twofers).

Bad Seed, Coronet (D) (34th wk; 269; $5.75-$4.60; 998; $27,700). Almost $14,000 on twofers (previous week, $10,600 on twofers); Nancy Kelly resumes as star next Monday (8) after a four-week vacation; Alice Frost has been subbing.

Boy Friend, Royale (MC) (44th wk; 347; $6.90; 1,050; $38,200). Over $18,100 (previous week, $17,100).

Bus Stop, Music Box (CD) (22d wk; 174; $5.75-$4.60; 1,010; $27,811). Just under $24,000 (previous week, $25,800).

Cat on a Hot Tin Roof, Morosco (D) (19th wk; 148; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600.

Damn Yankees, 46th St. (MC) (13th wk; 100; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800.

Desperate Hours, Barrymore (D) (25th wk; 196; $5.75-$4.60; 994; $27,200). Nearly $9,200 on twofers (previous week, 9,500 on twofers).

Fanny, Majestic (MD) (39th wk; 308; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Around $36,000 (previous week was overquoted; gross was actually $38,000); Pinza currently on a week's vacation.

Inherit the Wind, National (D) (15th wk; 116; $5.75-$4.60; 1,162; $31,300) (Paul Muni). About $26,500 (previous week, $25,500).

Lunatics & Lovers, Broadhurst (C) (33d wk; 264; $5.75-$4.60; 1,182; $29,500). Almost $10,300 on twofers (previous week, $9,300 on twofers).

Pajama Game, St. James (MC) (64th wk; 508; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher). Almost $47,000 (previous week, $46,500).

Plain and Fancy, Winter Garden (MC) (27th wk; 212; $6.90; 1,494; $55,672). Nearly $29,500 (previous week, $30,100).

Seven Year Itch, Fulton (C) (141st wk; 1,125; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Almost $8,000 on twofers (previous week, $7,800 on twofers); may close Sept. 10 to tour Boston and Canada.

Silk Stockings, Imperial (MC) (23d wk; 180; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Almost $40,500 (previous week, $42,000).

Teahouse of the August Moon, Beck (C) (94th wk; 757; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $23,100 (previous week, $21,200).

Witness for the Prosecution, Miller (D) (33d wk; 260; $5.75-$4.60; 946; $23,248). Nearly $19,300 (previous week, $18,000).

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'Carousel' $40,000, St. Loo; R&H 'Allegro' Current

St. Louis, Aug. 2.

With steaming weather all week, "Carousel," the second Rodgers-Hammerstein show of the season in the alfresco Forest Park playhouse, pulled a juicy $40,000 gross at a $3 top in the 11,937 seater. Leads were Chris Robinson, Christine Mathews, Mario de Laval, Elsie Rhodes, Lewis Bolyard and Mary Kreste.

Another R&H musical, "Allegro," opened last night (Mon.) with a company headed by Bob Shaver, Peter Turgeon, Ruth Lawrence, Terry Sauders, Christine Mathews, Edwin Steffe and Eugene Dorian.

Hayes & Martin 43G, 2d Week, D.C.

Washington, Aug. 2.

Second and final week of "Skin of Our Teeth" grossed slightly over $43,000 at the National Theatre, just a shade under the first week. The Thornton Wilder revival stars Helen Hayes, Mary Martin, George Abbott and Florence Reed. Top was $4.80 in the 1,680-seat house.

"King and I" opened last night (Mon.) for a four-week run, with an advance sale of $42,300.

'KING' 27G, TORONTO; 4-WEEK TOTAL $111,500

Toronto, Aug. 2.

Against a heat wave, "King and I" grossed a fair $27,000 last week, its fourth and final, at the 1,525-seat Royal Alexandra Theatre, at $5.50 top. Total for the engagement was $111,500, not up to expectations. Patricia Morison was out of the cast for five consecutive performances in the third week because of throat virus, with Holly Harris taking over.

Royal Alexandra is dark for the next five weeks, but reopens Sept. 5 with "Solid Gold Cadillac."

'Finian' Good $49,000, K.C Porter Fest This Week

Kansas City, Aug. 2.

Starlight Theatre grossed a profitable $49,000 with "Finian's Rainbow," last week, sixth stanza of the season. Take was under expectations, but above average. Show drew favorable reviews. Cast included Don Beddoe, Donn Driver, Jo Sullivan, Stanley Brooks and Dolores Martin.

Seventh production of the outdoor musical season in Swope Park is something of a switch, with the "Cole Porter Festival" opening last night (Mon.). Show is a roundup of the composer's hit tunes. Cast includes Dean Murphy as m.c., with Hal Leroy, Victoria Sherry and Betty O'Neill.

Stock Tryouts

(July 25-August 7)

After the Ball, by Noel Coward, based on Oscar Wilde's "Lady Windermere's Fan"—Music Circus, Lambertville, N. J. (2-7) (Original London production reviewed in VARIETY, June 23, '54).

All in Favor, musical by Alison and Alvah Sulloway—White Barn Theatre, Westport, Conn. (6-7).

Cold Christmas, by Anna Marie Barlow and S. Brooke White—Margo Jones Theatre '55, Dallas (1-6).

Daisy Miller, adaptation from novel by Henry James—Robin Hood Theatre, Arden, Del. (1-6).

Farewell, Farewell, by John Vari—Margo Jones Theatre '55, Dallas (8-13).

Green Snowman, by Fred Carmichael—Boothbay (Me.) Playhouse (2-6).

Hear No Evil, by George Griffin, Lakeside Theatre, Lake Hopatcong, N. J. (1-6).

Heaven Comes Wednesday, by Reginald Lawrence—Playhouse-on-the-Wharf, Provincetown, Mass. (8-13) (Original play on which Gorden Jenkins based musical of same title, which was reviewed in VARIETY, Sept. 12, '51).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Cape Playhouse, Dennis, Mass. (6-13) (Reviewed in VARIETY, June 29, '55).

Nice Place to Visit, by Robert and Chauncey Skilling—Starlight Theatre, Pawling, N.Y. (9-14).

Palm Tree in a Rose Garden, by Meade Roberts—Westport (Conn.) Country Playhouse (8-13) (Reviewed in VARIETY, July 20, '55).

Two Fingers of Pride, by Vincent Longhi (Gary Merrill) — Gunquit (Me.) Playhouse (8-13).

Untitled Comedy, by Scott Peyton—Orleans (Mass.) Arena Theatre (8-13).

British 'S.P.' Ending Tour

London, Aug. 2.

"South Pacific," which has been touring the provinces for nearly two years, is scheduled to fold Oct. 29 in Dublin.

The show had a long run in London before going touring.

Legit Bits

Whatever became of the Producers League, that group of younger manager-members that planned to revitalize the League of N. Y. Theatres? . . . Maybe it got lost trying to find out what happened to the Committee of Theatrical Producers. . . . **Al Hildreth**, general (unquote) treasurer of the National Theatre, N. Y., informs associates that he plans to retire at the end of August to go to the Coast and open a hamburger stand . . . **Carl Fisher**, general manager of "Pajama Game" and "Damn Yankees," back on the job after a gallstone operation.

Milton Stern will be the production stage manager and **Robert Feytl** and **Philip Johnson** the assistant stage managers for the touring company of "Plain and Fancy," opening Aug. 29 at the Philharmonic Auditorium, L. A. . . . Production staff for the **Huntington Hartford-Stephen Mitchell** presentation of "Day By the Sea," scheduled to bow Sept. 19 at the ANTA Theatre, N. Y., includes **Paul Vroom**, general manager; **Edgar Runkle**, company manager, and **Paul Foley**, stage manager.

Harold S. Prince, co-producer of "Pajama Game," among the N. Y.-L. A. contingent last week to o.o. the national company of the musical at the Philharmonic Auditorium. Enroute he stopped off in Dubuque, Ia., to confer with **Richard Bissell**, who adapted the tuner with **George Abbott** from his novel, "7½ Cents." Prince and Bissell will collaborate on the film version to be made by Warner Bros.

Clifford Hayman resigned as company manager of the touring "Solid Gold Cadillac" and was succeeded last Monday (1) by **Morxie Efron**, recently house manager of the Longacre, N. Y. . . . **Robert E. Sherwood**, whose "Small War on Murray Hill" is due for early fall production by the Playwrights Co., is due back next weekend from vacation at Sun Valley, Ida., and then will undergo a gall bladder operation.

Charles Mooney, associate producer at the Cape Playhouse, Dennis, Mass., and **Henry Weinstein**, operator of the Falmouth Playhouse, Coonamessett, Mass., have formed a production partnership. . . . **Al Jones**, general manager of "Plain and Fancy," heads for the Coast next Sunday (7) for rehearsals of the road edition of the musical.

"We Happy Few," a new comedy by **Rachel Crothers**, is scheduled for Broadway production this season by **Albert Lewis** and **L. B. Joselow** . . . **Jimmy McHugh** and **Harold Adamson** will write the music and lyrics for the musical version of "Strip for Action," planned for Broadway production by **Howard Hoyt** and **William G. Costin** . . . Special matinee performances of "Much Ado About Nothing," beginning next Aug. 15, will augment the regular repertory showings of "Julius Caesar" and "The Tempest" at the American Shakespeare Festival Theatre, Stratford, Conn.

Pressagent **Mary Ward** due back in N.Y. Aug. 13 after a European vacation . . . Proscenium Productions, which has renewed its lease on the off-Broadway Cherry Lane Theatre for another year, has skedded Sir Arthur Pinero's "Dandy Dick" for fall prdduction . . . The Lenthell Players, under the direction of **Frank Lenthall**, will run a summer play season at the Church of St. Paul & St. Andrews, N.Y., beginning tomorrow (4).

Karl Malden withdraws Aug. 13 from the cast of "Desperate Hours" . . . **Mildred Dunnock** takes a two-week vacation from "Cat on a Hot Tin Roof" beginning Aug. 12, with Nancy Cushman, her undrestudy, subbing . . . Staff for the upcoming **Robert Fryer-Lawrence Carr** production of "Desk Set" includes **Jack Small**, general manager; **Robert Linden**, stage manager, and **Ben Stein**, company manager. The sets for the production will be designed by **George Jenkins**, while **John Cromwell** will direct.

Current Road Shows

(August 1-13)

Can-Can—Shubert, Chi. (2-13).
D'Oyly Carte—Geary, S.F. (2-13).
King and I (Patricia Morison) — National, Wash. (1-13).
Kismet (William Johnson, Elaine Malbin)—Philharmonic Aud., L. A. (1-13).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (1-13).
Skin of Our Teeth (Helen Hayes, Mary Martin, George Abbott, Florence Reed)—Blackstone, Chi (1-13).
Solid Gold Cadillac—Temple, Tacoma (2-3); Aud., Portland, Ore. (4-6); Moore, Seattle (8-13).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L. A. (1-11).

Stock Reviews

The Tempest

Stratford, Conn., July 28.

American Shakespeare Festival production of fantasy in two acts by William Shakespeare. Stars Raymond Massey, Jack Palance, Hurd Hatfield, Joan Chandler, Christopher Plummer, Fritz Weaver, Roddy McDowall. Staged by Denis Carey; scenery, Horace Armistead; costumes, Robert Fletcher; lighting, Jean Rosenthal; music, Ernst Bacon; choreography, George Balanchine. At American Shakespeare Festival Theatre, Stratford, Conn., July 26, '55; $4.80 top.

Alonso ..... Robert Hacha
Sebastian ..... Alan Shayne
Prospero ..... Raymond Massey
Antonio ..... Fritz Weaver
Ferdinand ..... Christopher Plummer
Gonzalo ..... Hurd Hatfield
Adrian ..... Roger Hamilton
Francisco ..... Gerald Metcalfe
Caliban ..... Jack Palance
Trinculo ..... Jerry Stiller
Stephano ..... Rex Everhart
Ship-Master ..... Robert Geiringer
Boatswain ..... Earle Hyman
Miranda ..... Joan Chandler
Ariel ..... Roddy McDowall
Iris ..... Dorothy Whitney
Ceres ..... Leora Dana
Juno ..... Virginia Baker
Shapes, Nymphs, Reapers, etc.—Polly Welch, Joseph Zeigler, Ben Andrews, Helen McGrail, Helen Roach, Mary Perrine, Rebecca Lombard, Susan Ketcham, Tom Daniels, Michael Learned, Eleanor Brown, Jacqui Blauner, Paul Kennedt, Edmund Kean, Louis D'Almeida, Ed Simonian.

"The Tempest," second production of the American Shakespeare Festival's inaugural season, is more like what the critics and the paying customers came for. It should do much to overcome the generally negative reception of its predecessor, "Julius Caesar."

This treatment of Shakespeare's esteemed "testament" play is a good demonstration of the new theatre's resources. There are spirited performances by most of the repertory principals, impressive application of the plant's physicial facilities and lighting, and effective complementary music. On the whole, Denis Carey has staged a performance that does to the Festival credit.

The playing of the sprite Ariel by Roddy McDowall, unlike anything this actor has done, is an important boon to the fantasy. Jack Palance's transformation to the deformed Caliban has some Hollywood-ogre about it, but he captures the poignancy of the half-human and is helpful in the rollicking episodes.

Christopher Plummer is an impressive romantic Ferdinand to Joan Chandler's restrained Miranda. Jerry Stiller's jester Trinculo is stickout low comedy; Rex Everhart's butler Stephano is more standard.

Hurd Hatfield projects the goodness of the old councilor Gonzalo and Fritz Weaver makes the most of the scheming usurper Antonio. Raymond Massey's Prospero misses the mastery of the sorcerer-ruler of the magic island.

Ernst Bacon's music for the several songs and the Ariel-piped melodies add to the glow of the fantasy. George Balanchine's masque-ballet seems hardly worth the bother. The enchanted isle conceived by Horace Armistead is conducive to mood and action. Robert Fletcher's costuming of Ariel, Caliban and the assorted shapes of the ballet contrasts effectively with the court garb of the shipwrecked party. Jean Rosenthal's lighting is an applause-kindler.

"Tempest" and "Caesar" will now alternate to Sept. 3. Junior troupers at Festival school are readying a series of "Much Ado About Nothing" matinees. *Elem.*

The River Line

Westport, Conn., July 24.

Lucille Lortel production of drama in three acts, by Charles Morgan, based on his novel of the same name. Staged by Clarke Gordon; production supervised by Curt Conway; sets by Francis Cugat. At the White Barn Theatre, Westport, Conn., July 1.

Phillip Sturgess ..... Paul Shyre
Comdr. Julian Wyburton ..... Frederick Rolf
Mrs. Wyburton ..... Margaret Feury
Mrs. Muriven ..... Nancy R. Pollock
Valerie Barton ..... Zohra Alton
Maj. John Lang ..... James Lipton
Dick Frewer ..... John Leighton
Pierre Chassaigne ..... Martin Brandt

"The River Line," by noted British novelist-playwright Charles Morgan, is a three-act drama with one brilliant act. A problem play with a provocative and engrossing theme, it was a longrun hit in London several seasons ago, but seems a doubtful prospect for Broadway success, but might be a strong entry for off-Broadway.

The locale is England in 1947. A group of people are extremely reluctant to talk about a young man known as Heron, but that doesn't stop them from talking around him, and the action moves to the second act flashing back to 1943.

Holed up in the loft of a barn in France are four men, an American and three Englishmen, escapees from the Germans, waiting for "the river line," an underground organization, to pass them back home via Spain. Marie Chassaigne, the daughter of the house and a member of the Resistance, is in charge. They suspect a spy in their midst; all the evidence points to the charming and intelligent Heron, and they kill him.

In the third act, back in England, three of the survivors suspect that they have killed an innocent man and the author delves into philosophy. Although the first two acts contain original and provocative ideas, they do not match the theatrical excitement the enthralling third, which builds to a shattering climax. Although betrayed sometimes by his novelistic talents, Morgan's theatre writing is distinguished.

Despite its flaws, "River Line" is the best new play that Lucille Lortel has presented at her White Barn Theatre, and she has given it an excellent production, with acting on a high level. James Lipton is standout as Heron, and Frederick Rolf first rate as the British Naval officer who kills him. John Leighton, as an R.A.F. officer and Paul Shyre, as the American, give well-defined performances as the other escapees, while Zohra Alton, a real looker, is nicely controlled as Heron's half-sister.

Nancy R. Pollock and Martin Brandt both contribute expert character bits, but while Margaret Feury, in the role of the French Resistance member, is effective in the second act, she gives the impression elsewhere that although fully acquainted with the problems of her part, she is unable to solve them.

Clark Gordon's direction is excellently taut in the second act but less good in the others. Francis Cugat's settings are among the best that have appeared at the White Barn. *Grif.*

The Better Mousetrap

New Hope Pa., July 19.

Michael Ellis production of comedy in three acts (five scenes), by John D. Hess. Stars Henry Jones, Neva Patterson, Russell Collins, Edmon Ryan; features Walter Wolf King, Efrem Zimbalist Jr. Staged by John Cromwell; scenery, W. Broderick Hackett; lighting, Leland H. Watson. At Bucks County Playhouse, New Hope, Pa., July 18-23, '55; $3.75 top.

Charles Kincaid ..... Henry Jones
Jessica Kincaid ..... Neva Patterson
Zachariah Smith ..... Walter Woolf King
E. Sanford Regal ..... Russell Collins
Alfred Marks ..... Milton Selzer
Fenley F. Fenwick ..... Edmon Ryan
Gregory Brandt / ..... Alan Bergmann
Mason McLain ..... Efrem Zimbalist Jr.
Beek ..... Bert Bertram

This new comedy by John D. Hess retells for the umpteenth time the little man's battle against a heartless higher order. This being a comedy, it is told humorously and (as per formula) the hero prevails. Thematically, it is akin to uncounted numbers of other light comedies, a sort of minor league "Harvey."

Specifically, the play involves the misadventures of a giant company's obscure employee who, having built a better mousetrap, deserts Ft. Worth to peddle his "gadget" in Wall Street. After being rebuffed by "big money" — which is "jittery, frustrated and in hiding" — Charles returns home only to find "big money" eager to pursue him.

As the adventurous hero, Henry Jones gives a performance which, with more time, could be downright inspired. He is a deft comedian and a throughly accomplished actor. As his financial antagonists, he receives top support from Milton Selzer, whose second act scene is the high point of the show, and Efrem Zimbalist Jr., Edmon Ryan, Walter Woolf King, Alan Bergmann and Bert Bertram.

Russell Collins, as the father-in-law who finally goads the timorous inventor into effective action gives Jones a strong assist. Neva Patterson gives a competent performance but is too chic and sophisticated to portray the kind of woman who would marry the minor key hero.

The interesting if unspectacular jacknife setting was designed and executed by Bill Hackett while the lighting was handled by Leland H. Watson. John Cromwell's direction is good enough for the Bucks production but would require higher sheen for New York.

For the summer holiday trade "Mousetrap" is sufficient for a pleasant evening. As it stands it's too light for Broadway but might make the grade if producers Albert W. Seldon and Morton Gottlieb, who have it under option, could work a minor miracle of revision. *Heny.*

All for Mary

Port Washington, N.Y., July 19.

Long Island Theatre Foundation production of farce in three acts (four scenes) by Howard Brooke and Kay Bannerman. Directed by Arthur J. Beckhard; scenery Elaine Reder. At Port Washington Playhouse, July 18, '55; $3 top.

Alphonse ..... A. J. Pocock
Humphrey Miller ..... Felix Dee Bank
Mary Miller ..... Margaret Gould
Victor Montenay ..... Woodrow Parfrey
Clive Norton ..... Winston Ross
Nannie Cartwright ..... Viola Roache

Billed as two-year London success, this fumbling farce is scarcely fit fare for the American hinterland, much less a sophisticated Broadway.

The antic involves an attractive young wife who brings her stodgy British spouse to a French Alpine winter resort, scene of her honeymoon with her firsst mate—a dashing young bounder. Hubby, quarantined in an upper garret of the hotel with chicken pox, is soon joined by a second "poxer" who turns out to be the previous spouse.

With both men under the care of current hubby's childhood "nannie," wifey skip off on a mountain climbing trek with the romantic hotel proprietor, leaving hubby and ex, alternately scratching and watching her antics via telescope from the garret. It all comes to a traditional and trite "happy" curtain.

Felix Dee Bank, who took over the husband role originally slated for Edward Everett Horton, does yeoman service and gets as many Yankee yocks as the script contains. (Horton exited "Mary" the previous week during his run in "Black Sheep of the Family," at the same theatre.)

Margaret Gould is attractive, though somewhat uncertain, as the femme around whom the action revolves. Woodrow Parfrey limns a neat characterization as the amour-

(Continued on page 59)

Inside Stuff—Legit

Ticket Club, Inc., which is being set up as a theatre ticket affiliate of Diners' Club, will also have its own list of subscribers and will book preview performances and probably full and part-house theatre parties. Diners' Club, a charge account eating setup, is reportedly not financing Ticket Club, Inc., but will get a commission (understood to be 7%) on tickets purchased on charge by its members.

Rose Goldstein, former office manager of the now-defunct Show-of-the-Month Club and subsequently general manager for producer Jule Styne, will be executive director of TCI, with Sylvia Siegler, former SOMC president, "in an executive capacity." Miss Siegler, who is said to have received between $20,000 and $30,000 recently for dropping her monopoly suit against the Shuberts, is understood to be putting $10,000 of the coin into TCI. She will receive a salary from the operation.

As part of settlement of the lawsuit, Miss Siegler paid a $7,500 claim by the Shuberts in connection with her flop production several seasons ago, "Let's Make An Opera." She's understood using other of the settlement coin to pay legal fees in connection with the suit and additional obligations. TCI reportedly has a deal to obtain ticket allotments for shows playing Shubert theatres, with emphasis on previews.

Recent obit in VARIETY was of Rose Alger who was prominent a generation and more back for her success as Rose Stahl in "The Chorus Lady." Earlier in her career Miss Stahl was married to and managed by William Bonelli in a play in which they both appeared on old Stair & Havlin legit circuit. Bonelli was supposed to be the perfect specimen of American he-man when they appeared together in "The American Gentleman." He always managed one scene where he would appear shirtless and that was long before Marlon Brando or "Picnic." Later Miss Stahl married Oliver Alger a theatre manager whose last post was managing the Henry Miller Theatre. "The Chorus Lady" was made into a legit play from an earlier vaudeville sketch.

Mention of the Shubert and International Boxing antitrust cases are included by Assistant Attorney General Stanley N. Barnes, in semi-annual report on activities of the Antitrust Division for the first half of 1955. Other important developments in the antitrust field during the last six months, said the report, "include two significant decisions handed down by the Supreme Court which have been hailed as victories for the Antitrust Division. In the International Boxing and Lee Shubert opinions, the court held that professional boxing and theatrical businesses, unlike baseball, are subject to the antitrust laws. These decisions will have a substantial effect on businesses based on professional sports or theatrical products."

The management of "Fanny," which has been releasing exaggerated boxoffice gross figures recently, issued to the show's backers last week a financial statement omitting the customary breakdown of weekly operation, including gross. The accounting by Bernard Reis & Co. gave merely the general financial status of the production, listing profits for the four-week period ended July 2, total profits to date, total distribution, etc. However, VARIETY obtained accurate gross figures from other sources, and they are included in a story on the show's finances, appearing elsewhere in this issue.

Patricia Bosworth played the femme lead in "Blue Denim," recent tryout at the Westport (Conn.) Country Playhouse. In the VARIETY review of the show, the actress was correctedly listed in the cast credits, but was erroneously referred to in the text as Janet Willard, the name of the character.

Stock Notes

John Huntington, operator of the Spa Summer Theatre, Saratoga, N. Y., sponsored a contest to select a better title for "Cyprienne," the play in which **Uta Hagen** and **Herbert Berghof** are touring the barn circuit . . . **Bill Whiting** will design the sets for the remainder of the season at the **Jonathan Dwight's** Gateway Playhouse, Somers Point, N. J.

Tony Geiss, on leave as associate to Broadway pressagent **Ben Kornsweig**, has taken over as location p.a. for the Stratford (Conn.) Shakespeare festival, succeeding **John Toohey**, who withdrew to handle **Jule Styne's** upcoming Broadway production of **George Axelrod's** comedy, "Will Success Spoil Rock Hunter?" . . . Talent agent **Alan Brock** has joined the Kenley Players at Bristol, Pa., as general assistant to producer **John Kenley** and occasional actor. **Leslie Cutler** has joined the group as resident stager.

Barney Owen is director for the nine-week season at the Cherry County Playhouse, Traverse City, Mich . . . Booked by the Daniel Hollywood office, **Peggy Lobbin** is playing the femme lead in "Picnic" this week at the Myrtle Beach (SC.) Playhouse . . . **Dick Button**, the world's Olympic skating champion, making his stock debut this summer as a resident company member at the Starlight Theatre, Pawling, N.Y. . . . **Jim Bernard** has a featured role in "King of Hearts" at the Southbury (Conn.) Playhouse this week.

She'll do the same role Aug. 30-Sept. 4 at the Oakdale Music Theatre, Wallingford, Conn. Her husband, **Jerry Austen**, is playing in "Wonderful Town" this week and "Girl Crazy" next week at Oakdale . . . **Joanna Albus**, former managing director of the Houston Playhouse, is on a six-week scouting tour of the southwest, with stops scheduled for Houston, Dallas, Mexico City and Hollywood.

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Good Ole Summertime When Author Gets Hot

It's the good old summertime for playwright Greer Johnson. Since last May 31 the author has had a play-a-month preem either on tv or in stock, with another skedded for August. He also has a show due for Broadway production in the fall.

The upcoming production is "I Hear You Singing," slated for a week's tryout run at John Huntington's Spa Summer Theatre, Saratoga, N. Y., beginning Aug. 15 and slated for Main Stem fall presentation. He was represented May 31 on television by "The Hallelujah Corner," presented by the Armstrong Circle Theatre. The following month, "Whisper to Me," his adaptation of a short story by William Goyen, was done by Margo Jones at her Theatre '55, Dallas, Tex., where it had a two-week run.

Johnson again got video showcasing with his "My Kewpie Doll," presented July 21 on Star Tonight. Incidentally, "Singing," which Huntington has under option for Broadway, is based in part on two of Johnson's past tv originals, "The Worried Songbirds" and "The Almighty Dollar." "Whisper" was also planned for Broadway production by Miss Jones, with Jonas Silverstone her attorney, as co-sponsor. But with the producer's death last week, that project is now up in the air.

Johnson was represented on Broadway last season as co-author of "Mrs. Patterson."

THEATRE LEAGUE BIDS FOR TOURIST JUNKETS

Now the League of N. Y. Theatres is getting into the show train act. Through its Council of the Living Theatre affiliate, the producer-theatre owner organization has set up a committee to work with local theatregoer groups, railroads, airlines, hotels and Broadway managements in arranging transportation, living accomodations and meals in New York, and in obtaining tickets for shows.

Producer Herman Shumlin is chairman of the committee, which includes theatre operator Louis A. Lotito, producers Alexander H. Cohen and David Merrick and general manager Carl Fisher. The new project will not supersede Cohen's somewhat similar operation, Theatre Tours, a subsid of his Theatre Sudsidiaries Inc., or Theatre Trains & Planes Inc., the agency recently formed by producer-theatre operator-investor Roger L. Stevens.

Jacobi Back to Canada Prior to 'Diary of Girl'

London, Aug. 2.

After almost four years in Great Britain, Lou Jacobi returned to Canada last week prior to taking up a featured role in the upcoming Garson Kanin-directed "The Diary of a Young Girl." He will make personal appearances in Montreal, Toronto and Ottawa, in connection with his last British pic, "A Kid For Two Farthings," before starting rehearsals.

The play, which will be presented by Kermit Bloomgarten, has its tryout in Philadelphia Sept. 17, and moves to the Cort Theatre, Broadway, Oct. 5. Jacobi's last West End appearance was "into Thin Air," also directed by Garson Kanin.

'Can-Can' Exiting London

London, Aug. 2.

"Can-Can," which closes Sept. 24 at the Coliseum to make way for the incoming "Pajama Game," will embark on a provincial tour, probably with about half of the present cast being replaced.

"Pajama Game" opens Oct. 13.

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth, ANTA (8-17).
Catch a Star, Plymouth (9-6).
Day By the Sea, ANTA (wk. 9-18).
View From Bridge, Coronet (9-25).
Tiger at Gates (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
Young and Beautiful, Longacre (9-30).
Diary of Young Girl, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Lark, Longacre (wk. 11-14).
Janus, Plymouth (11-24).

Jean Bayless to Take Lead in B'way 'Friend'

London, Aug. 2.

Jean Bayless has been signed to take over the femme lead in the Broadway production of "The Boy Friend" in September.

She'll succeed Julie Andrews, who's withdrawing to play the title part opposite Rex Harrison in a Broadway musical version of "Pygmalion," adapted by Alan Jay Lerner and Frederick Loewe, and produced by Herman Levin.

Music Union

Continued from page 55

Detroit, Pittsburgh and other nearer midwestern cities.

With prospects of Boston also being blacked out, the tryout booking situation shows signs of reaching hysteria proportions.

Boston, Aug. 2.

Negotiations between Local 9, American Federation of Musicians and the Shubert theatre management here, have been suspended after four weeks of getting nowhere. Michael Kavanaugh is local representative of the Shubert interests, which control five of the Hub's houses, Shubert, Opera House, Wilbur, Plymouth and Majestic, and book the sixth, the Colonial.

Kavanaugh, who says that last season was "one of the worst we had here," reported that $80,000 was paid out to local musicians, although Boston is considerably smaller than Chicago or Philadelphia. In the Hub, the five regular men hired by the theatres receive $97 apiece weekly. Extra men, hired when a big musical or ballet comes in, recive $107 each per week.

Union officials reportedly want the scale raised to that of Philadelpria and Chicago, $120 a week for all musicians. Shubert management has offered $117 a week for all musicians, regular or extra, for one year, and then $120 the second year.

The dispute is thus far stymying tentative return engagements of "Fanny," "Silk Stockings," "Pajama Game" and "King and I," along with tryout stands of "Reuben, Reuben," "Pipe Dream," "Boy Friend," "Pygmalion" and a D'Oyly Carte Opera, as well as a tour date of "Can-Can."

"We cannot book any musicals into Boston until the dispute is settled," Kavanaugh declares. "We cannot consider a comparison between the Boston scale and that at Philadelphia, Chicago and New York. A Boston run will take in 25 to 50% less than runs in the other cities."

San Marcus, Local No. 9 president, said that Boston musicians are not asking a scale as high as New York. "We haven't had a raise here in four years and New York musicians have made more than $120 a week through the entire period," he stated.

"The situation here is not as bitter as it might appear. We always have found Shubert fair and expect to make a settlement. We have musicians here equal to any in the country. As we see it, we're only about $30 a week apart since usually only eight to 12 musicians are added to the show's own orchestra."

Chi Area Barn May Fold

Chicago, Aug. 2.

Combination of difficulties with the American Federation of Musicians local and the month-long heat wave that's been murdering local business has forced strawhat operator Marshall Migatz to post closing notices at his Fox Valley Playhouse in suburban St. Charles. Although he hopes to raise additional backing, the producer said yesterday (Mon.) that he won't know until later this week whether he'll open with a new musical next semester.

Migatz has been feuding with the music union over its demands that he use tooters at his newly-opened Beachwalk Playhouse, which has a straight play policy. He agreed to take on four Chi local men at the Beachwalk last week after the Elgin local staged a one-night walkout at Fox Valley.

Migatz says that union reps told him that unless he hired musicians at the Beachwalk tent, which is within city limits, the summer operation would be "unfair competition" to Shubert theatres in the Loop.

Ken Later Sues Hylton

Talent agent Kenneth Later has filed suit against British producer Jack Hylton, seeking an accounting in connection with the London production of "Pal Joey." He claims that he was to have received 1% of the gross as his commission for negotiating the British rights to the Rodgers-Hart musical.

Rubinstein & Nash, London attorneys, are representing Later.

Legit Followup

Continued from page 56

Teahouse

able as the bland Sgt. Gregovich and Peter Hobbs, understudying the vacationing Jonathon Harris, appears to be at least aware of his assignment as the horticulture-hipped psychiatrist officer, Capt. McLean. But probably the key tip-off of the routine nature of the overall performance is that the goat, which used to get a laugh by licking its lips after tasting the "brandy," now also does so beforehand, presumably in anticipation.

One partly redeeming thing about "Teahouse," however — it's at the Martin Beck one of the best-run and most comfortable theatres in town. *Hobe.*

The Bad Seed

(Coronet, N. Y.)

Alice Frost, pinch-hitting for the vacationing Nancy Kelly in "The Bad Seed," is convincing in her portrayal of the anguished mother torn between love of her daughter and horror over the child's murderous bent. It's a lush role that permits her to run the emotional gamut from happiness to mounting dread and finally despair. The actress ddesn't impress too strongly during the bland early stages, but as the situation becomes progressively sinister and finally horrifying, her playing becomes more forceful. However, she's believable throughout, if not dynamic, and her final scenes are her best.

There's been only one major change in this Maxwell Anderson adaptation of the William March novel. Pert Kelton is now portraying the role of the pathetically drunken mother of the murdered boy, played originally by Eileen Heckart. Miss Kelton's essaying of the role is effective, with some especially strong moments.

Patty McCormick is still properly deceitful as the moppet menace, while Henry Jones continues to turn in an excellent performance as the canny but moronic janitor. Evelyn Varden also remains standout via her portrayal of a friendly and outspoken neighbor. John O'Hare, Joseph Holland, Joan Croydon, Lloyd Gough, Wells Richardson and Thomas Chalmers are others still providing competent support. *Jess.*

Stock Reviews

Continued from page 58

All for Mary

laden boniface, and A. J. Pocock is effective in several bits as a hotel bellhop. Winston Ross lacks the proper dash for (or apparent interest in) his part of the exhubby. Viola Roache, as the ministering "nannie," rouses the risibilities when she applies her nursery techniques to the battling 'poxers' and then finally moves this less than divine comedy to a halt.

Arthur J. Beckhard's direction does what little can be done with the book, and Elaine Reder's single set is effective and workable. The Port Playhouse, operating in the Paul Schreiber High School (one of the newest on Long Island), has auditorium and production facilities comparable to those of Main Stem houses. *Hank.*

At Last! Equity-Chorus Merger Is Finally Set

The merger of Actors Equity and Chorus Equity finally became effective last Monday (1). The clincher in the consolidation was a referendum of the Equity membership on amending the union's constitution to cover the merger. The necessary constitutional revision had been approved by the membership at Equity's recent annual meet, but more than 100 dissenters claimed it was ineffective on the technicality that there were less than 750 members present when the voting took place.

The result of the referendum was 780 for the merger and 553 against. There were 1,458 ballots cast, of which 125 were declared void. Equity has 6,800 members, while Chorus has 3,000.

1956 Legit Olympiad

Continued from page 55

Our Teeth" and (13) East Germany's Berliner Ensemble Theatre presentation of Bertolt Brecht's "The Caucasian Circle of Chalk."

Other presentations included Aleksander Fredro's "The Vengeance" and Iwaszekiewicz's "A Summer in Nohant," from Poland; Maxime Gorki's "Yegor Boulitchov" from Yugoslavia; Sean O'Casey's "The Plough and the Stars" from Ireland; August Strindberg's "The Father" and "Miss Julie" from Sweden and the London Theatre Workshop with "Arden of Faversham" and Ben Jonson's "Volpone." Other offerings: Eduardo De Filippo's "Those Phantoms," from Italy; Arthur Schnitzler's "Leibelei" and "Comtesse Mizzi" from Austria; "West Germany with Schiller's "Marie Stuart"; Spain with Benavente's "La Malguerida" and the Greeks with their two tragedies.

Three 'Medeas'

The Festival was marked by the presentation of three rifferent productions of "Medea" and Paris divided as to their merits. Norway's leading actress, Tore Segelicke, appeared in Jean Anouilh's adaptation. Austria's "Medea" (Grillparzer) starred Liselotte Schreiner. The version of Robinson Jeffers was used by the American actress, Judith Anderson. Austria probably won the honors, her mounting frenzy and hatred being deemed locally to be perfectly styled by European criteria. Although the role was considered odd for the star from Norway she, too, was accorded some kudos on the ground of telling effect and dignity. The critics were not prepared for the American poet's version of the Greek classic and they complained that Judith Anderson was "too calculated" in her technique and missed the true heights of tragedy.

Americans were divided about "Skin of Our Teeth" with George Abbott, the Broadway musical comedy producer, reverting to acting for the first time in over 20 years. His personal "lark" was thought by many to be seriously at the cost of the play, throwing the original emphasis away from his role to that of the wife played with the naturally far greater authority of Helen Hayes. The French critics and people generally were fairly polite but some Yankees felt ANTA had allowed social angles to influence casting, to the detriment of U. S. prestige. "Naive" was the much-worked word applied by the Paris reviewers. Nonetheless Miss Hayes and Mary Martin had enough name and Thornton Wilder's script enough appeal to rate a fair success.

The mustering of so many different theories of drama, styles of acting and representations of varied national cultures was heady cultural wine for one city. Table talk about masks, choruses, music, ingenious lighting, novel scenery centered on the disciplines of Chinese opera of Bertold Brecht's company from East Germany, of the folksy stuff from Ireland, the psychological insights of the Swedes, etc.

Belgium offered a rather faded "Elckerlijk" (Everyman) by Jedermann with this morality play registering as old hat, but had a more fecund entry with Michael De Swaen's "De Gecroonde Leerse" (The Crowned Boot) which had some of the early Flemish lilt and lustiness to make for a good evening. Finland and Holland brought Moliere and "Oedipus Rex" to the fest, and, though interestingly staged, lacked the proper bearing.

Canada Scored

Canada, with its Fernch lingo theatre, Theatre Du Nouveau Monde, gave a good account of itself with three Moliere farces wherein their dynamism and healthy rhythms helped make these early farces risible theatre. Switzerland played Goethe's "Iphigenie Auf Tauris (Iphigenie in Tauris) with a German speaking cast. Slightly stilted this had its main trump in the restrained but moving interpretation of tragedienne Maria Becker. Portugal fared well with a vital, naturalistic piece "Ta Mar" (The Sea) by Alfredo Cortez. This lowlife study of fisherfolk, whose grim lot is tempered with flashes of spirit and lust, made for a sweeping entry with adroit mounting and feverish acting, making this meaty fare.

The Greeks really came bearing dramatic gifts to end this fest with two clean, cool classics in "Oedipus Rex" and "Hecube." They rightly showed how a Greek tragedy should be done, with its lyrical emphasis and plastic, dramatic use of the choir. In Oedipus" Alex Minotis reached heights of pity and terror and the whole thing taking ensemble playing got a rousing welcome from the audience. In "Hecube" the perfection was underlined, and it was the thespic turn of Katina Paxinou to show her authority and technique.

The French were content to play hosts and their entries were mostly provincial troupes. Though some were of interest most showed a certain lack of discipline and versatility. Theatres utilized were, the main headquarters at the 1,500 seater Sarah Bernhardt with the 900 seater Hebertot taking the overflow.

Praise is due the Gallic technicians who were able to adapt to themselves to the various methods of staging and lighting in quick time, for Secretary General Claude Planson whose brilliant logistics got the troupes in and out with nary a hitch and of course, to Julien, whose conception and faith in the Festival is now vindicated. Next year Russia will send its Maly Theatre and Japan a Kabuki group. South American and Mexican troupes may also be represented.

For this second summer the Festival was helped no little by plot synopses printed in the programs. The flood of tourists undoubtedly responded better and the press support was infinitely improved.

Summer Stock

Continued from page 55

Summer Playhouse; Melody Circus, Detroit; Flint (Mich.) Musical Tent; Valley Forge Music Fair, New Centerville, Pa. and the Warwick (R. I.) Musical Theatre.

Of the 137 barns bonded by Equity, the new ones include the Capri Theatre, Atlantic Beach, L. I.; Gateway Theatre, Bellport, L. I.; Kenley Players, Bristol, Pa.; Stephens College Playhouse, Columbia, Mo.; Amoury Players, Ephrata, Pa.; Long Beach (L. I.) Playhouse; American Shakespeare Festival Theatre, Stratford, Conn.; Cherry County Playhouse, Traverse City, Mich.; Garden Centre Theatre, Vineland, Ont., and the Playhouse-on-the-Green, Worthington, O.

Also, Spring House, Block Island, R. I.; Beach Walk Playhouse, Chicago; Clinton (N. J.) Music Hall; Montclair (N. J.) Summer Theatre; Eastern Slope Theatre, North Conway, N. H.; Seaside Theatre, Ormond Beach, Fla.; and the Port Washington (N. Y.) Playhouse. Another new Equity operation is the Actors Resort Theatre, which has two companies, in North Branch, N. Y., and Woodburne, N. Y.

So far this summer there have been two barn closings, the Cape Theatre, Cape May, N. J., and the Warren County Summer Theatre, Lake George, N. Y. Another recent casualty was the Sacandaga Summer Theatre, Sacandaga Park, N. Y., destroyed by fire. Not included as a warm-weather folder is the Arena Stage Washington, D. C., which shuttered recently after several years, as a year-round stock operation.

Joanne Dru and Ireland Will Costar in 'Deadfall'

Hollywood, Aug. 2.

Joanne Dru and her husband, John Ireland, have been signed by producer Martin Goodman to costar on Broadway in Leonard Lee's melodrama "Deadfall," slated to open late in October. Michael Gordon will direct.

Both previously appeared individually on Broadway, Miss Dru in a bit part in the Al Jolson musical, "Hold On To Your Hats," and Ireland in a supporting role in the straight play flop, "Highland Fling."

Eddie Kook to Coast

Edward Kook, president of Century Lighting, left Monday (1) for the Coast, to be gone about four weeks. It's his semi-annual visit to the firm's plant in Hollywood.

He'll supervise new lighting setups in Las Vegas cafes as well as picture vidfilm studios in Hollywood.

1939 Fair Looms Large in Pending U.S. Bow of Top Russ Concert Artists

An unusual, colorful background, going all the way back to the N. Y. World's Fair of 1939, has been disclosed as a result of efforts to bring Russia's top concert artists to this country.

Columbia Artists Mgt. is negotiating to present Emil Gilels, ace Russ pianist, in America this fall. He's agree to come, and the bureau is now settling the terms, subject to the approval of the State and Immigration Depts. Columbia also expects to bring David Oistrakh, famed Soviet violinist, to the U. S. next spring.

Gilels would give 20 concerts here in 10 weeks, starting in September, with his first date at N. Y.'s Carnegie Hall. Oistrakh would also play here for 10 weeks next spring. Columbia was after him first, for the fall, but Oistrakh's Russ and European dates prevented.

Negotiations, which may be successfully finalized this week, have been carried on by Columbia prez Frederick C. Schang personally. He's been working on it for the past year, he disclosed, or ever since Russia joined UNESCO. "U. S. papers missed a bet here then," said Schang. "When the Russians joined UNESCO, they agreed to open up their country to cultural exchange. It meant rolling up the Iron Curtain."

Schang's connection with the Russ artists happens to be of longer duration than one year, however to add spice to this story. Back in N. Y. in '39, a Georgi N. Zaroubin was Soviet Commissioner to the World's Fair. After some negotiations, Schang contracted with Zaroubin for the appearance of seven young Soviet artists. They would give concerts separately, or in pairs, in N.Y. and elsewhere, starting that fall, to be billed as being presented by the Soviet Pavilion of the World's Fair.

The seven artists included the same David Oistrakh and Emil Gilels; Gilels' sister Lisa, a violinist; Yakov Flier, Lev Oborin, Danya Shafran and Marina Kozolupova. Three N. Y. dates were already set, for September and October. Then came the Hitler-Stalin pact, and the project was ruined.

Soon after Russia joined UNESCO, some 15 years later, Schang went to work again. First getting assurances from the State Dept. about visas for artists, Schang went back to negotiating with the onetime Pavilion commissioner Zaroubin—now Soviet ambassador to the U.S.

Yehudi Menuhin will make three concert appearances in Moscow next May. Violinist revealed last weekend that he had been instrumental in facilitating the appearances of Russ artists Emil Gilels and David Oistrakh in this country the coming season, by suggesting the interchange of players.

BALLET RUSSE $64,000 FOR 14 IN WASHINGTON

Washington, Aug. 2.

Ballet Russe de Monte Carlo drew a strong $64,000 for 14 nights at Carter Barron Amphitheatre. While only three shows were completely sold out in the 4,000-seat bowl, attendance ran high for every performance. Not a single show was washed out by rain.

The San Carlo Opera Co., is winding up a five-opera stand in the stadium, with "Phoenix '55," direct from New York, opening tomorrow (Wed.) for 12 nights.

'Nutcracker 98G For 11

Los Angeles, Aug. 2.

The New York City Ballet, in its second week at the Greek Theatre here, presenting "Nutcracker," grossed $98,000 in 11 performances.

The 4,400-seat amphi was scaled to $4.

McClain Chorale Bow

The McClain Chorale, Negro ensemble of 16 voices, will make its debut next Monday (7) at the White Barn Theatre, Westport, Conn. George McClain is conductor. Margaret Bonds is accompanist.

Louis Johnson, dancer from the "House of Flowers" legiter, will also appear with his company.

Gee's 1st Nat'l Booking Setup With Sack Tour

Winnipeg, Aug. 2.

Erna Sack, European coloratura soprano, will tour the U. S. this fall under aegis of A. K. Gee, Winnipeg impresario, who books concerts, shows, etc., in 10 western Canadian cities. Percentage dates have been set by Gee with local managers on the Coast and through the west to Washington, New York and Philadelphia. This is the Canadian manager's first essay into national booking.

Artist is currently on a tour of Europe. She sang in N. Y.'s Carnegie Hall last October.

Indpls. Symph's Sacking Of Fabien Sevitzky May Cue Long Longhair Row

Indianapolis, Aug. 2.

Prolonged hassle is looming here over firing of Fabien Sevitzky from his $20,000-a-year job as conductor of Indianapolis Symphony Orchestra by directors last week. Sevitzky, now in South America, has indicated he will sue. Conductor's five-year contract still has two years to run. He's expected back from Argentine, where he conducted this summer, early in August. Meanwhile, committee named by directors is considering list of guest conductors to fill breach next season, with view to selecting one as permanent conductor for 1956-57. Idea is to let each guest handle two or more pairs.

Split between Sevitzky (nephew of late Serge Koussevitzky, conductor of Boston Symphony) and board came to head in spring after his wife sued him for divorce. Fund raisers reported difficulty with contributors. Claim also was made that Sevitzky's actions had lowered orchestra's morale. Board's action charged breach of clause in contract requiring conductor to "exert himself for the interest, profit, harmony, benefit and advantage" of orchestra.

Board delayed action several weeks in effort to reach settlement with Sevitzky, on podium here since 1937.

Gillis Quits Orch Head With Friction Claims

Don Gillis, composer and former NBC staffer, has resigned as prez of the Symphony Foundation of America, org set up a year ago to sponsor the Symphony of the Air (onetime NBC Symphony). Herbert Fuchs, veepee and an orch member, is acting prez pro tem.

Gillis has been the sparkplug in keeping the symph going last season (its first one) after NBC dropped it, but it's known there has been some dissatisfaction among the directorate and some charges of "autocratic" management. Gillis' big achievement was getting Kirsten Flagstad to sing (cuffo) with the orch, which brought in $30,000 to keep the office going.

There's been agitation for some time to get a businessman to head and run the Foundation," and this may eventuate. Meantime, the orch has set six concerts for next season in N. Y., with Leonard Bernstein as the orch's conductor. Orch returned recently from a tour of the Orient, and is playing this month at Ellenville, N. Y.

Vienna Philharmonic May Trek to Japan

Tokyo, July 26.

Negotiations are underway to bring the Vienna Philharmonic Orchestra to Japan in the spring of 1956. Project reportedly will be backed by Austrian government

Meantime, the Berlin Philharmonic Orchestra has extended an invitation to Prof. Klaus Pringsheim, longtime resident of Japan and conductor-teacher-composer at the Musashino Academy here, to conduct a special performance of his teacher Gustav Mahler's Sixth Symphony in Berlin in May, 1956.

Houston Ballet Gets Texas State Charter

Houston, Aug. 2.

A proposed resident ballet company here came nearer to reality last week as the Houston Foundation for the Ballet, nonprofit, educational corporation, was granted a charter by the State of Texas. First aim of the foundation is to establish a ballet academy, with a company to evolve out of this training.

Mme. Tatiana Semonova, founder of Baton Rouge's American Youth Ballet Co., has been asked to head the academy and, eventually, the company.

Chi Lyric Eyes TV; Callas Bid

Chicago, Aug. 2.

Lyric Theatre, Chicago's resident opera company whose second season bows Oct. 31, has been quietly surveying the possibilities of branching out on television, either on a live or a closed-circuit basis. Stressing the nebulous nature of the plans at this stage, Lyric managing director Lawrence V. Kelly confirmed that preliminary talks have been held with the networks and various closed-circuit firms on the prospects of televising some of the performances into other cities.

It's understood there's a video clause in Lyric's contracts with its performers, including soprano Maria Callas, who has been resigned after her smash success last fall. Kelly refused to speculate on whether the tv arrangements could be completed in time for the expanded 1955 schedule, which will span five weeks.

Callas-"Lucia" on TV?

Young N. Y. manager Joseph H. Conlin Jr., who made a splash last season in his impresario bow with his Renata Tebaldi and Beniamino Gigli recitals, reportedly is working on a closed-circuit teeveeing of a Lyric production of "Lucia," with Maria Callas starred.

Conlin went abroad last spring, and is believed to have signed Mme. Callas to an exclusive for closed-circuit tv in the U. S.

FRISCO POP CONCERTS GROSS BIG $29,000

San Francisco, Aug. 2.

The first five of nine scheduled pops concerts in the Civic Auditorium here have grossed $29,000, according to Joseph Dyer, secretary of the sponsoring San Francisco Art Commission.

The pops, with Arthur Fiedler leading the San Francisco Symphony and featuring both name and local artists, is scaled from 30c. to $2.30. The auditorium seats 5,406 for these concerts.

Three of the first five have been sellouts, while the other two concerts have drawn about 4,000 apiece.

Heifetz Nixes Recital Dates Due To Illness

Jascha Heifetz, who took ill last spring at tail-end of his five-week South American tour and cancelled out of his last four dates there, is still not over the effects of the trip. As result, the violinist has asked Columbia Artists Mgt. to cancel his fall recitals (seven U. S. dates, including one at Carnegie Hall, N. Y.). He will, however, play the four fall dates he has with orchestras, and intends keeping to his winter music sked.

Exhaustion followed the illness and Heifetz has been resting at his Coast home. He wants to pick up his schedule gradually, especially as he has committed himself to a more strenuous sked this season than usual.

Other top artists who've had to cancel seasons in recent years due to illness have been pianist Vladimir Horowitz and cellist Gregor Piatigorsky.

Columbia will honor the memory of **Bela Bartok** with a concert of his works on Sept. 26, the 10th anniversary of the composer's death. Concert will present the Symphony of the Air, with **Tibor Serly** as guest conductor; **Robert Shaw Chorale**, with Shaw conducting' and **Joseph Szigeti**, violinist.

Inside Stuff—Concerts

Bruno Zirato, co-manager of the N.Y. Philharmonic, sailed for Italy yesterday (Tues.), going ahead of the orch a full month to check on all the details of its forthcoming European fall tour. Orch, opening its tour in Edinburgh Sept. 5, will play 26 concerts in 31 days in 15 cities, in a tour arranged under Zirato's personal direction. Tour, which goes as far as Athens, is unusual in that the Philharmonic didn't employ any agencies or managements abroad to book the trip, all of it being done from N.Y. Zirato will check on details of stages, publicity, buses, trucks, etc.

Though Prades was crawling with cameramen from every part of Western Europe during the recent Prades Festival, lensers all missed the photo of the season and a sure bet for any pic magazine—Her Majesty, Dowager Queen Elizabeth of Belgium, playing Beethoven trios with Mieczeslaw Horszowski and Pablo Casals at the latter's home. Grandmother of King Baudouin has always been a most talented violinist and frequently performs with chamber music groups. To encourage fiddle talent annually, she sponsors the Brussels Violin Prize contest, worth 400,000 Belgian francs ($5,000) to the winner. This is just about the Nobel Prize for scrape- and-saw boys. Burl Senofsky, this year's winner, is the only American ever to hit the jackpot.

"The Rope," one-act opera by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, will be preemed by students of Boris Goldovsky's opera department at Tanglewood, in Lenox, Mass., next Monday and Tuesday (8-9). On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart which, it's believed, will be getting its first U.S. performances.

The Metropolitan Opera has signed a new three-year contract with the Theatrical Protective Union, Local No. 1. Pact includes the extension for the first time of the Metropolitan's severance pay plan to stagehands with 20 or more years of service at the Opera House.

250G Borscht Belt 'Invasion'

Continued from page 2

the past two seasons of a Puerto Rico Opera Festival, and Brownlee has been a director and associate. Brownlee and Rushkin are co-directors of the Ellenville fest; Forest the treasurer, and Gins the business manager. The Empire State Music Festival is a non-profit corporation, and tax exempt.

Quartet has been assisted in the new venture by Catskill hotelkeepers, businessmen, etc., with Harry Resnick, tv antenna manufacturer, and Jerome Hershon, both from Ellenville, as sparkplugs. The Catskill Mts. Civic Corp., headed by Resnick, has pledged to buy $100,000 in seats for this season.

Forest, the money man, is credited with raising the initial coin to get the project moving. The Empire Fest bought a 110-acre farm in Ellenville (which is 85 miles from New York City), and laid out an initial $100,000 for the purchase, for improvements (leveling the ground, making roadways), for a 120x160 tent, new stage, seats, etc. The tent seats 2,000, and there are 1,800 more seats just outside. In addition, more patrons can sit on the grass, to give the fest a 7,000 to 8,000 capacity.

$375,000 Potential

Prices are $5 and $4 under the tent; $3 and $2 for the seats outside, and $1.50 general admission. Potential intake for the five weeks is $375,000. Stage budget (talent) is $25,000 a week, and ground crew costs another $5,000, for a 30G weekly operating nut, or $150,000 on the season. About $100,000 has gone on permanent improvements, advertising etc., with execs hoping to amortize the equipment cost the first season. The four administrators will wait until end of the season before discussing their fee with the board of directors.

Fest execs hit a 10-strike, in getting the Symphony of the Air, recently returned from a widely-publicized Far East tour, as their orch. Another feather is van Beinum, famed Amsterdam Concertgebouw conductor, as teeoff maestro. Variety and quality of the programming is considered another draw.

It was thought that there would be opposition or lack of support from Catskill hotel ops to this venture, on grounds that it would conflict or detract from their nightly organized entertainment. But with August a slackening-off month, hotel owners have been interested, some of them enough to become backers. Businessmen see the fest bringing up to 25,000 visitors to the area each week. Expected national publicity will bring coin as well as a tonier air to the region, they believe.

Jack Heller, violinist, has been appointed concertmaster of the Toledo Orchestra for the 1955-56 season. From 1950 to 1952 he made several transcontinental tours with the American Chamber Orchestra directed by Robert Scholz. Heller just recently was discharged from the Army.

Russell Reprise Set In Sock Down Under Tour

Concert comedienne Anna Russell returned to N. Y. last weekend after a sock five-month tour of Australia, New Zealand and Tasmania, during which she gave 74 concerts. Femme set an attendance record for the Australian Broadcasting Commission by playing 42 concerts to sellouts in Sydney, Melbourne, Adelaide and Perth, averaging over 3,000 payees a date. This was her Down Under debut, and she's already been re-engaged for two seasons hence by the ABC and the New Zealand Broadcasting Commission. Giesen & Boomer, N. Y., manages her.

Miss Russell appears Friday (5) on the Jack Paar CBS-TV show, while her fourth album for Columbia, "A Square Talk," is out this week. She'll make two Town Hall, N. Y., appearances this fall, on Nov. 27 and Dec. 17, and has a North American tour of over 70 dates set through next Palm Sunday. Then she goes to England.

Bamboschek To Head New Philly Opera Co.

Philadelphia, Aug. 2.

Giuseppe Bamboschek has been engaged as artistic and musical director of the Philadelphia Grand Opera Co., new organization formed through the merger of two competing Philly opera troupes, the Philadelphia Civic Grand and the Philadelphia LaScala.

Bamboschek has been at the helm for both groups, as was William Sena, the new company's ballet director and choreographer. Vernon Hammond is assistant conductor, and John Lawler is associate manager. William E. Smith is the publicity director. General manager Anthony Terraciano has scheduled a series of eight subscription performances in the Academy of Music, starting Oct. 13.

Concert Bits

Albert B. Gins is now practicing law on his own, after dissolution of the Gins & Massler partnership in N. Y. He's personal manager for concert artists and is also an opera impresario in Puerto Rico.

Columbia Artists Mgt. veepee **Bill Judd** to Stockbridge, Mass., this weekend for a month's vacation.

One bass to another: **Nicola Moscona**, Met Opera basso, is replacing ex-Met Opera basso **Ezio Pinza** in the Broadway musical, "Fanny," this week, while the latter vacations.

Nils Bondo, leading baritone of the Royal Danish Opera, got leave this summer, and came to the U.S. with a Royal Danish Ballet group, acting as their company manager, in order to be with his wife, **Inge Sand**, one of the troupe's lead ballerinas.

Literati

Man-Bites-Dog

Publisher of Confidential Robert Harrison calls it man-bites-dog in referring to the $9,000,000 libel action he and his editors have instituted against the N. Y. World-Telegram & Sun, columnist Inez Robb, Roy W. Howard, Lee B. Wood, Richard Starnes and United Feature Syndicate Inc. Litigation is based on columnist Robb's diatribe against the plaintiff's magazine, in connection with Doris Duke's $3,000,000 libel suit against Confidential.

Harrison, editor Howard Rushmore and associate eds Jay Breen and Albert Govoni, through Becker, Ross & Stone, have filed in N. Y. Supreme Court for punitive and compensatory damages, allegedly because of injuries to the integrity, credit and reputation of Confidential's management. Meantime, the bi-monthly, says Harrison, has a 2,500,000 print order for its November issue, out Sept. 8.

Miss Robb's article made reference that Miss Duke needs another $3,000,000 like a hole in the head, and then went on to endorse her cause for complaint. Miss Duke's action is being handled by Jerry Geisler, Los Angeles attorney, who is also acting on behalf of Robert Mitchum, Errol Flynn and Lizabeth Scott in similar libel suits.

Mike Stern Recalled

Reopening by the U.S. Govt. of the now notorious Major Holohan investigation—the OSS officer who was killed behind Italian lines during World War II, in line of duty—may bring European correspondent Michael Stern back to the States ahead of schedule. He first broke the scandal in Fawcetts' True mag, which snowballed into a fullscale U.S. probe, but since then Stern, who makes his home in Rome, has become a star staffer on Argosy which lured him away, along with other True staffers.

Latter have since left Argosy, Stern alone making a specially lucrative deal with the mag which affords him liesurely writing on the Continent and frequent trips back to the U.S. at the monthly's expense.

Knight's 7 New Directors

Seven new directors of Knight Newspapers Inc. named recently are en Maidenburg, executive editor of the Akron Beacon-Journal; Basil L. Walters, executive editor of Knight Newspapers Inc.; Lee Hills, executive editor of Detroit Free Press and Miami Herald; John Watters, assistant general manager of Miami Herald; Arthur J. Gucker, business manager of Miami Herald; Arthur Hall, gm. of Chicago Daily News; and Henry Weidler, business manager Detroit Free Press.

'The New Right'

Daniel Bell, associate editor of Fortune and lecturer on sociology at Columbia U., has edited "The New American Right" (McCarthyism etc.) for publication by Criterion in November.

Essays on "the new right" by historians and sociologists included in the book are by Pulitzer prizewinner Peter Viereck; Talcott Parsons, chairman of the sociology dept. at Harvard; S. M. Lipset, associate prof. at Columbia; Richard Hofstadter, Nathan Glazer, David Reisman, and others.

Dave Karp's 3d Novel

David Karp's third novel, yet untitled, is skedded for fall publication by Knopf. His first novel, "One" (four editions in less than a month) also has a second novel, "The Day of the Monkey", ready for British publication this month by Victor Gollancz Ltd.

Between novel chores, Karp writes the new weekly Kathy Godfrey show for CBS-Radio.

Skolsky's Hollywood

Sidney Skolsky, for Pines Publications, is breaking with the second (semi-annual) issue of "This Was Hollywood", a photographic rehash of Coast life in the '20s and '30s. Meanwhile, a new Hollywood fan magazine appears this week for Hillman Periodicals; called "Love In Movieland."

Both Skolsky's memorabilia mag and the "Love" edition go for 25c each.

Vanderbilt's Americana

The American past as seen through its landmarks of historic houses and villages that have been preserved is presented vividly by Cornelius Vanderbilt Jr. in "The Living Past of America" (Crown; $5.95). Vanderbilt covers the shrines from Maine to California, giving a detailed description of the houses and villages as well as the events that took place in their vicinity. Tome, filled with photo illustrations, also serves as a Baedecker for all those who enjoy prowling around historic sites.

It's the first and fullest directory, as well as a readable book, of the historic preservations of the U.S.

Cancer Book OK'd

A fight to issue a book dealing with a cancer drug has been won by Beacon Press, Boston. The Krebiozen Research Foundation of Chicago has sought a permanent restraining order blocking publication of the book, but Judge Joseph L. Hurley in Superior Court upheld Beacon's petition for dismissal of the suit.

Beacon, following the court ruling, set Aug. 15 as the publication date for "Krebiozen: The Great Cancer Mystery." Counsel for the publishers argued that a prepublication injunction would violate freedom of the press.

Sterlings' 'Polio Pioneers'

Phil Sterling, CBS Radio publicity staffer, and wife Dorothy, author of a dozen juveniles, have written "Polio Pioneers," for Doubleday issuance next fall.

Book traces the centuries-old fight against the disease with emphasis on the children of the nation who've contributed to the March of Dimes and cooperated in the nationwide field tests of the Salk vaccine, with 50-year leadup of scientific research.

McCall's Big Print Job

McCall Corp. Dayton is printing the entire domestic edition of Reader's Digest, about 12,000,000, beginning with the July issue. Heretofore, the Dayton plant printed about half of the domestic edition. New equipment has been installed in the bindery department, to handle binding of the Digest, which has grown from a 168-page to a 216-page magazine with advertising.

French's 'Dragnet' For Tyros

Samuel French this fall is publishing a three-act play based on the "Dragnet" vidfilm series. Deal, firmed through MCA's merchandising department, is strictly for amateur productions.

Scribe James Reach adapted the NBC-TV detective stanza into stage form. MCA has also concluded a pact with Pocketbooks Inc. to publish several "Dragnet" novels, and the initialer by Richard Prather is marked for fall release via paperback.

CHATTER

Beautiful Living Pictorial Magazine Inc. has changed its name to Art-O-Rama Inc.

Former Hollywood producer B. P. Schulberg still working on his autobiography in Florida.

Jean Gordon, associate publisher of Dance magazine, flew to Europe this week for a holiday.

NBC-TV producer William Hodapp has authored "Our Future in the Sea" for Rinehart publication next January.

Lawyer-author Morris L. Ernst's "Utopia 1976" is slated for fall publication by Rinehart which will also bring out "Acting Is Believing" by Charles J. McGaw, drama prof at Ohio State U. and other colleges.

Negro poet-author-lyricist Langston Hughes' part 2 of his autobiography, "I Wonder As I Wander," will be published next spring under the Rinehart imprint. "The Big Sea" (Knopf) covered the earlier years of his memoirs.

O'Neil-O'Shea

Continued from page 4

usually brings his own people with him. As of yesterday (Tues.) afternoon, other execs at RKO simply just didn't know where they stood.

Apart from the personnel, the key question now centers on a course of operation to be chartered by O'Neil, O'Shea and Charles Glett, the latter being head of studio operations. If there's a decision to embark on a production program of any scope at all, it will take money substantially over the amount of that coming in from current releases. (Sustaining the domestic distribution organization alone is a big item, running to around $150,000 weekly).

As an alternate, there's the possibility of providing the financing for independent producers. The revitalized United Artists, of course, has shown the way despite its humble beginnings. Humble, money-wise, for UA had established a fund of only $2,000,000 via the Walter Heller factoring outfit of Chicago.

If this is the path O'Neil elects to pursue, he'll still not be without problems. UA already has lassoed many of the important indies who are obtaining 100% financing and about a 50-50 split on the profits. Warners has lured others through deals with "outside" film-makers which some regard as even better than the break at UA—WB putting up the production money but taking no distribution fee after the first $2,000,000 or so, depending on each production. The advantages claimed at UA, though, also include—honest-to-goodness autonomy for the outsiders and no studio overhead obligations. All other companies have indies under contract.

The point, of course, is that O'Neil will have to go on a king-size producer talent scouting operation if this is to be his mode of operation and he's to make it work.

Grainger, meanwhile, is to work out his contract, which runs to next February. He had a three year deal with Hughes, at about $90,000 annually, which O'Neil has taken over. Grainger sent a memo to RKO personnel Monday (1) saying he'd continue to supervise the distribution end of the business in association with Walter Branson, global sales manager, and Herbert Greenblatt, domestic sales head.

RKO Theatres

Continued from page 3

tion is seen reflected in N. Y. Stock Exchange trading of the issue which has sent it to $12 a share.

However, official sources have denied any kind of maneuver that would attract more than the usual amount of interest.

There's no new stock tender in mind, no diversification plotted, no deal of any kind, it's said.

RKO Theatres earnings, meanwhile, have fallen off, the net income for the first six months of 1955, being reported at $599,757, compared with $904,025 for the first half of 1954. The profit for the new period took into account special non-recurring loss items of $500,000 stemming from cancellation of a lease (unrelated to theatre operations) and $86,093 on disposal of a theatre property.

Indies Vs. Majors

Continued from page 7

the rest of the product, must pay off in peddling an import.

It's noted that, when Columbia set up its foreign distribution department, it stressed that the selling would be done by a special force and not by the regular salesmen.

The majors' attitude in taking on foreign films isn't always motivated by a pure desire to see such pix succeed in the U. S. Quite often it's a matter of pleasing the local producer abroad since some of the distributors would have a tough time locally unless they had native pix available for distribution.

There are execs at the major companies who feel, quite frankly, that it's a mistake to bother with foreign films in the U.S. Story is told of an ad-pub topper who was discussing a British picture with an indie rep. The company was supposed to take on the film for distribution. "How much do you think this picture could gross here?" the ad-pub exec asked. The answer was around $300,000.

"And for $300,000 we are supposed to put into a picture the same time and effort that would go into selling a potential $3,000,000 or $5,000,000 grosser," complained the ad man. "It just doesn't figure."

Still, many in the trade feel that a major handling an import does offer certain advantages, not the least of which are the distribution facilities and lower distribution costs. Indies maintain that, in selling foreign product, a major company's salesmen will automatically—and not illogically—favor his own films. Very much depends, of course, on the quality of the picture. On a very good film, with wide popular appeal, a major distrib can do a lot better than the indie. It's exactly the other way 'round on the offbeat product.

SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs, Cal.

If you want to make money on a play (and who doesn't?) and are willing to wait till the hand of time shakes its radioactive dust on history, you may do as well, say, with Hank Greenspun versus Sen. McCarthy as the Messrs. Lawrence and Lee have done with the fight between Clarence Darrow and William Jennings Bryan, as presented in "Inherit The Wind," now at the National, N. Y. It's merely a matter of filing and not forgetting till the issue of the invasion of personal privacy is as dead as the principals.

A whole generation of playgoers have been spawned, matured and many cases maimed in combat since 1925 when the issue of evolution was fought out in the courts of the sovereign state of Tennessee. Darrow, as portrayed so beautifully by Paul Muni, has been dead many years. Bryan conked out, as the play shows, within a few days of the trial's termination. Scopes, I believe, is still alive, working at another trade than teaching in Florida. H. L. Mencken is still alive too, but very still, due to a couple of strokes which have silenced the saucy sage of Baltimore for some time.

But Scopes, at the time he was clinked for teaching the Darwinian theory in defiance of the laws of Tennessee, was merely the wienie in the plot. A nice kid teaching what he had been taught, Scopes was the battlefield on which Darrow and Bryan fought, with most of the working press rigged against the Commoner. It was after Bryan had run three times for President and had quit Woodrow Wilson in a huff when he was Wilson's Secretary of State. Mencken, with high intellectual humor led the pack. He is played by Karl Light, who played the school-teaching friend of Mr. Peepers on television.

Drummond Before the Bulldog

The playwrights are smart enough to faintly fictionize all the real characters. This way they can dip into history and change it here and there to fit the frame of good theatre. Mencken is called Bertram Cates, Bryan is called Matthew Harrison Brady and Darrow is called Henry Drummond. Muni as Drummond is made up to look like Darrow, even to his mauve galluses. Ed Begley as Brady looks more like the Bryan he is portraying than one could have believed possible.

Outside of these masques, the attempt to conceal the sources of the story are practically nil. At the time of the actual trial Darrow was nearing 70 and Bryan was 65. Darrow had recently gained international notice as the attorney who saved Leopold and Loeb, two juvenile delinquents who had murdered a kid for fun.

With plenty of Leopold and Loeb family coin in his pocket Darrow felt he could well afford to pitch for the right to think, for nothing. The trial was held in a hick town of about 10,000 near Chattanooga called Dayton. The town was transformed as the play shows into a circus sideshow. Pitchmen sold toy monkeys, lemonade and hot dogs.

These were thriving industries as biz was as hot as the Sahara and the weather hotter than Bryan's indignation. It was in July and the days were blistering. Everybody sweltered and stripped down to essentials. The judge I suspect wore shorts under his black robe to keep some sense of decorum to the bizarre proceedings and Bryan fanned himself most of the time when he was not sounding off.

In Days Before Screening

Though he was looked upon as a Galahad to most of the peasants, in the main staunch Fundamentalists who believed that even adding a clarifying comma to the Old Testament was practically blasphemic, the outlanders who swarmed over the town treated him as the heavy of the piece. This the playwrights have faithfully portrayed. They give him plenty of rope and they let Darrow hang him on his cross of gold.

Despite the fact that John T. Scopes, the young biology teacher, was convicted, the forensics of Darrow stopped cold the march of legal restraints against teaching the theory of evolution. Fifteen states were ready to move in behind Tennessee had the trial not received such wide publicity, just as they have moved in against organized labor today with a gimmick called the Right to Work.

Western Union took over a grocery store and installed 22 telephone operators to rush developments of the trial from day-to-day to city desks. The Chicago Tribune improvised a radio hookup through WGN, their main station—a novelty in 1925. Every character who believed that the world was as old as Holy Writ and Bryan said it was, and not a day older, was scooped up and immortalized for at least a day.

Blocked from introducing scholars from afar as experts, Darrow resorted to calling Bryan to the stand and making a chump out of him through contradictions in the Bible. However gross the contradiction, Bryan would not accept any interpretation other than the literal text. That the old prophets may have indulged in poetic license here and there was denied by Bryan. It was all or nothing at all, as far as he was concerned.

In the play this produces a lot of drama and a lot of guffaws. Bryan would have done better to have allowed Darrow to call his experts and then riddled their logic, for the theory is full of holes and in the main is old hat by now. But he chose to play the great defender and found himself being chumped into a patsy. He may not have believed that even a monkey was descended from a monkey but Darrow surely made a monkey out of him.

How to Examine Yourself

This is not as difficult as it would seem to a smart trial lawyer. One way it could have been avoided with Bryan on the stand would have been for him to examine himself, thereby limiting Darrow on cross examination to the direct testimony. I have seen this done by lawyers. It's quite a dramatic operation. One lawyer who was cited for contempt 88 times and beat every rap was a master at this sort of legal hilarity.

The big issue of the trial is still the big issue in teaching—the right to think. With colleges being cut off more and more from big endowments, the state has been stepping in and when the state steps in of course liberal thinking gets the old heave-ho. Even organized teachers cannot fight legislatures which supply the coin of the realm.

It's not a pretty picture and the trend is all in the direction of conforming to what the most mediocre believe the rest should know and think.

Myself a dissenter from this trend has got me portrayed as a rebel, when actually I am a radical merely because I choose not to tear up roots which have been with this Republic long before the Bryans, Darwins and Darrows were born. Actually I am a staunch conservative trying to conserve old ideas of liberty which practically reduce one these days to a minority opinion.

The Scopes thing was never carried to the Supreme Court as I recall, so it never had a chance to be officially reversed or upheld as have many of the issues involving segregation and such. But "Inherit the Wind," which comes from the Proverbs, is good theatre. My only hope is that it does not run into a cross current that has been atomized and become radioactive.

There's an old Genevan psalter that goes:

"Turn back, O Man, foreswear thy foolish ways,
Old now is the earth and none may count her days."

There's a line in it about, "Yet thou, her child, whose head is crowned with flame."

Try that on your Geiger counter for size. Especially around Yucca Flat.

Broadway

Songwriter Joseph Meyer and wife sail for Europe on the Liberte today (Wed.).

Pressagent Betty Lee Hunt in Doctors Hospital, last week, for minor surgery.

Jerry Thorpe, RCA Victor publicity chief, in N. Y. Eye & Ear Hospital for surgery.

When Loew's exec Oscar A. Doob retires to write in Palm Beach, he will also serve as VARIETY correspondent in that territory.

Sol Hurok returned to N. Y. Monday (1) after a summer in Europe, having completed details on import of five major music and legit groups for the coming season.

Sol A. Schwartz, president of RKO Theatres, left yesterday (Tues.) for a week's Coast stay to onceover new pictures and look in on the chain's operations in L. A. and San Francisco.

Edmund C. Grainger Jr. has returned to private law practice with O'Brien, Driscoll & Raftery, having resigned as special assistant to the Attorney General of the U.S. in the Tax Division of the Dept. of Justice.

Sissa Bethea, ex-Copa dancer, back in the U.S. after eight-month tour with Rascel's variety show throughout Italy. She nixed a next season's repeat in order to visit her father, John Bethea, an Orlando (Fla.) fruit grower.

Armand John Vecsey Jr., asst. g.m. of Standard Vacuum Oil of N. Y., and son of the late composer-director at the now defunct Ritz - Carlton Hotel, married Jeanne-Marie Kranich, ex-Argosy mag associate editor, last week.

Singer and Coca-Cola executive Morton Downey, along with attorney Edwin L. Weisl (Paramount Pictures board member), named to the board of the reorganized American News Co. by Henry Garfinkle, who became ANC prexy a month ago.

Joe Cornbleth, onetime agent, booker and arena and nitery producer who was with the William Morris office in N. Y. for several years, now a departmental sales manager for English & Douglas, San Fernando Valley realtors on the Coast.

Harmonicaist Larry Adler, now touring Down Under, has asked that he not be confused with the Larry Adler of the Brooklyn Eagle, who was described as a Communist in the 1930s during June 29 testimony before the Senate Internal Security subcommittee given by CBS announcer Winston Burdett.

Walter Pidgeon, Maureen O'Hara, Merle Oberon, Barbara Rush, Anne Francis, Jeanne Crain and Col. Serge Obolensky making the inaugural flight via Brazil's own Varig Airlines to Rio de Janeiro. Obolensky's syndicate is building a new El Ebajador (Ambassador) Hotel in Ciudad Trujillo, Dominican Republic, which is now the first stop (5½ hours away) from N.Y. to Rio.

The Warren Stevenses (Lydia Minevitch) cut their N.Y. honeymoon short because of a Universal film commitment. Actor, while east and awaiting the return from Paris of his bride-to-be, who had flown over for the services of Borrah Minevitch, her father, did a Philco Playhouse guester. Deems Taylor, who was best man for Stevens, hosted at a small reception following their marriage last Thursday (27) at the First Presbyterian Church here.

Norman Reader, public info chief of the French Government Tourist Office in North America, awarded France's Tourist Medal, becoming Chevalier de l'Ordre du Merite Touristique. Award started in '49, for non-Frenchmen; Reader is a native American.

Pittsburgh

By Hal V. Cohen

George Elias staging Sesquecentennial pageant in Canton, O.

Twin Coaches goes back to full-week operation again with Sophie Tucker booking on Sept. 9.

Mrs. Lincoln Maazel flew to Rome to spend some time with her son, Lorin Maazel, the Symphony conductor.

Karl Krug, drama editor of Sun-Telegraph, vacationing for three weeks, with Leonard Mendlowitz pinch-hitting.

Terry Wayne has broken away from Miriam Sage organization and now has the line herself at the White Elephant.

Atlantic City

By Joe W. Walker

Atlantic City Race track opens Aug. 9 and runs until Oct. 5.

Three Galanes at President Hotel Round-the-World-Room.

Joe Hogan purchased Escort Bar, mid-city spot, from Tony Baratta.

Shelburne Hotel formally opened its new convention room last week.

Dolores Wilson featured Tuesday (2) in Ventnor Summer Musical festival in suburban Ventnor.

Cuffo Sunday night band concerts on Garden Pier out as amusement interests protested. Concerts now staged on Monday nights.

Paradise night club dropped plan of using name bands during season after early trial resulted in poor business. Negro spot featured Larry Steele last summer.

Kay Martin, Bamboo Club singer, in police court for appearing on boardwalk in Bikini bathing suit. Released with warning as news services used yarns and pix of stunt.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Elissa Lotti off to Munich on a contract to appear in three German pix.

"Seven Brides For Seven Brothers" (M-G) in for neat crix; looks to do biz, a rarity for musicals here.

Beldon Katelman, owner of El Rancho in Las Vegas, in to ogle talent; so far interested in Alicia Marquez, carioca wiggler at the Folies-Bergere.

Ilya Lopert to receive high governmental honor decoration from Italy, with the Grande Officiale, for his fine work for Italy via his "Summertime" (UA).

Joe Warfield, U. S. thesp, into French pic, "Le Madelon," as American Army colonel. Warfield was strictly a private during his real U. S. Army stint.

Gina Lollbrigida is the third Continental star to work on a trapeze this year and she now goes into practice for one of the star roles in the Hecht-Lancaster "Trapeze" (UA) which rolls Aug. 1. Michele Morgan did trapeze work in the recent "Obsession" while Martine Carol is still doing her aerial work in Germany in Max Ophuls' pic, "Lola Montes."

In spite of governmental rulings here on pix that are to be shown in the whole territory of France, the mayor of Nice has banned four pix by special municipal decree. This is being contested by distribs. Pix are "Avant Le Deluge," on juvenile delinquency; "La Rage Au Corps," on nymphomania;" "Le Feu Dans Le Peau" (Fire in the Flesh), about lust, and "La Neige Etait Sale," about a degenerate during the occupation.

Fire Island

By Mike Gross

Lee Wiley warbled to Harold Rome's piano accomp at Ted Fine's bash.

Big Three topper Abe Olman weekending with tunesmith Lou Alter.

Jim Longhi off to Ogonquit, Me., for opening of his play, "Two Fingers of Pride."

Beth Hollinger cut her summer vacash short to take on scripting chores for Bess Myerson's new radio show.

Brill Building refugees on the beach: Marvin Caine, Artie Mogull, Wally Schuster, Marvin Fisher and Ivan Mogull.

Bill Kayland, NBC-TV producer on the Coast, guesting with Lloyd Leipzig between huddles on "Wide, Wide World."

Albert Hague and Arnold Horwitt, "Plain and Fancy" cleffers, mapping out plans over weekend for a new tuner.

Rome

By Robert F. Hawkins
(*Archimede* 145; *tel* 800 211)

Gloria Swanson is back in town after trip to Paris.

Francoise Arnoul here briefly from Paris to discuss film matters.

Florence may be next Italo center after Milan and Rome to get Cinerama.

Patachou booked for two-night stand at out-of-town Casina delle Rose nitery.

Shirley Jones leaves "Oklahoma" company at end of Rome stand and wings to Hollywood to work in "Carousel."

Venice Film Festival prelims open Aug. 15 because of heavy prebooking of documentary and kid pix; Feature fete opens Aug. 25.

Current Casina delle Rose nitery show includes topliner Geo Dorlis, Johnson & Madill, Homer and Holt, Lona Rita and Walton's Marionettes.

Caby Andre and husband Ely Smith off to Paris after lengthy local stay. Smith may produce pix locally in a deal possibly involving Broderick Crawford.

Raoul Levy, French producer, in from Paris to look for Italo talent for his next pic, "The Witch;" which rolls in Sweden soon with Marina Vlady in the lead.

London

Frank Lawton recuperating from abdominal operation.

Stephen Boyd, popular tv star, inked longterm contract with London Films.

Guy Mitchell threw a novelty in the way of a reception prior to his Palladium opening, serving steaks in his hotel suite.

Palladium patrons sustained injuries when part of ceiling plaster fell on audience last week, causing closing of some seats and money refunds.

Bob Hope flew in from Paris to make a personal at the Plaza and meet folks bearing the name of Foy. This tied up with current showing of his pic, "The Seven Little Foys."

Max Adrian, star of "Airs On a Shoestring" which ran over a year at the Royal Court Theatre, joined cast of "From Here To There" last week. This current revue was sagging for lack of a strong male personality.

Janet Leigh and Victor Mature getting innoculated against all the African ills before they set off at the end of the month for Kenya for location shooting on Metros latest pic "Safari". Local shots are now under way at Elstree Studios megged by Terence Young.

"Braziliana", a musical from Rio de Janeiro, opens a four-week run at the Piccadilly Theatre Aug. 9, under the direction of Mieco Askanasy. Show was unique when staged in Rio, being the first native theatre production with an all-Brazilian cast.

Barcelona

By Joaquina C. Vidal-Gomis
(*Tel.* 24-00-18; *Angli*, 43)

Edmund Purdom, who's in town, assisting at bull fights here.

Rafael de Cordoba and the Puppet Parade at Emporium nitery.

The Talia Theatre's "Menta y Canela," musical show, stars Rosita Ferrer.

Mexican Ana Maria Gonzalez, who is a favorite here, now at Casablanca nitery.

Agatha Christie's "The Mousetrap" at the Comedia Theatre, presented by Arturo Serrano.

The Rigat nitery has a typical Spanish show, besides Harry Brampton, Los Turina and Ugolini.

Argentine tango singer Alberto Castillo at the Calderon. Theatre sold out during his two-week stay.

American pix on Barcelona screens are: "Witness To Murder" (UA), "Great Houdini" (Par.) "Mask of Avenger" (Col), "Uncle Willie" (Col), "Song of South" (RKO) and "Golden Blade" (U).

Frankfurt

St. Olaf's Choir one-nighted at Drei Konigs Kirche here Aug. 1.

Eddie Constantine, American singer-actor who's one of the top stars in France, due here for opening of "Serenade Fuer 2 Pistolen."

Singer Caterina Valente leaves Germany in December for three-month tour of the U.S., including tv shows and a guesting at a Las Vegas hotel.

Stuart Schulberg of Trans-Rhein Films producing "Fliegende Gueterwagen" (Flying Truck) for U. S. Fairchild Engine and Airplane Corp.

Wolfgang Staudte, barred from working in West Germany because of his work with DEFA in East Berlin, now making "Ein Kind Braucht Nur Liebe" (Every Child Needs Love), with a German and Dutch cast, at the Cineton studios in Amsterdam.

Gustav Machaty, who directed "Ecstasy," set to make "Wie ein Sturmwind" (Like a Hurricane).

O. W. Fischer, actor turned director, just finished first directorial job "Hanussen," for Royal Films.

Helmut Kaeutner, one of top German directors, plans three new productions — filmization of Carl Zuckmayer novel, "Das Engele von Loewen"; "Himmel ohne Sterne" (Heaven Without Stars); and remake of "Der Hauptmann von Koepenick."

Philadelphia

By Jerry Gaghan

Jackie Davis pacted by Capitol Records.

Iz Kamens, Shubert theatres program man, recuperating after siege in hospital.

Jackie Lee, local pianist, at Johnson's Cafe, Wildwood, for seventh consecutive summer.

Grace Kelly starrer "To Catch A Thief," will have world preem at Trans-Lux Theatre this week.

Stripper Julie Gibson makes stage debut as Tondelaya in Kenley Players' "White Cargo", Bristol, Pa.

Steve Strohman, Capitol Records, moved to Coast as assistant operations manager for company's Hollywood branch.

Patricia Jenkins, daughter of Evening Bulletin drama reviewer Dudley Jenkins, had principal role in "Fifth Season" at the Park Playhouse.

Theodore Viniello, known professionally as Teddy Walters, former Tommy Dorsey and Artie Shaw vocalist, in Philadelphia General Hospital suffering from blood disease.

San Francisco

By Bill Steif

Leonard Silliman signed T. C. Jones for "New Faces of '56."

Hal Prinz, a native, up from Hollywood to catch his own "Pajama Game."

Bob Scobey's Dixieland Band moving across the Bay to Oakland's Jack London Square.

Albert Marre heading for Paris and a few days of confabs with Anouilh before assuming directorial duties for The Playwrights.

Louis de Rochemont welcomed to San Francisco with a cocktail party aboard Western Pacific's California Zephyr — all part of preparation for opening of "Cinerama Holiday."

Iron Curtain 'Time'

Continued from page 1

with Moscow and while there are individuals in some of the companies who think this is the time to pierce the Iron Curtain with American films, none of the distribs will move until and unless Johnston and the association give the go-ahead. Latter, in turn, have some heavy thinking to do before pulling down their self-erected barrier against trading with the Reds.

Oddly enough, the Soviets themselves want American features and have said so. The U. S. State Dept., too, has indicated it wouldn't be opposed to Hollywood pix going into Russia. But apparently that hasn't been sufficient for Johnston and the company prexies who would rather act on a direct request from the government. That way, if there are any kickbacks, no blame could be attached to the industry.

Shifting Attitudes

It's acknowledged at the MPEA that the entire climate has changed to the point where it would make sense to make a film deal with the Russians. In other cultural areas —such as music—there has been an obvious tendency to initiate exchanges with Moscow in the wake of the favorable atmosphere created at the Geneva four-power talks.

Yehudi Menuhin, the violinist, said last week he was going to the USSR next year and that two Soviet musicians—violinist David Oistrakh and pianist Emil Gilels—would visit the U. S. Also, Russia apparently wants to send over its top ballerinas and singers and wants American counterparts to visit in turn. "Porgy and Bess," U. S. version, also is poised to pierce the Iron Curtain.

With films, the exchange—if one comes about—would be a one-sided one since Russian pix are freely imported into this country. There haven't been any new American films shipped to the Soviet Union since soon after the war. The Russians have shown some Hollywood pix, declaring them "war booty" captured in Berlin. The State Dept. protested these unlicensed exhibitions at the behest of the U. S. distribs.

Move was on in 1947 for the MPEA to sell a batch of films to Russia for $1,000,000. However, at that time, the local commissars couldn't make up their minds on what films they wanted, and the deal fell through. A year ago, when another Red request for pix came through, it was flatly nixed by the MPEA. That was at the time Senator McCarthy rode high and mentioning the Russians was tantamount to treason.

One of the major problems of selling pix to Russia is the one of supervision since the suspicion remains that the Soviets might edit the films to suit their own propaganda purposes. Selection of the films is a comparatively minor problem since there are plenty of "neutral" type features that should be acceptable to both sides as representing "pure" entertainment. There have been repeated reports out of Russia stating that American films are very popular with audiences despite official government discouragement. The Russian papers have on occasions riled against the western "trash" which filmgoers appear to enjoy.

Hollywood

Yul Brynner bought a home in the Hollywood hills.

Muriel Roberts hospitalized with bronchial pneumonia.

Milton R. Rackmil in from N. Y. for Universal huddles.

Gracie Allen and Mary Livingstone returned from N. Y.

Norman Taurog will direct the Deb Star Ball at Hollywood Palladium Sept. 30.

Joan Crawford and bridegroom, Alfred Steele, returned from their honeymoon abroad.

Mary Castle collapsed on 20th-Fox lot and withdrew from the cast of "Good Morning, Miss Dove."

Protestant Motion Picture Council picked Metro's "Interrupted Melody" as Picture of the Month.

George Stevens tossed a luncheon for Edna Ferber.

Suit was filed here by producer J. K. McEldowney and publicist Malvina McEldowney, his wife, against Commonwealth Pictures Corp. for back salaries allegedy owed them.

Manila

Roy Hamilton is top hit in radio and jukes.

"Prisoner of Parma," an Italian import, banned by local censor board.

Columbia release, "Objective Central Luzon," made by Bonifer, enjoyed successful nationwide exhibition.

Alfonso B. Garcia, top exec of Deegar Cinema, due from New York, where he was reported to have closed a co-production deal.

FAMAS, local counterpart of Hollywood's film academy, readying annual awards ceremony for September. New officers elected.

George Stevens' "Penny Serenade" in first-run revival at Lyric. "Man Without A Star" (U-I) moved over to first-run Times from Universal.

"Strange Lady In Town" (Columbia) to run simultaneously at Lyric and Avenue. "A Prize Of Gold" in twin engagement at State and Capitol.

Banning of "Martin Luther" by censor board drew unfavorable press reaction. Censors say film attacked Catholicism, dominant religion here.

New deal between Chapman Ho and producer Manuel Vistan Jr., of Premiere Productions, calls for three pics to be made in Hongkong, for release throughout Southeast Asia.

MCA's Merchandising

Continued from page 2

stores these days on drinking glasses, lighters, wallets and cufflinks, according to MCA.

Direct revenue returns aren't the only object of the Mincolla operation. He's been told to arrange various premium deals as a plus to attract sponsors to any of the several telefilms produced under MCA aegis. For example, a giveaway has been fixed for the Bill Williams starrer, "Kit Karson," as a boost for bankroller Coca Cola.

In addition to the performers, such as Edwards, presently receiving merchandising attention from MCA, Mincolla says that there are also MCA-repped writers on the list. Mincolla says that MCA merchandising has begun hiring its own staff, headed by an attorney to handle licenses and other contracts with manufacturers and talent. It's also got its own ad agency, Paris & Peart.

R&H 'Pipe'

Continued from page 1

Williamson Music (R & H), in partnership with Prince Littler. That is the regular production setup in England for R & H shows, or other U. S. shows acquired by R & H for Britain.

Assuming that "Pipe Dream" is done in London successfully next spring, it would probably extend the R & H tenancy of the Drury beyond the 10-year mark. It would thus top the decade record set during the 1920s and 1930s by Oscar Hammerstein 2d with various shows done in collaboration with various composers, before he formed his current co-author and co-producer partnership with Richard Rodgers.

Among the outstanding Hammerstein hits at the Drury during that previous 10-year string were "Show Boat," "Rose Marie," "Desert Song" and "New Moon."

OBITUARIES

WILLY POGANY

Willy Pogany, 73, artist and designer, died July 30 in N. Y. He was a scenic and costume designer, muralist, book and magazine illustrator, caricaturist, architect, etcher, sculptor and portrait painter. Among the murals created by him is a forest and floral motif covering both walls of the Ziegfeld Theatre, N. Y.

Born in Szeged, Hungary, Pogany worked in Europe before settling in the U. S. in 1914. In this country, he designed the scenes, sets and costumes at the Metropolitan Opera House for the operas "Le Coq D'Or, "L'Italiana in Algeri" and "The Polish Jew." He also designed the sets and costumes for the Fokine and Adolph Bloom ballets, besides doing similar work on numerous Broadway productions.

His Main Stem credits include "Sumurun," "Queen High," "Merry Wives of Windsor," "Magic Melody," "Lassie," "Liliom," "Holy Terror," "Madame Pompadour," "House Boat on the Styx," "Hitchy Koo," "The Jeweled Tree," "Words and Music," "Century Girl Ballet," "Alimonies," "Hawk Island," "Carnival in Venice" and "Thunder Bird."

Pogany also worked in Hollywood where he was art director for United Artists, Warner Bros., 20th-Fox, Universal and the Charles Chaplin studios. At one time he designed animated cartoons for Universal. From 1940-51, he did cover illustrations for numerous mags, including all the cover designs for The American Weekly. Pogany was also the author of several books on art and art instruction and was considered an authority on color effects by lighting.

Wife, two sons and a sister survive.

In Memory of a Good Friend and Great Music Man

LARRY NORRETT

August 1st, 1955

MARKS MUSIC and Its Staff.

ELMER WALTMAN

Elmer Waltman, 60, the burnt-cork "Rainbow Jackson" of KDKA's long-running "Musical Clock" program with Ed Schaughency, died in Pittsburgh July 27 after a long illness. Waltman, as Rainbow, and Schaughency started their show in 1939 and it ran until 1954 when the latter began his own afternoon platter-spinning marathons on the Westinghouse station and Waltman went into semi-retirement in failing health.

In Remembrance

BARRETT H. CLARK

August 5, 1953

His Staff at D.P.S.

Waltman was born in Kane, Pa., of a vaudeville family and got his start with Hal Hoyt & Co. on the old Keith circuit. He next teamed up with Joe Clark and for years they toured the Keith, Pantages and Indie circuits as Davis & Clark. Waltman settled in Pittsburgh shortly before World War I and after a stretch in the Army broke into radio in its early days as "Uncle Elmer" on a Pitt children's program. He went with KDKA in 1936 as "Leroy" in the old "Strollers Matinee" program and played character parts in studio productions before finally partnering with Schaughency in the association that was to last 15 years. A widower, Waltman leaves a sister and a brother.

TONY CORNERO STRALLA

Tony Cornero Stralla, 55, a better known as Tony Cornero, who was in the process of building the new 1,500-room Stardust Hotel, Las Vegas, died July 31 of a heart attack in Las Vegas. He was stricken at a dice table and died shortly afterward in his suite at the Desert Inn.

Stralla was about to open the Stardust after having won a legal battle for a gambling license. Application was approved by The Nevada State Tax Commission following his leasing of the casino to others for $6,000,000 annually. He was to have run the hotel part of the structure.

Stralla achieved fame in the late 1930s for his operation of two gambling boats off the California coast. "The Admiral of the Rolling Bones," as he was called, was engaged in a running legal battle with authorities before he was put out of business. He also figured in a 1948 gun battle in which he was wounded.

EDWARD H. ROBINS

Edward H. Robins, 74, a legit actor for more than 50 years, died July 27 in Paramus, N. J., after a long illness. He made his acting debut in 1900 in Philadelphia in a production of "Hamlet" and made his last Broadway appearance in 1946 in a revival of "Front Page."

Robins made his N. Y. bow in 1909 after being signed by David Belasco to appear opposite Frances Starr in "The Easiest Way." He later worked under the direction of Sam H. Harris and A. L. Erlanger and in 1911 appeared in "Ben Hur." Other productions in which he was cast included "Erstwhile Susan," "So This Is London," "Bluffing Bluffers," "Puppy Love," "Easy Come, Easy Go," "Paradise," "Oh Promise Me" and "Just to Remind You."

Robins was on the executive staff of Actors Equity from 1928 to 1930. He also directed Broadway plays, and managed a stock company in Toronto.

FRANK A. STAUFFACHER

Frank A. Stauffacher, 38, an authority on experimental films and a film producer himself, died at Fort Miley Hospital, San Francisco, July 26. A native San Franciscan, he became a commercial artist and in the last war produced training films for the Air Force.

After the war, he returned to San Francisco and pioneered a San Francisco Museum of Art series titled, "Art in Cinema," one of the first such programs presented in the U. S. In 1952, he produced a film, "Notes on the Port of St. Francis," which won the Robert Flaherty Award as the year's best American documentary.

New York Museum of Modern Art and the San Francisco Museum of Art are now completing a film Stauffacher did on Reg Butler, the British artist.

Survived by his widow, a daughter and two brothers.

CLAYTON E. BOND

Clayton E. Bond, vet film salesman and buyer, died July 31 at his home in Ft. Lauderdale, Fla., of a heart-attack. He was in retirement but was operating a real estate business.

Bond entered the industry in Chicago in 1912 as a booker, later went on the road for Triangle Film Co. From 1925 to 1927 he was buyer for the B & K Midwest Theatres. In 1931 he became chief buyer for Warner Bros. Theatres, a position he held for close to 20 years. In 1950 he switched to become chief buyer for Skouras Theatres, N. Y., retiring in Feb. of 1952. He was a member of Motion Picture Pioneers.

Surviving are his wife, a son and two daughters.

WILLIAM MEENAM

William T. Meenam, 68, former supervisor of radio and tv shows for the General Electric Co., died July 27 in Schenectady, N. Y. He was a pioneer in radio broadcasting and was active in arranging the broadcasts to Rear Admiral Richard E. Byrd on his first Antartic expedition.

Meenam had worked with The Amsterdam Recorder, Albany Times-Union and Schenectady Union-Star before joing GE in 1919. He was a member of the news staff of the company radio station, WGY, when it went on the air in 1922 and ran its "Scissors and Paste" program for 17 years.

He retired as GE radio and tv supervisor in 1952.

JOSEPH FRANZI

Joseph Franzi, 73, player and teacher of the French horn, died July 23 in N. Y. Born in Czechoslovakia, he came to the U. S. as a young man and made his debut as a soloist with the Pittsurgh Symphony Orch.

He was soloist with the N. Y. Symphony under Walter Damrosch for many years and also with the N. Y. Chamber Music Society, and other groups. For the last 11 years, Franzi was head of the horn department of the Dalcroze School of Music in N. Y., and until five years ago was a member of the orch for operas presented at the N. Y. City Center.

Surviving are a daughter, son, sister and brother.

I. DUNAYEVSKY

Isaak Dunayevsky, 55, Soviet composer, died July 25 in Moscow. He was one of the first Russian composers to employ jazz rhythms in his work. Dunayevsky, who was president of the Union of Soviet Composers, wrote pop tunes, comic operas, ballets and picture scores.

He was the composer of the "Song of the Motherland," which became Moscow Radio's signature tune. He also wrote the comic operas, "The Bridegroom," "Arctic Passions," and "The Golden Valley." Ballets composed by him included "Fawn's Repose" and "Moursilka," while his film credits included "Merry Fellows," "The Circus" and "Volga, Volga."

LLOYD W. MADDOCK

Lloyd W. (Speed) Maddock, former Oakland, Calif., sports editor and KROW sportscaster, died July 28 at his Oakland home after suffering a cerebral hemorrhage as a result of a fall. He was 55.

Maddock was a pitcher for the Seattle baseball club in the Pacific Coast League before getting into sportswriting. He was sports editor for The Oakland Post-Enquirer and after the Hearst paper folded in 1948 he went into publicity work.

He leaves his wife, Wilhelmina, a son and a daughter.

JAMES W. CROCKER

James W. Crocker, 54, assistant manager of KRLD, Dallas, since 1945, died July 25 in that city. In radio 25 years, he directed radio publicity for the 1936 Texas Centennial, working with Art Linkletter, Rudy Vallee and other AM vets airing from the expo. In 1937 Crocker was radio director for the followup Pan-American Exposition in Dallas.

He joined KRLD as chief announcer in 1938 and was original quizmaster of "Quiz of Two Cities" and the "Dr. I. Q." shows.

Survived by a sister.

ROBERT FRANCIS

Robert Charles Francis, 25, a film actor, and Audrey Ann Dosch, 24, a film bit player known as Ann Russell, were killed July 31 along with another man, in the crash of a private plane which was taking off from an unused parking lot in Burbank, Calif. The plane was owned by actor Joe Kirkwood, who was not aboard at the time. His pilot George Meyers was identified as the other victim.

Francis, who was a newcomer to filmdom, recently portrayed the role of Willie Keith in "The Caine Mutiny."

FRANK G. HUNTRESS

Frank Granger Huntress, 85, chairman of the board of The Express Publishing Co. and founder of the Sunshine Broadcasting Co., died July 30 in San Antonio. With the Southwest publishing firm for 71 years, he established the broadcasting company in 1949 to operate radio station KTSA, which was sold by Express in 1954 to buy stations KENS and KENS-TV.

Surviving are his wife, a daughter and a son, Frank Granger Huntress Jr., who is president of Express.

MIKE MARKELS

Michael Markels, 69, vet orch leader and pianist, died July 27 following a heart attack in New York. A native of Russia, he studied piano in N. Y. and Paris.

Since 1913, he had conducted Markels orchestra, which played at society events, on the radio and at the former Pennsylvania Hotel in New York. For the last three years, he had been a member of the Ray Bloch Orchestra. His widow and son survive.

MRS. HUME DIXON

Mrs. Hume Dixon, 49, radio script writer and producer, died July 29 in Hollywood. At one time she appeared on Broadway in "Bad Habits of 1926" with Robert Montgomery. Mrs. Dixon wrote the Robert L. Ripley radio program and more recently produced her own program, "The Voice of Rockland County."

Surviving is a son.

AL GREENSTONE

Ellison (Al) Greenstone, 65, theatre program publisher and show backer, died July 29 in New York. At the start of his career, Greenstone was a dresser for the late George M. Cohan and later became one of his principal assistants.

Surviving are his wife and two sons.

AVRAM M. MANN

Avram M. Goffman, 61, who used the surname Mann in the advertising business and as an emcee on several Yiddish-language programs over WEVD, N. Y., was among the passengers on an Israeli airliner shot down in Bulgaria July 27. All aboard died when the plane crashed in flames near the Greek border.

Wife survives.

CHARLES ROYAL

Charles E. Royal, 66, former vaudeville and legit player, died July 26 in San Diego. After his acting career he managed stock companies in California, and in recent years functioned as information clerk at the Los Angeles City Hall.

His widow, son and daughter survive.

JOHN ZICKOS

John Zickos, 62, onetime film theatreowner in St. Louis, died of a heart attack there July 2. A native of Albania, Zickos and his brother William purchased the Gem theatre there in 1919 and operated it until 1934.

In later years he operated a confectionery in Fulton, Mo.

HARRY WATSON

Harry Watson, clarinetist, died recently at Bradford, Eng. He played with the Northern Philharmonic Orch and Scottish Symphony Orch. For many years he was principal clarinet player with the Bradford Philharmonic Orch and Leeds Symphony Orch.

LARRY (POPS) NORRETT

Larry (Pops) Norrett, 67, vet songplugger, died Aug. 1 in Pittsburgh. He had been midwest plugger for E. B. Marks Music since 1939.

Surviving are a sister and two brothers.

Hans Theyer, 71, cameraman, died in Vienna July 23. He was one of the first in the film field, being hired back in 1906 by Pathe, Paris. He returned to his native Vienna and started working for Count Sascha Kolowrat, pioneer of the Austrian film industry.

Ormond B. Ruthven, 45, vet writer-film editor, died Aug. 1, in Santa Monica, of cancer. With Metro 19 years before leaving five years ago, he was slated to be associate producer on the John Nesbitt teleseries at Roach Studios.

Ben Pitti, 62, former circus and wild west show performer, died of a heart attack July 26 at his ranch home near Culver City, Cal. He was a charter member of both the Screen Actors Guild and the Screen Extras Guild.

Charles Cohen, 61, manager of the Center Theatre, Philly, died July 25. Cohen had been associated with the Stanley Warner Corp. for 13 years.

Surviving are wife, son, daughter and three sisters.

Mrs. Billie Louise Sadler, former actress, was found shot to death on July 29 in Austin, Tex. She was the wife of Harley Sadler, former West Texas tent showman, and was leading lady in the productions.

Mrs. Blanche E. Petersen, 56, organist at the Pineboard, downtown Omaha nitery for 15 years, died July 21 at her residence in an Omaha, Nebr., hotel. Survived by two daughters, sister and father.

David Pelton, 23, of Greensboro, N. C., a member of the Thousand Islands Playhouse summer stock company at Clayton, N. Y., was drowned July 22 while swimming in the St. Lawrence River.

Father, 74, of Dick Fortune, former KDKA-TV publicity director in Pittsburgh and now in his own pub-ad agency in Pitt, died at his home in Watertown, N. Y., July 24 after a long illness.

Mrs. Helena Phillips Evans, 80, former stage and screen actress, died of a heart attack July 24 in Santa Monica, Cal. She was the widow of the late Charles E. Evans, vaudeville actor.

Daughter of Sid Newman, of Stanley-Warner Theatres staff in Pittsburgh, died at her home in Bergenfield, N. J., July 24, of complications following the birth of a son two weeks before.

Daughter 19, of Dudley W. Faust, CBS radio network sales manager, died July 31 in Westport, Conn. Surviving also are her mother and a sister.

George Stichka, 41, Seneca, Neb., prominent rodeo promoter, was killed instantly recently near Ravenna, Neb., in an auto crash. Survived by widow and four children.

Leo A. Stahr, 72, stage art director for the Balaban & Katz theatre chain, died July 30 in Chicago. Three daughters and two sisters survive.

Maurice Felt, 49, vice president of the Felt Amusement Co. died July 26, in Philadelphia.

Survived by wife, son and daughter.

Wife, 47, of Jack C. Sharrard, treasurer-comptroller, director of United Artists Theatres in L. A., died July 31 in North Hollywood.

D. W. McLatchie, 57, assistant head of UI grip dept., died July 31, in Hollywood of a heart attack.

London's Slump

Continued from page 2

over, lightweight clothing is almost unknown among Britishers, and those tweeds and heavy woolens become extremely uncomfortable, even for the placid, patient English, when the weather turns torrid.

Another factor in the boxoffice slump during the hot spell was the absence of heavy advance sales for West End shows. On Broadway, where a major hit is likely to be almost solidly sold out several weeks ahead, adverse conditions such as weather or strikes tend to have relatively minor effect on attendance. But here, with only a small advance sale, anything that curtails window trade or library call is apt to reduce attendance sharply.

As a result, even the top West End hits took drop of up to 50% in gross. But with the worst hot spell since 1947 now over, the labor situation apparently calm and the tourist influx at full tide, managements figure legit should register the normal summer upbeat.

MARRIAGES

Georgine D'Arcy to Jack Donohue, Acapulco, Mex., July 26. Bride is an actress; he's a tv producer-director.

Dolly Robbins to Carter Gibson, Las Vegas, July 24. Bride is a screen actress; he's an assistant director.

Mary Lou Misarelle to Raymond Young, Pittsburgh, July 30. Bride is former vocalist with Joey Sims band.

Ursula Justin to Geza von Cziffra, Hamburg, Germany, July 16. Bride is an actress; he's a film director.

Lydia Minevitch to Warren Stevens, July 28, N. Y. She is the daughter of the late Borrah Minevitch; groom is a film and television actor.

Peggy Lipow to Mervin Kerner, Santa Monica, Cal., July 31. He's a sound editor at Metro.

Sheila Barker to Jackie Wilson, at Hayward's Heath, Eng., July 16. She's chorine; he's comedian.

Louise Craig to Dr. Leon Gerber, N. Y., July 31. Bride, a former actress, is theatre party promotion manager for the "off Broadway" Phoenix Theatre.

BIRTHS

Mr. and Mrs. Martin Feinstein, son, N.Y., July 28. Father is publicity head for Sol Hurok; mother (Bernice Richman) was formerly his assistant.

Mr. and Mrs. Harry Horner, son, Santa Monica, July 24. Father is a director-designer in pictures and television.

Mr. and Mrs. Charles Rinehart Jr., son, Pittsburgh, July 22. Mother is the daughter of Dave Tyson, WCAE deejay.

Mr. and Mrs. Richard Steinbruch, son, Mahwah, N.J., July 27. Father is son of Herman Steinbruch, of VARIETY biz staff.

Mr. and Mrs. Stanley Weiner, son, Hollywood, July 27. Child is the grandson of Morris Weiner, in charge of industrial relations for Universal-International.

Mr. and Mrs. Charles Fish daughter, Philadelphia, July 23. Father is with WPFH sales staff.

Mr. and Mrs. Dean M. Jennings, son, San Francisco, June 9. Father is new head of AGVA's Dallas office.

Mr. and Mrs. Elias Schwartz, twins, a son and daughter, New York, July 30. Father is with Sargoy & Stein; film copyright attorneys.

Mr. and Mrs. Bernie Serlin, daughter, Aug. 1, N. Y. Father is homeoffice field exploiteer for Warners.

Mr. and Mrs. Eli Wallach, daughter, Aug. 2, N. Y. Father is star of the Broadway company of "Teahouse of the August Moon"; mother is legit actress Anne Jackson.

Thursday Night - Aug. 4th

BOB CROSBY

on

"Climax"

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CHRYSLER CORPORATION

on the CBS Television Network
8:30 to 9:30 P. M. — E. D. T.

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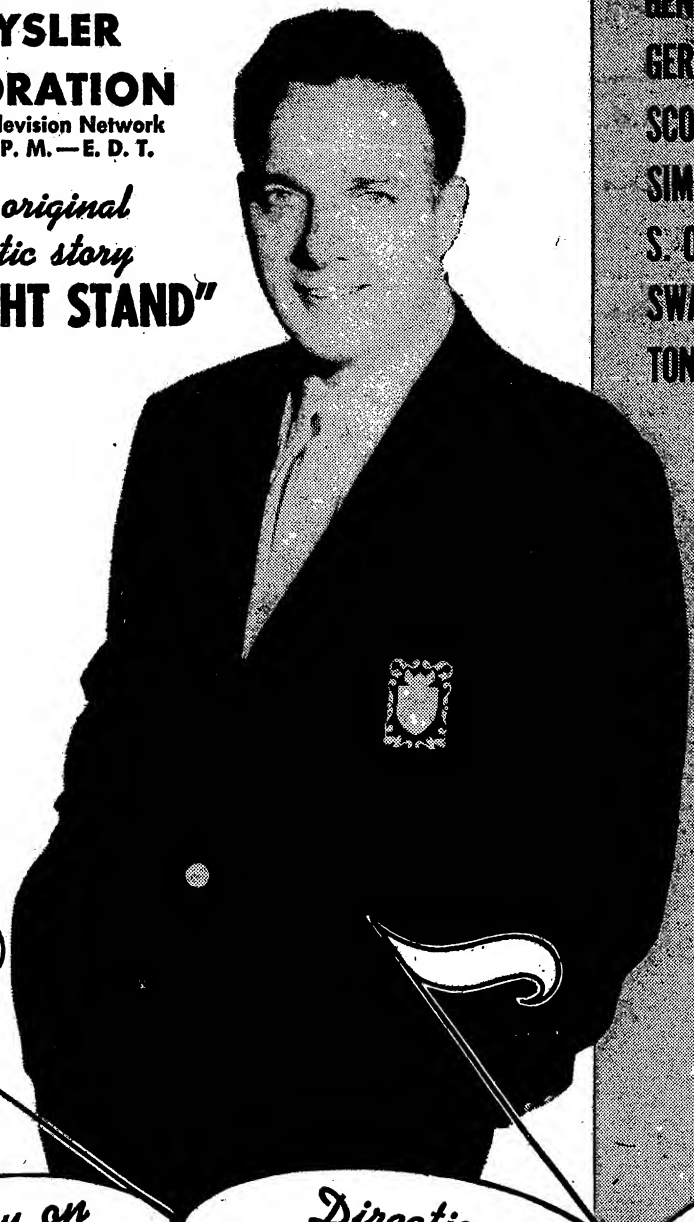
"ONE NIGHT STAND"



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3rd Year

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5 times weekly

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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TV 'SPOILING' FOR A FILM FIGHT

N.Y. More Rube Than the Rubes?

Minneapolis, Aug. 9.

Strangely, perhaps, New York City, which has the cream of the nation's entertainment and much more of it than any other community and can be discriminating and choosy in regards to its amusements and which also is inclined to hold up its nose at the hinterland's entertainment tastes, is by far the country's "best circus city" and contains the red-hottest circus fans.

This was pointed out by Michael Burke, the new Ringling Bros. & Barnum & Bailey circus executive director, during the big show's two-day engagement here.

New York goes for the three-ring tanbark affair the hardest of any town. Communities in the "sticks" have become less summer circus-minded, what with tv's spread and the winter indoor circuses. On a single Saturday at Madison Sq. this season the circus grossed $100,000 for the one day, he points out.

Rake's Progress Up-to-Date

In French Original Cad Breaks Leg—For Code He's Crippled for Life—For Legion He Meets Death

Morality has been described as a matter of geography. But film censorship (various varieties) adds new 20th Century nuances per the Franco-American coproduction, "Lovers, Happy Lovers," made by Paul Graetz. It's about a modern Don Juan, a fellow on the brink of divorce, who played the field without finding happiness with his various amours. Eventually, trying to show off for one gal, he fell off a roof and broke his leg. His wife, thinking he had done this for her, took him back and at the fadeout she was contentedly wheeling him in a wheelchair while he was already making eyes at another girl.

Obviously, neither Code nor Legion of Decency could countenance such goings-on. The film got no seal and ended up in the Legion's "condemned" list.

But Graetz felt the film had possibilities. (It did play the Little Carnegie, N. Y., in the original version). So he compromised with the Code. To get a seal, he had to make it clear that our hero didn't only have a broken leg. He was crippled for life; condemned never to walk again. Since this was considered the proper moral

(Continued on page 52)

Do-It-Yourself

WMGM (N. Y.) deejay Ted Brown's definition:

"A nudist colony: do-it-yourself burlesque."

Hit Plays, Novels Priced Sky-High For Hollywood

Film companies are critical of the spiralling costs of literary properties, both plays and novels. Story department heads feel that literary agents are taking advantage of the picture industry's desire to film pre-sold yarns and are demanding astronomical figures for any work that arouses a film company's interest.

It's a far cry from the 1947 to 1951 period, the film industry's downbeat era. At that time, the picture companies' interest in literary works lagged and books could be picked up for $5,000 to $50,000, with the latter figure regarded as extraordinary. In to-

(Continued on page 16)

CASHIERS, AHOY!

Columbus, Aug. 9.

Chap walked into the Bexley art house the other day with a pass good for four people and demanded cash refund amounting to three admissions.

"Waddya mean, refund for three admissions?" queried manager Bob Little.

"Well," said the customer indignantly, "the pass is good for four and there's just me going in."

Chap stormed off when Little tried to explain the facts of life about comps.

New $15,000,000 Vegas Hostelry to Have Own Airline, Big Theatre

Las Vegas, Aug. 9.

Hotel Fabulous, costing $15,000,000, is the latest luxury hostelry for the Strip. Construction is to start in November. It will be the only resort to have its own airline, with service to L.A., Frisco and other cities.

Features of the 10-story structure will be a 650-seat theatre, with revolving stage; individual swim pools for luxury suites, eight separate bars, and casino encased in waterfalls setting.

'LIVE' GRABBING PIX-FOR-TV YARNS

By GEORGE ROSEN

The dearth of script writers for television has provoked a curious and unparalleled turn of events. It's already being reflected in the number of old pix properties being resurrected and adapted for major tv dramatic showcases. But what makes the situation even more interesting is the "trouble ahead" pattern that's evolving from an apparently obvious desire to get these live properties on the air before the films are released for television.

Last week's "U. S. Steel Hour" presentation of "The Seventh Veil" is but one case in point. The James Mason pic happens to be one of the coming attractions in the ABC-TV acquisition of J. Arthur Rank properties for sale by the web's syndication subsid.

Then there's the case of "Robert Montgomery Presents" in terms of next season's roster. The opening show (Sept. 12) will be an adaptation of the RKO-released "Woman In the Window," in which Edward G. Robinson and Joan Bennett starred. This is one of the headed-for-tv films in the bundle of 700 acquired by Tom O'Neil in his recent purchase of RKO.

But that isn't all. Montgomery and his co-packager, John Gibbs, have a number of other ex-pic properties on the adaptation agenda for next season, including "Along Came Jones," in which

(Continued on page 18)

RKO Pix to TV 'In Few Months'

Part of the feature films which Tom O'Neil bought along with the studios from Howard Hughes will be released for television "within the next few months," according to an official spokesman for General Teleradio, O'Neil's company. However, the GT exec clammed up as to who would distribute the pix for homescreen consumption.

There has been doubt in certain industry quarters that O'Neil would release any of the pictures for several months. But GT feels that the two-month period before releasing some pix is a conservative estimate and that they'll probably be on the video rental block in several days less time than that. GT is working out now which pictures it can convert to video without facing union or other legal entanglements. Assurances were once more given that the pictures will be meted out in relatively small doses so as not to saturate the

(Continued on page 52)

Church's Stand on DeRochemont's 'Cardinal' Pic Following Luther?

The Power of TV

The rewards of $64,000 Question" apparently aren't restricted to contestants only. Ben Feit, the Manufacturers Trust Co. asst. veepee and veteran of the bank for 24 years who is introduced weekly on the show as the "keeper of the vaults" protecting the more cushy questions, was notified last week that he has been made a fullfledged veepee.

Those two cops flanking Feit, incidentally, aren't AFTRA decoys. They're mccoy guards at the bank.

Hunt is on for a new personality to play Stephen Fermoyle in the Louis de Rochemont picturization of "The Cardinal," based on the Henry Morton Robinson bestseller. Film is to roll this year in color and standard widescreen version as an indie de Rochemont venture.

The de Rochemont office last week denied reports that "The Cardinal" would be one of several pix to be financed by the Columbia Broadcasting System. While discussions have been going on re de Rochemont production for CBS, they never did involve "The Cardinal" and they haven't gone beyond exploratory stages, with de Rochemont talking to various other nets.

Interesting angle of "The Cardinal," tracing the rise of a young Boston priest from parish to red hat, is the degree of cooperation de Rochemont can expect from Catholic quarters in the U.S. since it's understood that some friends of Francis Cardinal Spellman of N.Y. see some resemblance to him in the book's character, even arguing the initials of Stephen Fermoyle, read backwards, spell F.S. Actually few facts in the novel coincide with the Cardinal's own life and rise in the Church. Some close to the Cardinal nevertheless

(Continued on page 16)

Mutual's Sun. Nite Hearst Strip With WW Pacing Field

Mutual is known to be close to firming with Walter Winchell for a Sunday night slot beginning Sept. 11. Present plans at the radio network indicate that the ex-ABC commentator will head an "all-Hearst" block between 6 and 7 p.m.

Negotiations with Tom O'Neil, Mutual's chief, have been off and on again during the several weeks since Winchell severed his long-time tie with ABC in a Sabbath-at-9 stanza. Though the exact time of Winchell's new quarter-hour stanza has not been made definite, the web favors a 6 p.m. hour because it'll give his show the benefit of a large "captive" automobile listenership.

Whether by design or not, O'Neil

(Continued on page 35)

'Abe's-Like-a-Father,' Says Marilyn Monroe Hitting Lincoln Land Festival

Bement, Ill., Aug. 9.

This prairie town of 1,466 persons was recuperating this week from the biggest hangover in its 100-year history after playing host to film star and Lincoln lover Marilyn "Abe's-like-a-father-to-me" Monroe.

The buxom blonde 20th Century-

(Continued on page 16)

PALACE THEATRE
NEW YORK
Currently Presents
The Hour of Charm
All Girl Orchestra and Choir
Featuring **EVELYN** and her Magic Violin
under the direction of
PHIL SPITALNY

Ringling Runs Into 'Black Thursday' As Prop Men Walk Out in St. Paul

By LES REES

Minneapolis, Aug. 9.

The circus' "show must go on" tradition, unbroken but for natural disaster and periodic labor strife, was violated for the first time during a performance last week, when amid charges of "racketeering" and internal troubles, the Ringling Bros.-Barnum & Bailey show had to shut down midway through its Thursday night (4) performance in St. Paul. Show's 30-odd prop men refused to keep the show rolling after seven key men were fired or quit after a squall with the management. While the major circuses have been forced to lay off because of labor trouble in the past, this was the first time in modern circus history that a show had been stopped in mid-performance.

Circus resumed operations here Friday and Saturday (5-6) after an internal row which resulted in stoppage of the Thursday night (4) performance in St. Paul shortly after its start.

Incident necessitated dismissal of an audience of approximately 6,000 people who had the alternative of receiving their admission refunded or obtaining tickets for the local performances.

Trouble started when John Ringling North, circus president, claims to have "fired" three key men—general manager Frank McClosky, manager Willis Lawson and assistant manager Walter Kiernan. When this trio received the gate, or "resigned," Robert Reynolds, the property boss, and his four assistants walked out in sympathy.

Animal acts had opened the circus in all three rings as usual. After their completion, however, the 30-odd property men, sans their bosses' direction, appeared unable or unwilling to remove the equipment. That halted the performance cold.

North asserted he "fired" the trio because "they had more of an interest in the 'take' from the circus dice game than in the show itself." He also accused them "of more than a casual interest in the whisky

(Continued on page 61)

Really Offbeat

No one can say that Hollywood isn't interested in the offbeat these days. Example is "Hold Back Tomorrow," which Universal has bought outright from Hugo Haas, who produced. Pic stars Cleo Moore and John Agar. Here's the synposis (as per a U release):

"The story, which takes place almost entirely in a prison cell, deals with a man in 'condemned row' whose last request is for the companionship of a woman. When prison authorities bring him a girl who has just attempted suicide, they fall in love and are married by the prison chaplain before the man is taken to the gallows."

Barbara Scott to Marry Ice-Show P. A. Then Stage And Star in Her Own Prod.

Toronto, Aug. 9.

Barbara Ann Scott, star of "The Hollywood Ice Revue," will be married here shortly to Tom King, pressagent for the Arthur Wirtz venture. Miss Scott is then to produce and star in her own ice-show for an initial trans-Canada break-in tour, according to the figure-skater's mother, Mrs. Clyde Scott, who said here; "It is Barbara Ann's longtime dream of producing her own show."

Associated with the former Olympics and world champion as choreographer will be Osborn Colson, who did her first Canadian show five years ago. Ditto John Tory, Toronto financier and legal mentor, who is manager of the Barbara Ann Scott Foundation.

State Dept. Will Fight Robeson Passport Bid

Washington, Aug. 9.

Following consultation with the Justice Dept., the State Dept. announced last weekend it will fight Paul Robeson's efforts to obtain a passport. The singer's passport was lifted in 1950, on the ground that his travel overseas would be prejudicial to the best interests of the United States.

In mid-July, Robeson made the latest of several attempts to obtain a new passport for a singing tour of European and Middle East countries, including Russia. He demanded a passport after a Federal District Court ruled that passport is the right of any citizen, and not a privilege which the Government may deny without a hearing and full reasons. State Dept. must reply to Robeson's action in the District Court by Aug. 15.

CROONER DAVIS MAY TRY AGAIN FOR GOV. OF LA.

New Orleans, Aug. 9.

The up-and-down boom of Jimmy Davis for governor is on the upswing again. Reports from all over Louisiana are that the former governor and singer will seek the top spot again in January—this time with the endorsement of Gov. Robert Kennon.

It's been no secret that Davis has been agreeable to running. Friends say it's just that he's wanted a complete slate of financial backers in advance.

Political observers say that Davis' chance of raising campaign funds may have been hurt by his veto of the right-to-work bill when he was governor. The bill was eventually passed by the 1954 Louisiana Legislature and is now in force.

8/10

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Bill Stern Hurt in Crash

Sportscaster Bill Stern was injured in an auto accident early yesterday (Tues.) morning, but his condition was described as "better than fair" by Jewish Memorial Hospital, N. Y., where he was taken after crashing into an abuttment on Henry Hudson Parkway in upper Manhattan. Exact extent of his injuries wasn't known, but he was described as "considerably banged up."

ABC execs assumed he was driving to his home in Purchase, N.Y., after completing some night work at the network. Stern was alone in his car.

$16,000,000 Well Spent on Posh New Hilton Bevhills

By JOE SCHOENFELD

Hollywood, Aug. 9.

The man who gave more meaning to luxury in gracious living than Arthur Godfrey did to humility in ungracious severance opens Friday (12) what he personally calls "the most luxurious hotel in the world." To those who know Conrad Hilton, the apogee of splendor must have been reached in his $16,000,000 Beverly Hilton Hotel rising eight stories in mid-Beverly Hills. Put through a "dry run" of the hostelry's richly-appointed refinements, dining rooms ranging in capacity from L'escof-

(Continued on page 51)

Constantine Signed To A $1,000,000 Contract; Rapid Rise in 3 Years

Paris, Aug. 9.

Eddie Constantine, U. S. singer who became a film star here, was inked by American producer Jules Buck to a $1,000,000 contract. It stipulates that Constantine will make one film a year, for six years, in two versions (English and French). Company is Franco-American, with Columbia Films acting as distributors and coproducers of both versions for the world market. All the pix will be made here using both French and American filmmakers, depending on the stories and needed treatment. Buck is also a foreign film distributor for U. S. pix, and has

(Continued on page 16)

JOLSON RETROSPECTIVE

Columbia Short Marks Fifth Year Of Singer's Death

Hollywood, Aug. 9.

Columbia will release Ralph Staub's "Screen Snapshot" subject, "The Great Al Jolson," in the fall, coincident with the fifth anniversary of late mammy-singer's death.

Staub, who has been turning out "Snapshots" for the past 23 years, called in seven writers who cleffed many of Jolson's top songs to appear in short, planned as a film memorial to the entertainer. Septet include L. Wolfe Gilbert, Jimmy McHugh, Sammy Fain, Isham Jones, Jean Schwartz, Benny Davis and Harry Ruby.

Edited into film will be a clip which Staub lensed years ago of Jolson impressing his knee-prints in forecourt of Grauman's Chinese Theatre.

Rt. Rev. Deejay

Boston, Aug. 9.

Nineteen nuns and one brother from the Boston archdiocese are being taught disk jockey techniques, operation of tv cameras and production of tv programs at a tv workshop in the Archdiocesan Television Centre here this week.

The workshop opened yesterday (8) and continues through Friday (12). A panel of expects from local tv stations are assisting the staff members of the centre in instructing the teaching sisters. The Right Rev. Msgr. Timothy F. O'Leary, archdiocesan superintendent of schools, is in charge.

Stop Hamming Your Reviews!

In his time Sime Silverman, the founder of VARIETY, fired a fair number of men. He also hired quite a few of them back. As indicated previously his relations with his reporters, usually his favorite social companions, was an odd one. If they were out the night before at some joint, they were equals. But in the morning everybody knew without any spoken word on the subject that Sime was the boss. It was also a shock for those who showed late with a hangover to discover Sime had been at his desk for hours.

Uniquely aware of each reporter's expenditure of energy, Sime always commented that the copy turned in at the end of a newsgathering day was an infallible index. There's no faking real news and Sime could spot a "pipe" from afar. He didn't object to "creative journalism," but there had to be solid grain. He was very unorthodox in head-writing and would sometimes write a streamer on a story only two paragraphs long. He was alert to hard work, equally alert — and allergic — to stall.

Always unpredictable Sime would go round the office seeking work for himself. He might lift another editor's whole pile of copy and read it himself. He was also known to frighten younger staffers by bringing them stories he had written and telling the employee to edit the boss! This was one way he had of testing judgment.

Never "literary," Sime still noted any staffer who expressed himself differently, and encouraged this. He was a cinch for a novel angle, a review with a news slant. He was forever appointing VARIETY columnists. His own wife, Hattie, was long "The Skirt." Very early he enlisted his son, about whom we wrote here recently under the caption, "Skigie, the Boy Critic."

Femme Byliners

A surprising number of women did their stuff for the paper. The Old Boy, as the reporters called him, was always seeking to interest the women members of the theatrical profession. In the course of time Alice Lloyd's daughter, Alice MacNaughton, under the nom-de-VARIETY of Alice Mac had a column. So did Ruth Morris, daughter of the talent agency owner, and Molly Gray, sister of Tommy Gray. Other VARIETY gal columnists included Nellie Revell, Cecelia Ager, Marie Saxon, Grace Green and Courtenay Allison.

Sime could get very peeved. He would call a meeting and growl that the gang was not turning in enough news. He would demand that everybody give him a list of their news contacts, something a reporter hates to reveal, even for a Sime. On one occasion a brand-new and shy reporter had exactly two news sources on his list. Sime made the kid a copyreader. His name was Claude Binyon and he's been a writer-director in Hollywood for the past 20 years.

From Bad To Verse

Once the vaudeville reviewers got on a whimsical kick. It was tedious catching Proctor's 5th Avenue, or the Academy of Music, or the Grand Opera House all the time. So everybody tried to dream up offbeat angles. One guy reviewed the ushers, another the popcorn stand, a third expatiated on the cost and care of spangles. Abel Green, a frustrated lyricist (the only mugg with an ASCAP membership) wrote 'em in free-wheeling iambic pentameter, meaning that a lousy show at the Jefferson went from bad to verse. For a few weeks, Sime went along, even played up the novelty copy. Then he had enough. Up on the bulletin board went a notice, "Stop Hamming Up Your Reviews." That was the end of whimsy.

Sime liked to switch assignments. A reporter who considered pictures his beat might find himself down to get burlesque news, about which he knew nothing. Ed Barry was intermittently told to cover "Greenwich Village." An old police court man, Barry would come up with plenty of quixotic stuff.

To take the staff from the West 46th St. office down to press on Pearl St., off the Bowery, once a week Sime for years assigned his open Locomobile complete with chauffeur. Seldom have ink-stained wretches gone to their labors in such class.

As part of his liking to switch things around, Sime began moving around his employes from city to city. He dispatched Abel Green, the present editor, to Europe to organize an international news system. He sent his son, the late Sid Silverman, to manage the Hollywood office, and Robert J. Landry, the present managing editor, to manage the Chicago office with Hal Halperin brought to New York. Roy Chartier, Walter Collins, Danny Bachman and Irma Lerna were sent east or west as the case was. No telling where Sime's love of stirring things up might have led VARIETY if Wall Street had not laid that famous egg. Like nearly everybody else, Sime saw the gathering depression postpone many a plan.

Just before he left for Los Angeles in the spring of 1933 Sime went from desk to desk with a ceremony rather unusual for him and made a point of shaking hands with, saying farewell to each man. There are oldtimers who feel he had a premonition of his death, which occured in the Ambassador Hotel on Sept. 22, 1933.

THELMA RITTER'S SON BREAKS INTO FILMS

Tony Moran, 18-year-old son of Thelma Ritter, is making his screen debut in "The Proud and Profane," Paramount's adaptation of the best seller about the U. S. Marines, titled "The Magnificent Bastards," currently being shot in the Virgin Islands with Deborah Kerr and William Holden costarred and Miss Ritter featured.

The young man got the part when director George Seaton came to see Miss Ritter at her home in Forest Hills, N. Y. On meeting the youth, Seaton offered him a part as an 18-year-old Marine. The director explained that he'd interviewed several dozen applicants for the role, but they all turned up in dungerees and T-shirts, apparently trying to look like Marlon Brando. "They all scratched," he said.

Young Moran told the director that his only previous acting experience was in a bit part and a silent walkon in a couple of television shows, and agreed to come to New York the following day to read for the Marine role. "Is there anything I should do?" he wondered. "There certainly is," Seaton replied. "Just don't scratch."

During location shooting last week, Miss Ritter was arrested by local police for driving a jeep without a Virgin Island driver's license. When her son heard about it he promised, "Mother, I've gotten to be pretty friendly with the Marines. If they put you in the pokey, we'll come around and push it over."

Moore Wants To Fight It Out In Show Biz

Light heavyweight champ Archie Moore, who meets Rocky Marciano for the heavyweight title at the Yankee Stadium, N. Y., Sept. 20, is trying to break into a thespic career. The champ is variously estimated to be as much as 40 years old, and is apparently looking ahead to the days when fisticuffing will be over.

He inserted a want ad on the tele show, "Masquerade Party," when he declared that he'd like to be an actor.

BRAZIL HONORS MIRANDA

Sends Plane To Bring Home Body Of Star

Rio de Janeiro, Aug. 9.

The Brazilian Government is dispatching a plane to Hollywood to bring home for burial the body of Carmen Miranda. Upon arrival the nation will observe a day of mourning. A fleet of planes with Brazilian show folk will meet the body at Belem and continue to Rio.

Widower, mother and five musicians who accompanied singer will travel with the body.

Details of the sudden death of Miss Miranda at 41 will be found in the Obit dept. of this issue—Ed.

AGITATE TALENT TAX SPREAD

Brains-and-Talent, Arise!

A Missouri Republican, Thomas B. Curtis (may his days be long and happy!) introduced into the U. S. House of Representatives, just before recess, a bill which would give long-delayed justice, if adopted, to all who do enjoy, or might one day enjoy, a big break in any one taxable year. For the "joy" of a windfall to a writer, producer, actor, or any other professional person or freelancer has been seriously marred by the unsympathetic provision of existing revenue statutes which allow no time-spread but tax the full income at peak rates (up to 72 or 82%).

The tax law is written at present to favor capital, in terms of money alone. Capital, in terms of brains or talent, has no standing. Intellectual property is disregarded while oil, timber, cattle, citrus groves and so on enjoy liberal "depletion allowances" and permit the money-capitalist all sorts of turnaround rigorously denied the brains-capitalist or talent-capitalist. Reform of the law is long overdue.

But professionals, and their organizations, lobbies and polemicists, must certainly not content themselves with pious "attaboys" for Congressman Curtis. His law hasn't a chance to pass unless there is a mighty mustering of support. The money-capitalist boys are nervous because they fear (with some plausibility) that their nice soft thing in real estate equities and so on may be ended or modified and capital gain profits (now taxed at only 26%) may not prevail forever. Hence, there may be powerful behind-scenes enemies opposing any move to extend tax relief to brains-capitalists or talent-capitalists.

What price bestseller after years of famine? What price the big smash play or picture or television series?

All the talent unions, east and west, the Authors League, the music publishers, et. al., should start organizing to push this Curtis bill over. January will roll around fast. Time is short. The opportunity is great.

Time indeed for tax justice for talent! *Land.*

CURTIS BILL DUE UP IN JANUARY

Washington, Aug. 9.

When Congress returns in January, it will consider tax legislation to help writers, actors and others whose earnings are subject to sharp fluctuations from year to year.

Bill for a "tax averaging plan" was introduced at the very end of the last session by Rep. Thomas B. Curtis (R., Mo.), member of the House Ways and Means Committee which originates all tax legislation.

The Curtis bill would allow a taxpayer whose taxable income for any one year exceeds 150% of his average taxable income for the past five years to spread the excess over the six-year period.

"Individuals who experience a concentration, or bunching of income in one year are taxed much more heavily than those who receive the same income over a period of years," explains Curtis. "The farmer who struggles along on a small income for many years and then has one big crop is taxed in the good year as if he had been earning that level of income consistently. The same is true of the professional man, the performing artist, the writer . . . The bill which I have submitted, and which is intended primarily as a basis for study and analysis, provides a very simple form of averaging."

Company Presidents and Johnston View 'I Am a Camera' on Appeal; See Test of Code, Legion Power

Fate of "I Am a Camera," should the company presidents uphold the refusal of the Hollywood Code administration to grant the imported feature a seal, will be watched with unusual interest by industry observers since it's likely to provide some significant clues to the strength of both the Code and the Catholic Legion of Decency.

Presidents and Motion Picture Assn. of America topper Eric Johnston will see "I Am a Camera," a Distributors Corp. of America release, Aug. 15 in N. Y. Screening is on appeal from DCA prexy Fred Schwartz who's contesting nixing of the film by Code Administrator Geoffrey Shurlock.

Schwartz has let it be known that he won't cut "Camera" to fit Code specifications. He's also argued that what the Code objects to in the film has appeared in a number of other American productions that did get the Code nod.

Without being very specific about it, DCA has been dropping periodic hints that, if the Code persists in its refusal to grant a

(Continued on page 16)

O'RKO?

Coast wags have it that since the new Tom O'Neil-Dan O'Shea dynasty, RKO has a new theme song—"When Irish Eyes Are Smiling"—and that the Morse code dots-and-flashes over the main titles may be replaced by shamrocks.

(If RKO Theatres had remained in the setup, would it become Sol O'Schwartz?).

O'Shea Please Drop That Other Shoe! —Your RKO Staff

RKO Radio Pictures homeoffice employees who have considered themselves part of a rudderless ship since the Howard Hughes regime feel considerably more secure now with the consummation of the deal with Thomas O'Neil, president of General Teleradio. At the conclusion of the O'Neil deal, the old fears cropped up again. Many staffers remember the wholesale changes that took place during the short-lived Ralph Stolkin regime and feared that something similar would occur with the O'Neil takeover. However, assurances given the employees by O'Neil have done much to allay the tensions.

However, a majority of the New York employees still feel they are working in a vacuum. O'Neil and his new prexy, Daniel T. O'Shea, haven't stepped in as yet and have not issued any orders to indicate policy new management will take. Many expect a dynamic changeover similar to the excitement that followed the takeover of United Artists by Arthur Krim and his group. It was a hectic period for UA, filled

(Continued on page 16)

Criterion, N.Y., May Get 'Guys & Dolls'

Is Samuel Goldwyn's "Guys and Dolls" headed for the Criterion on Broadway? Charles B. Moss, theatre's executive director, returned to New York over the weekend from a Coast gander of the highly-touted picture and is said to have put in the top bid.

Moss is anxious to close the deal since in a previous association with Goldwyn he emerged

(Continued on page 16)

All-Day Previews

Always on the lookout for new ways to plug the product, distribs are bearing down hard on a new twist of an old technique—all-day previews.

In N. Y., 20th-Fox last week gave Roxy Theatre audiences such an extended gander at "The Virgin Queen" and Metro dittoed with "Cobweb" at Loew's State. Same procedure is being followed in other keys.

Distribs say it's very successful, the reason partly lying in the two-for-the-price-of-one psychology, particularly in the single-bill territories. It's expected that the all-day preview idea will help become standard practice if for no other reason than that it helps to spread the word-of-mouth.

20th Recoups Its British Billings Dented by Severance From Rank

Now apparently completely recovered from its loss of the Rank circuit playing time, 20th-Fox's billings for the 30-week period ended July 23 were 54% ahead of last year, the greatest gain shown by the company in any foreign territory during that period.

Britain, on the 20th books, outpaced Continental Europe which was 45% ahead of 1954 for the seven months. Where British billings ran to $5,025,000 (up $1,759,000 from '54), Continental Europe rentals were $12,357,000 (up $3,829,000 from '54).

Overall increase in 20th's worldwide business for the 30 week period this year was 35% over last year, or $29,341,000 as against $21,727,000. This reflects the impact of CinemaScope which only this year has been hitting its stride in foreign market with some 8,735 installations recorded worldwide as of July 15 along with 11,074 orders. European installations as of that date, not including Britain, were 4,569. Britain accounted for another 2,047.

With 20th-International pressing its "$50,000,000" drive, virtually none of the territories where 20th operates failed to show a gain during the first 30 weeks of '55. South America was the least productive with a 4.81% gain. However, Central America rentals were boosted 39.59%. In the Far East, billings

(Continued on page 18)

Boston's Joe Levine Seeks Product In Hollywood For Terry Turner Tactics

Boston, Aug. 9.

Joe Levine, president of Embassy Pictures Corp. here, is on way to the Coast to negotiate with independent producers. This is the Hub firm's prexy's second trip to Hollywood within two weeks.

New product to be viewed will be eyed by the Hub distrib for the same type saturation bookings given "Sins of Pompeii" and "Gangbusters," with Terry Turner doing the exploitation.

"Sins of Pompeii," which got the Turner treatment, had day and date bookings in 175 theatres and is now playing in 350 nabe houses. "Gangbusters" is still playing in the stix.

H'wood Figures Foreign Taste Factor in Story

Now that the foreign market is figuring increasingly in the economic thinking of the film companies, story selection also is being guided to a much greater degree by considerations of audience tastes and preferences abroad.

Studios today are shying away from purely American themes, preferring to focus on stories that also have the maximum potential b.o. appeal overseas. One outfit, for instance, nixed "Pajama Game" on the theory that it would lack a market abroad since it deals with a strictly local situation. Eventually, Warner Bros. did buy the musical.

There is, of course, no strict rule that governs story selection. If there were, Hollywood wouldn't be making many musicals. Latter are b.o. poison in many areas of the foreign market, particularly in

(Continued on page 16)

Gotta Be a Gob To See 2-D 'Robe'

There are 16m 2-D prints of 20th-Fox's "The Robe"—and the Navy's got 'em!

But the sailors are the only ones to see "The Robe" in that version. The Army and all other 16m installations will have to equip for CinemaScope.

"Robe" was the first—and only—20th CinemaScoper to be shot in C'Scope as well as 2-D. Rest were lensed in C'Scope only and 20th won't "unsqueeze" them for anyone.

National Boxoffice Survey

Torrid Heat Tapers Trade; 'Roberts' 1st for Third Time; 'Holiday' 2d, 'Stranger,' 'Laramie' Next

Current session found a majority of the big key spots suffering through new heat waves, with several getting relief over weekend but too late to be much help at the wickets. It's only the strong array of screen fare that has enabled most exhibitors to make consistently fine to smash showings.

"Mister Roberts" (WB) is landing first place nationally for the third week in succession, again showing nearly $500,000 total gross in some 24 key cities covered by VARIETY "Cinerama Holiday" (Indie) is pushing up to second spot, benefitting from the fact that it is in eight keys and doing better relatively than some opposition pix during the hot spell.

"Not As Stranger" (UA) is a close third, making more than six weeks it has been in the top brackets. Pic was champ nationally in month of July ratings. "Man From Laramie" (Col), a newcomer, is showing enough to land fourth position while "Lady and Tramp" (BV) is finishing fifth.

"Cobweb" (M-G), with a batch of new bookings, is pushing up to sixth place while "We're No Angels" (Par) will land seventh. "Never Too Young" (Par) is copping eighth. "Seven Little Foys," another Par pic, is winding ninth. "Francis in Navy" (U), "Cinerama" (Indie) and "Came From Beneath Sea" (Col) round out the top 12 in that order.

"How To Be Popular" (20th) is proving so disappointing currently it is even missing runner-up rating. "Summertime" (UA) ranges from fair to nice and big this week. "The Shrike" (U), also comparatively new, is big in Boston, socko in Balto, fine in N. Y. and smash in Philly.

"To Catch A Thief" (Par) shapes as standout newcomer this round. It is terrific in N. Y. at the Paramount, mighty in Philly and sock in L. A. "Pete Kelly's Blue" (WB) is huge in Chi and socko in Indianapolis.

"Private War of Major Benson" (U), hefty in Omaha and okay in Portland, Ore., is smash in N. Y.

"Phenix City Story" (AA) shapes great in Chi. "Kentuckian" (UA) is big in Denver. "Purple Mask" (U) looms okay in Minneapolis.

"One Desire" (U) is rated happy in Providence. "Bullet For Joey" (UA) is slow in L. A.

(*Complete Boxoffice Reports on Pages 8-9*)

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INDEX

Bills	52
Chatter	62
Concert-Ballet	60
Films Reviews	6
House Reviews	52
Inside Legit	54
Inside Radio-TV	34
International	11
Legitimate	54
Literati	61
Music	39
New Acts	50
Night Club Reviews	53
Obituaries	63
Pictures	3
Radio-Television	21
Radio Reviews	38
Record Reviews	40
Frank Scully	61
Television Reviews	25
TV Films	30
Unit Reviews	50
Vaudeville	47

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Prints Cost 20th $250,000 More Per Release Than in Pre-'Scope Era

Prospects of 20th-Fox solving its print bottleneck created by the unequal distribution of optical and stereophonic CinemaScope installations in the theatres were called dim in N.Y. Monday (8) by Al Lichtman, 20th's director of distribution.

Lichtman, who said that 20th today was spending $250,000 more per picture on prints than it did in the pre-C'Scope era, frankly acknowledged he didn't hold much hope that exhibs would purchase the equipment necessary to allow a house with optical sound to use a magnetic stereophonic print.

Cost of the added gadget is put at $1,000 to $1,200. "I don't have much faith in selling exhibitors the idea of single-track pickups," Lichtman observed. "I don't think we'll get very far with single-track magnetic sound." However, interjected William C. Gehring, 20th assistant exec sales head, the company is still trying to get the price down.

20th's problems arise with the fact that, of the equipped U.S. and Canadian houses, only 3,593 have stereophonic sound pickup gear whereas 10,312 elected to buy C'Scope with optical sound. This forces 20th to go in for a much greater print volume per feature (over 500) without getting full use out of its stereo copies.

Lichtman said that, at one time, he had hoped 20th's engineers could come up with a combination magnetic-optical track, but that he now knew it couldn't be done. In citing the $250,000 per picture figure, Lichtman pointed out that this was in part attributable to the use of Eastman Color. In the past, before C'Scope, 20th had fewer tinters and used the cheaper Technicolor process.

Speedy Star-Making

Hollywood, Aug. 9.

Demand for new faces on the screen has caused Paramount to alter its pattern of buildups for young players. According to production chief Don Hartman, the studio will continue the new process which launched Carol Ohmart as a star before the release of her first picture, "The Scarlet Hour."

"We used to allow five years to build a star," Hartman explained, "but instead of taking that long, we hope to prove in Miss Ohmart's instance that she is a great actress in her first picture.

"This type of build-up can be accomplished if we choose the new personality, the vehicle and the director with equal care, as we did in this case by assigning Miss Ohmart's debut to the capable talents of Michael Curtiz."

Davis-McCarthy's Own Sales Crew

United Motion Picture Organizations, formed by Richard Davis and John G. McCarthy as an importing outfit for European films, will undertake its own distribution in the U.S. and is currently assembling a sales staff.

UMPO, which has some of the top French product, including "French Can-Can," will serve as an outlet for quality imports primarily from France and Italy. Davis and McCarthy are leaving N.Y. for Europe Aug. 17 to make additional deals, particularly with Italo producers.

This serves to emphasize the current competition for the top European films for which, it's felt, there now is a market in the U.S., provided they are properly presented. Feeling is growing, too, that dubbed product may yet have its day here.

Number of companies and indies interested in grabbing off Europe's cream output is probably unprecedented. Exhibits are in the running, too, and one important outfit is due to announce soon that it's also ready to play the foreign film game. Significantly, the parties now in the running for the imports are no longer indies anxious to grab off a picture here or there, but for the most part outfits with solid financial backing. To a degree this is an adjustment to the very high guarantees being demanded by producers on the Continent.

UMPO, shortly after its formation huddled with Distributors Corp. of America as a possible release channel for its films. However, these negotiations have fallen through and Davis and McCarthy have come to the conclusion that they'd be better off doing the job themselves. Aim is to establish UMPO as the U.S. outlet for the best European pix. However, some of the other distribs have similar ideas.

Trouble is that, on the whole, the quality of European production has dropped since the war. Italians, for instance, who had some resounding successes in this country, of late have sent across only few films that have excited much comment. "The Lost Continent," is one (it's a CinemaScope tinter and a documentary) and the recent "La Strada" is another.

Bank of America's Geiger Packages 26 Foreclosed Pix for Cuba, Puerto Rico

Bank of America is continuing to rake in coin on a group of foreclosed feature pictures. In deals set this week, Circuito CMQ will distribute over its television facilities in Cuba and Puerto Rico a group of 26 pictures and Post Pictures Corp. has obtained the 16m non-theatrical rights for the U. S. and Canada to 15 films owned by the bank.

The Circuito package includes such films as "Arch of Triumph," "Body and Soul, "Casbah," "One Touch of Venus," "Dark Mirror," "The Other Love" and Miracle of the Bells." U. S. and Canadian television distribution of these films is being handled by General Teleradio.

Included in the non-theatrical package are a number of films never before available for this market, including "Body and Soul," "Caught," "The Other Love," "Ramrod," "Four Faces West," and "So This Is New York."

Deals were set by Peter W. Geiger, head of the bank's N. Y. motion picture department.

MISHAPS PLAGUE 'TRIBUTE'

First Tracy's Operation—Now Bob Francis' Death Hits Budget

Hollywood, Aug. 9.

Costs on Metro's "Tribute to a Bad Man" continue to rise, following the death last week of Robert Francis, who had been playing the second male lead in what had started out to be a Spencer Tracy starrer. Actor had already appeared in approximately two weeks of filming while troupe was on location in Colorado, all of which must now be refilmed with his replacement.

Tracy previously had been forced to bow out of picture due to upcoming surgery, after having worked for about a week, and was replaced by James Cagney, who will start work in about a week when film resumes. None of Francis' scenes, however, had been with Tracy, which would have saved shooting time had studio been able to pair Cagney with whoever succeeds Francis.

Warners' 9 Mos. Net $3,312,000

Warner Bros. racked up a net profit of $3,312,000 for the nine-month stanza ending May 28, equivalent to $1.33 per share on the 2,274,275 shares outstanding. Net profit for the same period of the previous year amounted to $2,536,000, equal to $1.02 per share on the 2,474,337 shares then outstanding.

Most recent net was arrived at after provision of $3,500,000 for federal income taxes and $400,000 for contingent liabilities as compared with $2,250,000 for federal taxes and $300,000 for contingent liabilities for similar period of 1954.

Included in the profit for the nine months ending May, 1955 is a profit of $15,000 from the sale of capital assets as compared with a profit of $772,000 for the same period of 1954.

Film rentals and sales amounted to $53,080,000 as compared with $49,506,000 for the corresponding period last year. Consolidated balance sheet reveals advances to independent producers totalling $15,527,485, with $3,872,339 for released productions less estimated amounts recoverable, $4,753,990 for completed productions not released, and $6,901,156 for productions in work.

Handling Rowdies

By HY HOLLINGER

Antics of juve audiences has forced many theatres in the N.Y. metropolitan area to employ special guards to help ushers in keeping the teenagers in line. The extra help is not only confined to houses in the slum areas but is also required in theatres in many of the so-called "good neighborhoods."

Former New York City Police Dept. Inspector Lester J. Meneilly, who heads operations of Interstate Industrial Protective Co., firm which provides the guards for the theatres, notes that the boisterous and destructive juves are not necessarily members of the well-publicized gangs involved in street battles and knifings. He points out that many of the youngsters apparently come from good homes, "but seem to forget it when they visit the neighborhood theatre."

According to Meneilly, former captain of Manhattan's 30th Precint, the teenagers rip up seats, deliberately destroy the washroom plumbing, rifle the vending machines, disturb other patrons with their rowdyism, and indulge in necking sessions that go beyond anything that is permitted on the screen.

This has been a common complaint of theatremen throughout the country who have had to contend with juvenile delinquents in recent years. It's difficult to estimate the damage, but the cost for repairs and in business lost is tough to take during a period of a box-office decline. Theatremen have tried many methods to combat the menace. Some have achieved results via work with Parent-Teacher and church groups, but for the most part the danger still exists in

The hiring of special guards adds to the cost of general theatre operation, but with conditions as they are, theatreowners say they have no choice. Throwing of missles and dropping them from the balcony to the orchestra is one of the dangerous practices that has guards hopping. Competition of adolescent wolves for the attention of unescorted girls leads to dangerous situations. It is sometimes necessary for the management to call in the police when a juve resists the special guard's suggestion that he leave the theatre. Generally, however, the very presence of a guard tends to temper the youngsters' behavior.

Meneilly feels that most of the kids are not really criminally delinquent. "But their behavior can sometimes lead to a dangerous situation in a crowded theatre." Guards are instructed to treat the kids carefully. They single out the ringleader and attempt to appeal to his better nature. Sometimes it works, but not always on a permanent basis. Constant offenders are barred from the theatres.

Censored 'Blackboard' Accepted in Australia

Sydney, Aug. 9.

Metro's "Blackboard Jungle" was given the censor's okay here after a tone down of several of the more brutal scenes. Censor Jack Alexander, regarded as liberal-minded, put the "adult only" label on pic.

"Jungle" is currently a wham hit in four of Metro's own houses here.

New York Sound Track

AP London item quoting **Noel Coward** on his "first role in almost 20 years in an American movie is the part of Roland Smythe-Piggot in Jules Verne's '80 Days Around The World'; it should be very tremendously interesting, for there's no such role in the book."

It was footnoted by the press service, "There's no such book, for that matter. Verne called his work 'Around the World in 80 Days'." (This is Michael Todd's indie in Todd-AO process.)

Jake Wilk, back from a month's European holiday, devoted part of the trip to presenting to the Lloyds of London Museum an original piece from the pioneer (1904) Wright Bros. plane in behalf of author **Fred C. Kelly**, who wrote "Kitty Hawk." This is the saga of Orville and Wilbur Wright. When Wilk was WB eastern story editor he acquired the property but **Mel Shavelson** & **Jack Rose**, in effecting their release from the Burbank plant, took over the pioneer plane inventors' story which they will now make for Par. Also while abroad Wilk quickied to Munich to o.o. "White Horse Inn," which an English group wanted to film, but advised that, apart from the durable **Ralph Benatzky** score, the libretto was too dated. **Erik** and **Ludwig Charrel** (former produced it originally) are now in virtual retirement in Paris.

Ilya Lopert arrived from Paris yesterday (Tues.) for talks with United Artists officials on the handling of "Summertime," "Man Who Loved Redheads," "Lucky Kid," and "Richard III." He returns to Europe Aug. 25 for the Venice Film Festival . . . **James Cagney**, vacationing at his home in Martha's Vineyard, heads for Montrose, Colorado, next week to begin work in Metro's "Tribute to a Bad Man."

Domestic billings of 20th-Fox for the first half of 1955 ran to $25,500,000 as against foreign billings for the same period of $25,800,000. Last week's issue of VARIETY mistakenly put the domestic figure at $26,000,000. Point of the story was that, for the first time in its history, 20th's foreign revenue over-shadowed domestic returns for such an extended period of time.

Batjac Productions (**John Wayne** and **Robert Fellows**) has in mind a biopic on **Sarah Bernhardt** . . . **Edmund Grainger** borrowed **Virginia Mayo** from Warners to co-star with **Robert Stack** and **Ruth Roman** in "Great Day In the Morning" at RKO . . . "The Steel Jungle" is the new tag on Warners' "I Died A Thousand Times." . . . Universal will make "The Creature Walks Among Us" as a sequel to "The Creature From the Black Lagoon" and "Revenge of the Creature." . . . **Lena Horne** returns to Metro as a guest star in "Viva Las Vegas."

United Artists execs on a travel binge: prexy **Arthur Krim** back from Europe via Rome; ad mgr. **Roger Lewis** back from Coast talks with indie producers, and **Al Tamarin**, assistant pub-ad chief, at his desk after Caribbean vacation cruise . . . **Liberace** is resuming his concert engagements following a trip to Paris for "Sincerely Yours," first of a multiple picture deal with Warner Bros . . . Kal Ross-Universal Company, personal management firm headed by former sportscaster-commentator **Kal Ross**, named casting consultants for indie film firm of Harris-Kubrick which is filming "Clean Break" for United Artists release . . . **Matsutaro Kawaguchi**, managing director of the Daiei Motion Picture Co. of Tokyo, will attend the Venice and Edinburgh Film Festivals before coming to New York in September. At Edinburgh, he'll accept Golden Laurel Medals for "Gate of Hell" and "Ugetsu" . . . Columbia has closed a 21-year lease with Lederer de Paris to continue to maintain space in the building at 711 Fifth Ave. Film company recently acquired the 15-story building and after a complete reconditioning will consolidate all its New York operations under one roof . . . Metro studio executive **Ben Thau** sailed over the weekend for a honeymoon in Europe . . . **Susan Hayward** arrives from the Coast this week for New York sequences of "I'll Cry Tomorrow" . . . **John Kerr** off to the Coast for a role in Metro's "Gaby" . . . Metro studio publicity chief **Howard Strickling** will visit the homeoffice following a vacation at Hudson Bay, Canada.

Closing session of the U. S. Senate was embellished by **Sen. Alexander Wiley** (Wis.), a former member of the Senate Crime Investigating Committee, kudosing Allied Artists' "The Phenix City Story," and his remarks published in the Congressional Record.

From **Bob Krauss**' "Night Side" column in the Honolulu Advertiser: "Tats Yoshiyama, manager of the Palace Theatre, is Honolulu's walking VARIETY. Started subscribing in 1936. Saved every issue until recently when his wife put her foot down. Closest he's ever come to being a performer was a bit part he had in 'Hell's Half Acre'."

L. A. to N. Y.

Jean Bartel
John P. Byrne
Carol Channing
Wayne Clark
Ben Cole
Alfred E. Daff
Laraine Day
Don DeFore
Howard Dietz
Margaret Ettinger
Nina Foch
Benny Goodman
Susan Hayward
Herbert Jacoby
Nancy Kelly
John Kerr
Gene Krupa
Jerry Lawrence
Monica Lewis
Roger H. Lewis
Al Lichtman
Barry Macollum
Kay Malone
Mary Markham
Joel McCrea
John Miljan
Elizabeth Montgomery
Charles B. Moss
Patti Page
Charles M. Reagan
Allen Reisner
Jack Rose
Rosalind Russell
Edward M. Saunders
Melville Shavelson
Alfred Wallenstein
David Wayne
Martin Werner
Richard Whorf
Victor Young
Harry Zevin

Gertrude Astor returns to the screen in C. V. Whitney's "The Searchers."

N. Y. to L. A.

Richard Armbruster
John Conte
Morton DaCosta
Bill Doll
Caren Doll
Sam Fuller
Ernest D. Glucksman
Ruth Harris
Herman Hoffman
Paul Kaufman
Aaron Katz
Joe Levine
Diana Lynn
Bordon Mace
Philip Nasta
Sy Samuels
Vincent Sardi Jr.
Milton Stern
Helen Tamiris
Max Youngstein

N. Y. to Europe

Cab Calloway
Clara Friedman
George Jessel
Alan Kayes
Howard Letts
Manie Sacks
Hazel Scott
Spyros P. Skouras
Marina Svetlova
Ben Thau
Richard Todd
Al Watters

Europe to N. Y.

Archie Bleyer
Paddy Chayefsky
Jose Ferrer
John Gutman
Arthur Jacobs
Buster Keaton
Arthur B. Krim
Juliana Larson
Liberace
Ilya Lopert
Luba Malina
Pamela May
Mildred Shagal
Jake Wilk

NO LONDON CONVERTIBILITY

Lichtman's 55m Roadshow Angles

Comments in N.Y. on His Health, Arbitration, Production Costs, Allied's COMPO Walkout

With "The King and I" and possibly also "Carousel" set for lensing in its 55m widegauge process, 20th-Fox intends to control the roadshowing of these productions by leasing out its own projection equipment, Al Lichtman, 20th director of distribution, disclosed in N. Y. Monday (8).

He acknowledged that 20th plans to eventually make available all potentially roadshowable films in 55m for such special engagements. There is no problem in reducing such pictures later to 35m for regular distribution. "King" is skedded to go into production in November. Lensing on "Carousel" starts this month. However, the order of their release hasn't been determined. Lichtman also said:

(1) He would carry on as 20th's sales topper to the end of his contract next March and would decide then on the basis of his health whether to continue or to step down. "I can't give full service to the company even now," he stated. Lichtman has been ill for some time and has been recouping on the Coast.

(2) 20th's "The Tall Men," a Clark Gable starrer, will go out on a pre-release basis in late September.

(3) Arbitration is all agreed upon and the various principals are now studying the completed draft prepared by the lawyers. No further meeting of the arbitration committee is necessary. If approval is forthcoming from all, the draft will be submitted to the Justice Dept. in Washington.

(4) 20th won't take on any more "little," i.e., 2-D outside pix "because there's no money in them." However, the company would be in the market for "important" non-C'Scope productions. It has no intention of establishing a foreign film section a la Columbia Pic-

(Continued on page 52)

Allied Makes State, N.Y

Allied Artists' "The Phoenix Story" has been booked into Loew's State, N.Y., to follow "Cobweb."

Pic had a double preem in Chicago and Columbus, Ga., It's now in its fourth week in Chicago.

Exhibs in Box Oughta Go Art, Sez Podhorzer

Circuits with problem situations should consider converting them to a foreign film policy particularly with a view to the new product coming out of Germany, Munio Podhorzer, Casino Film Exchange prexy, said in N. Y. Monday (8) following his return from a week-long swing that took him to Cleveland, Chicago, Milwaukee, Detroit and Toronto.

Podhorzer, vet distributor of German films, said that with the mediocre run of French and Italo pix, exhibs were showing considerable interest in what the German industry has to offer. "There is no question that, today, there is an increasing awareness of the potential of the German film," Podhorzer stated.

While in Canada, Podhorzer—as head of United German Film Enterprises — arranged for the distribution of 15 subtitled German pix via All Nations Book & Film Service which also operates houses in Toronto, Montreal and has begun to show German features at a Windsor, Ont., situation.

On his trip, Podhorzer signed contracts with several of the German language houses, selling 42 features in Milwaukee and 39 each in Detroit and Cleveland. It's estimated that between 12 and 15 German language houses are currently operating throughout the country. Latest house to make the switch is in Akron where the theatre has begun to play German features for several days out of the week.

SULLIVAN TO SALUTE PAR'S 'GIRL RUSH'

Continuing a pattern which he started, Ed Sullivan on Aug. 21 will devote his entire "Toast of the Town" show on CBS-TV to Paramount's "The Girl Rush."

Among those appearing on the hourlong program will be Rosalind Russell, star of the film; Gloria de Haven, Eddie Albert, Marion Lorne, a trio of featured dancers and a chorus line from the pic.

Stars Aplenty Hit Hub

Boston, Aug. 9.

The Hub is high with ballyhooligans. Cary Grant was in Saturday (6) for his next picture, "To Catch a Thief," opening at the Astor Theatre the end of the month. Joel McCrea comes in today in behalf of "Wichita," opening at the Paramount and Fenway Theatres tomorrow (10). Jack Webb planes in promoting "Pete Kelley's Blues" Monday 15). The picture is booked to play the Paramount and Fenway Theatres Wed. (17).

Audie Murphy arrives in Boston on the 28th, and a special welcome will be staged by the Army as Murphy's visit coincides with the National Encampment of the V.F.W. He will take part in a special program on the stage of the Keith Memorial Theatre in advance of the local preem of "To Hell and Back."

Script and Director Approval Alone Bars Marilyn Monroe Return

Only her insistence on script and director's approval is holding up Marilyn Monroe's return to 20th-Fox where a number of parts await her. Money matters that once figured in the star's differences with the studio apparently have been solved.

Darryl F. Zanuck, 20th production head, is said to be firmly opposed to giving any star the kind of privileges demanded by Miss Monroe, even though the studio reportedly has agreed to her own choice of dance director, hairdresser, etc. She had those privileges when making "There's No Business Like Showbusiness." Yet, she was very unhappy with the results in that particular pic.

Spurring 20th's interest in having Miss Monroe return to the fold is the b.o. showing of "The Seven Year Itch" which stands to roll up a domestic take of around $6,000,000 to $7,000,000 on the basis of its performance to date.

It's understood that while 20th is in a mood to make concessions, Zanuck is convinced that script and director's approval goes beyond the point of necessity. He's quoted as saying that making such allowances to Miss Monroe would be equivalent to "handing her the keys to the studio."

40 IN NEXT TWO YEARS LINED UP AT METRO

Hollywood, Aug. 9.

At close of the high echelon conclave on future product, production chief Dore Schary revealed that Metro will make 40 features in next two years.

Others making talks were Ed Mannix, J. J. Cohn and Howard Dietz.

FILM HOPES DIM AS TALKS LOOM

London, Aug. 9.

The negotiations for the renewal of the Anglo-American film agreement are due to take place in London next month, but prospects of achieving full convertibility, never rated as high, were completely dashed when the British Treasury announced last week that the sterling area gold and dollar reserves had fallen by $136,000,000 in July.

Date for the talks is dependent on Eric Johnston's commitments. He's due in the near East negotiations for the Eisenhower administration and will come to London as soon as these have been concluded. If the proposed date is convenient, Ellis Arnall is expected here to represent SIMPP. Sir Frank Lee, permanent secretary to the Board of Trade, will lead the initial negotiators.

This will be the first time for three years that the renewal talks have been held in London. For the past two years, British negotiators have gone to Washington and the pacts concluded there have, with minor modifications, retained the status quo. It's anticipated that any new agreement will still call for a basic annual remittance to Hollywood of $17,000,000 plus bonuses for production and distribution, as well as a special concession in regard to the Eady Levy.

Even if the drop in gold and dollar reserves had not taken place, industry insiders had little hope of achieving full and free convertibility. It's argued that many American imports are still severely restricted and to introduce free trading for motion pictures would leave the door open for stronger representations by other industries, notably by automobile manufacturers.

The financial state of the nation, although considerably improved since the first agreement was negotiated in 1948, is not in a position to finance a flood of dollar imports. It is pointed out, for example, that dollar allowances for British tourists are still on the banned list. Only business execs are granted dollar checks and they have to prove their mission at time of application.

Seek 15,000 Playdates For A-Blast Reeler

Civilian Defense Administration is throwing its wholehearted support behind 20th-Fox's one-reeler, "Survival City," which shows the building and destruction of a typical town by an atom blast set off on Yucca Flats near Las Vegas earlier this year. Subject is in color and CinemaScope.

According to Lem Jones, 20th short subject and newsreel sales manager, 20th is seeking a record 15,000 dates for the short and, in line with this expectation, has ordered 300 prints for it. The usual print volume for a short is 160.

Jones said 20th's salesmen were being told to ignore the limitations imposed by the "possibilities" count, the importance of the reeler in the atomic age being such that it could be shown even in competitive theatres. One-sheet has been prepared for the short.

New Arg. Regime Breaks Deadlock On Release Permits For U.S. Distribs

Buenos Aires, Aug. 2.

The new broom in Argentina's Presidential Press Secretariat is sweeping clean. The changed atmosphere is blowing a fresh breeze through the entertainment fields, and the film industry in particular has cause to congratulate itself. Foreign film distributors (including U. S.) find that they now have a court of appeal where their problems can be discussed, and action, if possible, taken.

Early this week the American distributors started receiving the release certificates they have been promised for all of nine months. By today all 10 companies had received the allotted four certificates apiece.

Exhibitors are also pleased because Bouche, new head of the setup, has faced up squarely to their problems by re-aligning the neighborhood situations into two "A" and "B" lineups of 14 houses each, over which firstrun pix are to be released in a saturation. This has insured a quicker release turnover. As the nabe houses will be assured of more important product, they can hope for better grosses.

Taxpayers are pleased because Bouche has suspended the International Film Festival, scheduled for next November, a fact which he announced about a week ago.

Some local producers may not feel so happy since they are now aware there will be no more favoritism in the industry, and they will have to earn every privilege on their own merits. Bouche called a first meeting of the Motion Picture Council recently, where, under prodding the members found they could talk freely about their problems. Also that all their interests would be considered.

Forthcoming meetings are bound to bring hot debates, and a good deal of washing of dirty linen will be necessary before Bouche is able to get down to brass tacks. But his determination to rationalize everything is evident and is making those who are competent to work in the industry happy.

Peremptory Censorships

Des Moines, Aug. 9.

"Naughty New Orleans" was canceled after its first night run at the Skylark Drive-In, Creston, Iowa.

The county attorney ordered Cecil Johnson, manager, to cancel the picture after the sheriff and police chief had seen the picture and filed a complaint.

Divorced Loew's Asks Okay For Fla. Hardtop

Washington, Aug. 9.

Loew's Theatres has applied to the Dept. of Justice and the Federal Court for permission to acquire another theatre under the consent decree. House is a conventional hardtop, currently under construction in Coral Gables, Fla., and is located four miles southwest of the downtown section. It's 1,300-seater. It's understood Loew's plans to operate the theatre as a first-run house if it receives Federal approval.

A hearing on the application before a Federal Court is scheduled for the week of Aug. 22. Representatives of the antitrust division of the D. of J. will appear in court, but so far have given no indication of the position the Federal agency will take.

Loew's recently received the greenlight from the Federal Court to acquire drive-ins near Chicago and near Jacksonville, Fla. This is the theatre chain's first effort to acquire a new conventional theatre since the consent decree was handed down.

On one previous occasion, the Federal Court permitted a theatre chain subject to consent decree regulation to acquire a conventional house. It allowed National Theatres to take over a house in Trona, Cal., a small desert community without competing theatres and where no other exhibitor apparently wanted to erect a theatre.

Kinsey Makes Venice

Two short subjects—"Report on Love" and "Herman Melville's Moby Dick"—have been accepted as U.S. entries at the Venice film festival which launches Aug. 25.

"Report" is an animated short on the findings of the Kinsey Report and is distributed in the U.S. by Edward L. Kingsley. "Melville," distributed by Joseph Burstyn Inc., was produced by Jerry Winters and uses over 200 paintings by the American artist Gilbert Wilson. Both shorts are in color.

Meanwhile, it's reported from Venice that, for the first time, the Russians will participate in the competition in most of its categories. They have entered three features.

Pix Divvy Curve Up

Washington, Aug. 9.

Film industry dividends continue to mount this year, with publicly reported payments to stockholders hitting $15,127,000 for the first six months, compared with $11,741,000 for the same period of 1954.

June melon for stockholders was $3,899,000, bettering the $3,506,000 of 1954.

Loew's paid $1,286,000 this June, compared with $1,029,000 a year earlier. Paramount Pictures disbursed $1,170,000 both years. 20th passed out $1,108,000, which was slightly ahead of the $1,069,000 for June 1954.

Universal paid $299,000 each year, and Allied Artists paid $21,000 both times. The Roxy Theatre paid $6,000 each year, while United Artists Theatres gave stockholders $9,000 each year. Filmack, which paid $3,000 in 1954 declared no dividend this June.

Floyd Odlum's Atlas Corp. Reveals Net Asset Value At New High of $44.83

Atlas Corp., which owns about one-third of the stock of RKO Pictures Corp., the corporate shell, revealed total assets as of June 30 of $90,441,828, of which $45,226,000 was in majority-owned subsidiaries, $26,965,202 in market securities, and $16,772,575 in cash and government bonds. Net asset value of the company rose to a new high of $44.83 per share during the six months ended June 30. This was after provision for possible taxes on unrealized appreciation and compares with $38.82 a year earlier.

According to prexy Floyd B. Odlum, discussions are continuing with respect to plans for the activation of RKO Pictures Corp. He pointed out that RKO Pictures Corp. is a company with cash as its principal asset and should not be confused with RKO Radio Pictures Inc., the motion picture company recently acquired by General Teleradio from Howard Hughes.

At RKO Pictures Corp. stockholders meeting in Dover, Delaware last week, it was confirmed that Atlas was working toward some sort of reorganization of RKO Pictures Corp., having in mind the continuance of the company in some business venture. It was noted that Atlas hoped to submit a proposal in the near future for consideration of the directors and stockholders. The meeting elected the following directors for the ensuing year: Howard R. Hughes, Noah Dietrich, J. Miller Walker, William H. Clark, Garrett Van Wagner, A. Dee Simpson, and Edward L. Walton.

Love Is a Many Splendored Thing
(C'SCOPE—COLOR)

William Holden and Jennifer Jones bring depth, beauty and emotion to a fine love story. Bright b.o. outlook.

Twentieth Century-Fox release of a Buddy Adler production. Stars William Holden, Jennifer Jones; features Torin Thatcher, Isobel Elsom, Murray Matheson, Virginia Gregg, Richard Loo, Soo Yong, Philip Ahn, Jorja Curtright, Donna Martell, Candace Lee, Kam Tong, James Hong, Herbert Heyes, Angela Loo, Marie Tsien, Eleanor Moore, Barbara Jean Wong, Hazel Shon, Kei Chung; directed by Henry King; screenplay, John Patrick, from the Han Suyin novel, "A Many Splendored Thing"; camera (color by De Luxe), Leon Shamroy; music, Alfred Newman, with Sammy Fain-Paul Francis Webster tune, "Love's a Many-Splendored Thing." Previewed in N.Y. Aug. 5, '55. Running time, 102 MINS.

Mark Elliott	William Holden
Han Suyin	Jennifer Jones
Mr. Palmer-Jones	Torin Thatcher
Adeline Palmer-Jones	Isobel Elsom
Dr. Tam	Murray Matheson
Ann Richards	Virginia Gregg
Robert Hung	Richard Loo
Nora Hung	Soo Yong
Third Uncle	Philip Ahn
Suzanne	Jorja Curtright
Suchen	Donna Martell
Oh-No	Candace Lee
Dr. Sen	Kam Tong
Fifth Brother	James Hong
Father Low	Herbert Heyes
Mei Loo	Angela Loo
Rosie Wu	Marie Tsien
English Secretary	Eleanor Moore
Nurses	Barbara Jean Wong, Hazel Shon
Interne	Kei Chung

Love, as portrayed and dramatized in this fine and sensitive Buddy Adler production based on the Han Suyin bestseller, is indeed a many-splendored thing and, unless audiences have lost their romantic inclination, it ought to make for a plenty strong b.o. It's an unusual picture in many ways, shot against authentic Honk Kong backgrounds and offbeat in its treatment, yet as simple and moving a love story as has come along in many a moon.

To start with, William Holden as the American correspondent, and Jennifer Jones as the Eurasian doctor, make a romantic team of great appeal. Between them, each contributing a thoroughly believable and valid performance, they carry the picture and make it the gentle and frequently emotional thing that it is. This is something of a tear-jerker, to be sure, but an awfully well-made one. Nobody is likely to object on that score. On the contrary, "Love Is a Many Splendored Thing" has a special quality that makes it top effort in many respects.

Han Suyin, who wrote the book, was less concerned with drama than with tracing the mating of two kindred souls in a world strange to both. Her story didn't revolve as much around the standard theme of the Chinese Reds as the awakening of love, and its realization, between people worlds apart in background, culture and upbringing. She also dramatized the social problem of the American linked with the Eurasian in the small and petty world of British colonialism.

A lot of this—some to the good and the rest not so—has been incorporated into the generally excellent screenplay fashioned by John Patrick. It's all here—the hesitant process of getting to know one-another, the welling of love, the delight of the lovers in finding themselves and the problems of race and custom (Holden is married, she's a widow)—but not all of it is fully explored and following the pattern of the book, there is a good deal of dialog. Some of it is quite beautiful. Certainly this is one of the most erudite romances ever brought to the screen.

But it must also be said that, up to the middle of the film, things go rather slowly. Director Henry King, with a great many thoughtful and sensitive touches, has made this into a love story that allows little else to intrude. Both he and Patrick apparently thought the romantic theme, with its heartbreaking ending, should be enough. Since Elliott is married and his wife won't give him a divorce, marriage is impossible. Although compromised, and without a job at the end, Han holds fast to her love. Then she learns that Elliott has been killed covering the Korean war.

King and lenser Leon Shamroy have done a magnificent job in utilizing the Hong Kong backgrounds. There is a great feeling of authenticity and strangeness in these reels, whether it is in the opening shots panning down on the teeming city or in the charming little scene when Han returns to her Chungking home and is followed there by Elliott. Perhaps some will feel that King has wasted too much footage on meaningless patter, but it does fill out the framework of the story and brings it into its proper perspective.

Holden as the correspondent delivers a great job of acting. He's restrained and completely believable. Miss Jones is pure delight as the beautiful Han who looks European, yet feels strongly Chinese. Her transformation from efficient doctor to passionate woman has the proper hesitancy and never for one moment hints a wrong note. Miss Jones' accomplishment in a very difficult part is quite remarkable and contributes greatly to the film's success. Her love scenes with Holden sizzle without ever being cheap or awkward. In her, the spirit of the book is caught completely.

Since "Love Is a Many Splendored Thing"—title is part of a quotation from "The Kingdom of God" by religious poet Francis Thompson—shapes up as a sock women's picture, it's just as well to point out that Miss Jones' Chinese gowns (and she wears a multitude of them) are the smartest thing any dress designer ever dreamed up. In the very good color by De Luxe, the costuming is a distinct ace up the pic's sleeve. Color and CinemaScope also are a boon to the lensing of the background scenes.

Supporting cast is fine, with Isobel Elsom properly superficial as the British matron who resents Miss Jones. Torin Thatcher as the righteous British businessman and director of the hospital (on the side he takes trips with another Eurasian girl), is good. Candace Lee as the nine-year-old refugee girl who's been in an accident is a charmer and her scene, when she sings for the doctor, tears at the heartstrings. Kam Tong as the Commie doctor, who urges Miss Jones to return to Red China and "her people," is sinister yet wisely refrains from playing the heavy. Philip Ahn portrays Third Uncle with dignity. Richard Loo and Soo Yong, as Miss Jones' friends, turn in a pleasant performance.

Sets are smart and Alfred Newman's musical backgrounds fit perfectly. Song "Love's a Many-Splendored Thing" (Sammy Fain & Paul Francis Webster) carries strong "Madame Butterfly" resemblance but has the quality that should help it sell the picture.

Most of those who will see "Love Is a Many Splendored Thing" will think it a thing of beauty and will love it. A few may consider it much ado about nothing, but they should be decidedly in the minority. It's a film that, in its deliberate restraint and intelligent—at times almost poetic—dialog draws a tender and quite lovely picture of a different kind of romance. Being so different, and yet so warm and sincere, it should wow 'em. *Hift.*

City of Shadows

Okay crime melo for the program market.

Hollywood, Aug. 3.

Republic release of a William J. O'Sullivan production. Stars Victor McLaglen, John Baer, Kathleen Crowley. Directed by William Witney. Screenplay, Houston Branch camera, Reggie Lanning; editor, Tony Martinelli; music, R. Dale Butts. Reviewed Aug 3, '55. Running time, 70 MINS.

Big Tim Channing	Victor McLaglen
Dan Mason	John Baer
Fern Fellows	Kathleen Crowley
Toni Finetti	Anthony Caruso
Linda Fabraday	June Vincent
Angelo Di Bruno	Richard Reeves
Davis	Paul Maxey
District Attorney Hunt	Frank Ferguson
Phil Jergins	Richard Travis
Kink	Kay Kuter
Roy Fellows	Nicolas Coster
Waitress	Gloria Pall
Miss Hall	Fern Hall

This crime melo fits handily into the program market, where the name of Victor McLaglen still may be a draw. After a slow opening, although the plot is fairly routine, there's enough action to maintain the 70-minute running time for average interest.

McLaglen enacts a punchy old racketeer who rises to a power in a big city's underworld. He gains this estate through a young law student whom he picked up as a boy and educated, who ferrets out loopholes in the law to help him in his upward climb. Legal-beagle turns honest when he meets a gal, successful him but lethally for the racketeer. Houston Branch's screenplay is fairly well developed, directed with an eye to best values by William Witney.

John Baer as the lawyer delivers strongly and shows promise for future castings. McLaglen is okay in his customary hardboiled-softie role, and Kathleen Crowley fares well as the femme. Anthony Caruso and Richard Reeves punch over their gangster roles effectively, Paul Maxey is good as a disbarred attorney and Frank Ferguson is believable as the harrassed district attorney, whose undercover man, Richard Travis, is public relations man for Baer in a racket.

Technical credits are standards, headed by Reggie Lanning on the cameras. *Whit.*

I Am a Camera

Dialog flippancies and a few plot unconventionalities deny this import a code seal. Actually not very shocking. Best playoff chances in selected showcase bookings.

Hollywood, Aug. 4.

Distributors Corp. of America release of Romulus Films production. Stars Julie Harris, Laurence Harvey, Shelley Winters; Ron Randell; features Lea Seidl, Anton Diffring. Directed by Henry Cornelius. Screenplay, John Collier; from stage play by John van Druten, based on stories written by Christopher Isherwood; camera, Guy Greene; editor, Clive Donner; music, Malcolm Arnold. Previewed July 21, '55. Running time, 98 MINS.

Sally	Julie Harris
Chris	Laurence Harvey
Natalia	Shelley Winters
Clive	Ron Randell
Fraulein Schneider	Lea Seidl
Fritz	Anton Diffring
Herr Landauer	Ina De La Haye
Pierre	Jean Gargoet
American Editor	Stanley Maxted
Proprietor (Troika)	Alexis Bobrinskoy
Head Waiter (Troika)	Andre Mikhelson

The boxoffice effectiveness of censorial frowns seems likely to be tried once again with the release of "I Am a Camera," Romolus Films production of the stage comedy which Distributors Corp. of America is handling in the Western Hemisphere. The Production Code has nixed the dialog and unconventional bedroom antics so its playoff in select, showcase bookings could be to the accompaniment of much pro and con talk and more wicket attention than the quality of the entertainment actually deserves.

John van Druten's hit play, based on "The Berlin Stories" by Christopher Isherwood, is an episodic affair dealing with a young author who gets himself involved, innocently, with a crackpot girl in pre-World War II Berlin. In transferring the play to the screen, scripter John Collier hewed close to the original in dialog and situations and the effect is always more that of a filmed stage play than a motion picture. The direction by Henry Cornelius follows the stage line, too, and the camera handling by Guy Greene does not have the flowing freedom usual to most motion pictures.

While not an all-together satisfactory film offering, "Camera" does have its moments. Most of them will probably be more appreciated by distaff viewers than male stub-holders. The femmes will find more identification in the antics, even though most unconventional, of the wacky character so broadly projected by Julie Harris, than the men will have with the Isherwood role played by Laurence Harvey. Too, while the play's prime theme is sex, it actually offers little along this line that will prove attractive to male viewers.

The already much-quoted shocker line quipped by Miss Harris when she moves in on Harvey, about which to do first, go to bed or have a drink, is an innocent piece of dialog, but the circumstances under which it is spoken make it a foregone conclusion it will be heard with a double meaning. Less innocent, however, is the abortion situation and why Miss Harris believes she needs one.

Quite amusing is the sequence in which Miss Harris gorges on caviar and champagne to the horror of purse-poor Harvey. Another chuckler is the wild party tossed by Ron Randell, the American playboy with whom the femme screwball has taken up, and the odd characters that drift in and out as the bacchanalian celebration hits its peak. Randell does a convincing job of the character. Less frequently involved in the story is Shelley Winters, seen as a subdued German girl who, with her fiance, Anton Diffring, is beginning to feel the first anti-Jewish pressure of the Hitler regime. The top players, and others, are competent in answering the rather light demands of story and direction.

The filming was done in London and, while the technical supports are adequate, the picture lacks the production polish accomplished on practically all domestic features. *Brog.*

Continente Perduto
(Lost Continent)
(ITALIAN-COLOR-C'SCOPE)

Rome, Aug. 2.

Astra Cinematografica release of an Astra-Leonardo Bonzi production. Directed by Leonardo Bonzi, Enrico Gras, Giorgia Moser; music, Francesco Lavagnino; camera (Ferraniacolor), Mario Craveri, Gianni Rafaldi, Franco Bernetti; editor, Mario Serandrei; text, Orio Vergani; at Cinema Flammo, Rome. Running time, 95 MINS.

This feature-length documentary, filmed by an Italian expedition to the Indonesian islands, is an impressive item in its field, with sock audio-visual appeal as well for general audiences in all countries. Already outstanding in mere material collected, impact is greatly heightened via great use of sound and CinemaScope, perhaps the best use ever made of the anamorphs. With "Green Magic," made by same director-cameraman team (Bonzi and Craveri), setting the pace, this item should go well at the b.o. Though the pic doesn't need it, it contains exploitable footage involving some lightly garbed native women. Trimming would help general pacing.

First Italian picture made in C'Scope, "Lost Continent" won a special jury prize at the last Cannes Film Fete. Pic was lensed by an obviously cooperating team under extremely difficult conditions, with sound and image receiving amazing technical handling. Starting off with a Cantonese wedding in a junk-filled harbor, film progresses through various Indonesian island settings illustrating various religious customs as well as unusual aspects and ways of life. Thus the Balinese dancers, harvest-time in wheat and rice fields, an island wedding ceremony, the "feeding" of a stirring volcano with animals and food to prevent an eruption, as well as the most impressive feature, a ceremonial chariot race (with teams of wild bulls), caught in movement with telling effect, tops anything the Roman spectacles have had to offer. Lensing in Ferraniacolor and CinemaScope by Mario Craveri and his team is expert teaming of the widescreen and the subject matter, with color hues all top-drawer.

Musical score by Lavagnino, who accompanied the expedition throughout, is likewise strikingly effective. Editing doesn't always avoid a certain episodic structure but is generally expert. *Hawk.*

The Girl Rush
(V'VISION—MUSICAL—COLOR)

Rosalind Russell in lightweight musicomedy. Routine entertainment for routine bookings.

Hollywood, Aug. 8.

Paramount release of Frederick Brisson production. Stars Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria De Haven; features Marion Lorne, James Gleason. Directed by Robert Pirosh. Screenplay, Pirosh and Jerome Davis; based on a story by Phoebe and Henry Ephron; camera (Technicolor), William Daniels; editor, William Hornbeck; score, M. S. I. Spencer-Hagen; songs, Hugh Martin, Ralph Blane; dances and musical numbers staged by Robert Alton. Previewed Aug. 1, '55. Running time, 84 MINS.

Kim Halliday	Rosalind Russell
Victor Monte	Fernando Lamas
Elliott Atterbury	Eddie Albert
Taffy Tremaine	Gloria De Haven
Aunt Clara	Marion Lorne
Ether Ferguson	James Gleason
Pete Tremaine	Robert Fortier

Lightweight musicomedy filmfare is served up in "The Girl Rush." Picture will get a booking push and some coin by being the lead film in the upcoming Paramount Week drive.

Rosalind Russell and her producer husband, Frederick Brisson, didn't pick a particularly good vehicle for her screen return after B'way success in "Wonderful Town." Picture is light in virtually every department and the giddy air with which it goes about its business isn't sufficiently entertaining to cloak the weak plot and scripting. (Las Vegas interests should like it, since it's a film ad for that gambling spa, giving plush viewing to Strip hotels, especially the Flamingo, via Technicolor tints and Vista-Vision.)

Eight tunes, plus the title number, are heard, either as straight songs or as production pieces. Likely for the best play is "Occasional Man," a saucy bongo-beat tune that backstops for the most attractive of the several production numbers staged by Robert Alton. Gloria De Haven, who ably carries the pulchritude load for the film, displays voice and curves in the piece advantageously. She also has another production bit titled "Champagne," working with Robert Fortier and two other male partners. Miss Russell's special production number is a cornfed affair tagged "My Hillbilly Heart" which starts amusingly enough but wears out its welcome by running too long. Also she dances and sings with Eddie Albert to "Birmin'ham"; with three male partners to "Choose Your Partner"; sings "Out of Doors" with Albert; as well as "Take a Chance," theme song. Fernando Lamas does the ballad, "We're Alone." Hugh Martin and Ralph Blane did the cleffing for all the tunes, with M. S. I. Spencer-Hagen doing the score and conducting.

Plot scripted by director Robert Pirosh and Jerome Davis from a story by Phoebe and Henry Ephron has Miss Russell and her aunt, Marion Lorne, coming to Las Vegas to enter the gambling hotel business with James Gleason, who had partnered with her late crap-shooting dad in the venture some years back. By the time the two femmes arrive, Gleason has hocked the hotel to back losses suffered at the crap tables of Lamas' Flamingo. What takes place after that is never quite clear in the writing. Miss Russell and Lamas run through some romantic misadventures before the finale clinch, and Albert winds up with Miss De De Haven, Gleason and Miss Lorne make the third pairing. While there's quite a bit of broad slapstick action, the pacing given the footage under Pirosh's direction seems slow and the acting just adequate.

Femmes will like several of the Edith Head costumes displayed on Miss Russell and the males will like the brief production outfits Miss De Haven wears for her song-dance chores. The area in and around Las Vegas has visual value as lensed by William Daniels. *Brog.*

The African Lion
(COLOR)

Good documentary, but doesn't have the fascinating qualities of other Disney "True-Life Adventures." Moderate b.o.

Buena Vista release of Walt Disney production. Photographed (Technicolor) by Alfred G. and Elma Milotte. Associate producer, Ben Sharpsteen; directed by James Algar; written by Algar, Winston Hibbler, Ted Sears, Jack Moffitt; narration, Hibbler; music, Paul Smith; editor, Norman Palmer; special process, Ub Iwerks; animation effects, Joshua Meador, Art Riley. Tradeshown in New York, Aug. 3, '55. Running time, 75 MINS.

Walt Disney has rung up a string of critical and b.o. successes in his "True-Life Adventure" series from the start, but his latest effort, "The African Lion," is bound to have less stimulating results. The fault lies not so much in the production as in the choice of subject matter. In the past, the documentaries have dealt with little-known facts of animal life. In the present case, so much footage has been shot and shown on African wildlife that even the best of the Alfred G. and Elma Milotte color footage has an all-too-familiar ring to it, rubbing off much of the fascination and consequently the b.o. draw. Teamed with a 33-minute reprise of "Peter and the Wolf," out of Disney's "Make Mine Music," the "Lion" segment seems due for only a moderate chance at the b.o.

More's the pity, too, for the Milottes have gotten some of the best wildlife footage ever to come out of Africa. Their 30-month stint in the plateau regions were rewarded with such unusual shots as a leopard pouncing out of a tree into a milling herd of wild beasts, a pride of lionesses stalking a herd of impalas, a cheetah overtaking an antelope at 75 m.p.h., a flock of vultures and groups of hyenas and jackals fighting a lioness for a share in a half-devoured carcass, and a locust swarm descending on the grasslands. Measured with the dramatic shots are the usual quota of Disney's more amusing pictorial commentaries on animal existence.

Star of the pic, of course, is the photography, but spectacular as it is, it's not enough to compensate for the "I've seen this before" feeling the subject matter engenders. Winston Hibbler, who wrote the script around the footage with director James Algar, Ted Sears and Jack Moffitt, does a fine narrating job. And the script itself leaves little to be desired. Paul Smith's score, as orchestrated by Joseph Dubin, fits the mood of the photography without undue intrusion, and Norman Palmer's editing of some 100,000 feet of 16m color footage is sharp and smooth. Color at times is inconsistent, but this is due largely to use of telephoto lenses and is hardly a disturbing factor. *Chan.*

Desert Sands

Routine Foreign Legion action film stencilled off an old pattern. Average b.o. possibilities.

United Artists release of a Bel-Air production. Stars Ralph Meeker, Marla English, J. Carrol Naish; features John Carradine, Ron Randell, John Smith, Keith Larsen. Directed by Lesley Selander. Screenplay, George W. George, George F. Slavin, Danny Arnold. Producer, Howard W. Koch; exec producer, Aubrey Schenck; camera, Gordon Avil; editor, John F. Schreyer; music, Paul Dunlap. Previewed in N.Y. Aug. 3, '55. Running time, 87 MINS.

David Malcom	Ralph Meeker
Zara	Marla English
Diepel	J. Carrol Naish
Rex Tyle	John Smith
Pete Havers	Ron Randell
Jala	John Carradine
El Zanal	Keith Larsen
Gina	Carl Victor
Gabin	Otto Waldis
Lucia	Peter Mamakos
Ducco	Albert Carrier
Wolock	Mort Mills
Sandy	Philip Tonge
Kramer	Terence deMarney
Gerard	Nico Minardos
Alita	Lita Milan
Weems	Peter Bourne
Dr. Kleiner	Peter Norman
Dyiak Spokesman	Joseph Waring
Tamal	Aaron Saxon
Panton	Bela Kovacs

With the screen so intent these days on dramas of juvenile delinquency and the more literate creations of the Broadway stage, "Desert Sands," fashioned after the formula action pix of yester-

(Continued on page 15)

GRUMBLES INSIDE CINERAMA

ROCHEMONT SHIFT TO CINE-MIRACLE

By WILLIAM STEIF

San Francisco, Aug. 9.

The delicate relationship between Louis de Rochemont and Cinerama went askew here last week. Resultantly, the producer of "Cinerama Holiday" told associates he was signing a partnership agreement with Cinerama's newest rival, Elmer C. Rhoden's Cine-Miracle, in New York next Thursday (11).

De Rochemont and Cinerama's national exhibition chief, Lester Isaacs, were among a half-dozen Cinerama bigwigs who came here for the Coast opening of "Cinerama Holiday" at the Orpheum last Tuesday (2).

The opening was sponsored by San Francisco's Press Union League Club with the proceeds going to the club's scholarship fund. To plug the benefit, the club invited de Rochemont and Isaacs to make brief, off-the-record talks at dinner before the opening. It was at this dinner, apparently, that trouble started.

Isaacs says he put himself on the record with these words: "There's nothing like Cinerama. Other processes may—or may not—be able to match it." Others at the dinner claim Isaacs used stronger language to run down Cine-Miracle.

At any rate, de Rochemont, with a verbal agreement already made with Rhoden, felt impelled to defend Cine-Miracle, to disassociate himself from Isaacs' stand and show his good faith to the National Theatres' president.

Several days later, he went out of his way to praise Cine-Miracle, saying:

"It's a great advance over Cinerama because it diminishes distortion and diminishes the match lines."

He pointed out, further, that Cine-Miracle's three projectors can all be placed in one booth, thus avoiding expensive theatre remodeling and giving the new process the advantage of great mobility. "It can play in a dark tent, if necessary," he said.

Crux of the matter, apparently, is that de Rochemont is not pleased with Cinerama's financial arrangements. Stanley Warner's 50% override particularly nettles him, it seems.

De Rochemont also hinted that Cineramas' elaborate corporate structure—five separate companies are involved—has hurt the potential of the process. He pointed out that in August, 1953, Cinerama could have bought for $3,500 the distortion and matchline improvements that the optical firm of Smith-Dieterich has incorported into Cine-Miracle.

De Rochemont said Cinerama had originally asked the optical engineers to make these improvements but that two years ago it couldn't or wouldn't pay the $3,500 fee so the engineers kept their work.

National Theatres developed the one-booth projection technique and this added to the Smith-Dieterich improvements resulted in Cine-Miracle.

De Rochemont said producing "Cinerama Holiday" was pretty much an experiment from scene to scene in the new medium and that he expects he'll still have a lot to learn in producing Cine-Miracle films.

'GUYS & DOLLS' BREAK: $9,000,000 GROSS

Hollywood, Aug. 9.

Samuel Goldwyn's "Guys & Dolls" is definitely set for first week in November premiere in N. Y., followed by openings in Chicago, Boston, L. A. before end of year.

In order to break even, take must be at least $9,000,000, with Metro certain to ask top terms.

Bald Actor As LaGuardia

Hollywood, Aug. 9.

Phil Arnold, vet stage and screen actor and currently character comic at Billy Gray's Band Box here, has been cast to portray the late Fiorello La Guardia in Warners' "The Court-Martial of Billy Mitchell."

Thesp, bald and with shining dome, will don a black wig to resemble "The Little Flower" when he was mayor of New York City.

900 Houses Gave Up During 1955; 19,108 Active

Despite the closing of some 900 houses in the U.S. during the first half of 1955, the total number of "active" theatres in the country as of July 1 was 19,108, a net gain of seven since the end of 1954 and of 1,644 since March of the same year. The 19,108—largest number of theatres reported since 1946—breaks down into 14,724 regular houses and 4,384 drive-ins.

Figures were contained in a Sindlinger & Co., survey for COMPO, released in N.Y. Monday (8). The term "active" includes seasonal operations and theatres operating only for several days each week. Total of season operations runs to 594.

Lost & Found

Sindlinger survey for COMPO, showing 19,108 theatres as of July 1, 1955, revives an argument of long standing over the accuracy of these counts. Several of the distributors have maintained for some time that the total count of the domestic market, which includes Canada, runs to close to 23,000 theatres.

The latest 20th-Fox count, for instance, establishes that—as of Aug. 4, 1955—there were 23,150 theatres operating part or full time in the U.S. and Canada.

The Sindlinger poll concerns itself only with the U.S. market. However, even the most optimistic estimates don't credit Canada with more than 2,000 theatres. Thus, if these are added to the 19,000 found by Sindlinger, where — ask sales execs—are the remaining 2,000 situations?

According to Sindlinger, while 900 houses closed between January and July 1955, another 585 new and reopened theatres entered upon the scene. That's in addition to 322 drive-ins which thus more than offset the loss of 315 indoor situations. Actually, 387 ooners were constructed and 65 were closed or permanently abandoned. About 20 of the new openairers replaced drive-ins that were closed.

According to Sindlinger, more than 6,000 theatres closed between Jan. 1, 1946 and March 31, 1954. Shutterings were attributed to the 20% Federal admissions tax which was finally reduced to 10%. Low-point came in March, 1954, when Sindlinger counted 13,553 four-wallers and 3,911 drive-ins, a total of 17,464 situations.

The 19,108 count on July 1 is above the 19,106 count at the nd of 1950 and the 19,019 total at the end of 1946. It's noted that, where drive-ins in 1950 totaled 2,202, they had almost doubled by July 1 of this year when the ozoner count stood at 4,384.

State-wise, Texas leads in the number of active theatres, with 1,427, including 465 ozoners. Next comes New York with 1,166 theatres, including 143 drive-ins, and it is followed by California with 1,089 theatres, including 195 drive-ins. Nevada is at the bottom of the list with 32 theatres, including eight drive-ins.

U.S. Films Might Quit Indonesia

Consistent with its "get tough" policy, Motion Picture Export Assn. is mulling a possible withdrawal from Indonesia.

Hit by demands for heavy new taxes, the companies feel that they may have reached a point in that area where continued operation under such circumstances is no longer profitable. Under the mandate given him by the company presidents, MPEA prexy Eric Johnston could order the distribs to pull out from Indonesia whenever he deems it necessary.

There's considerable precedent. Companies are still refusing to import or book films in Denmark and, prior to reaching a Spanish accord, they also stopped imports there. Yet another trouble area is Greece where taxes are such that the local distribs claim they can no longer fulfill their obligations to the American companies without losing their shirt. MPEA is in sympathy with their plight but, not being directly affected, appears unable to effectively intervene at the moment. Greece was discussed at an MPEA meet in N. Y. yesterday (Tues.).

Johnston feels strongly that, with the economic situation in most countries greatly improved, the restrictions they impose are no longer warranted and should be opposed with greater vigor than heretofore. As detailed in last week's issue of VARIETY, Johnston believes that the film industry's greatest obstacle abroad no longer is a lack of dollars but protectionism motivated by nationalism.

BILL O'DWYER ROLE IN FILMS CLARIFIED

Mexico City, Aug. 9.

William O'Dwyer, formerly mayor of New York and U. S. ambassador to Mexico, has become a sort of film producer and glorified agent for Hollywoodians who produce down here. He finally disclosed this himself confirming story published in June about which he was then evasive. Confirmation was made in the law office here that O'Dwyer heads.

Setup, O'Dwyer explained, is a partnership with Gen. Juan Azcarate, ex-head of the Mexican army air force and last Mexican minister to Germany, who since 1945 has headed EMA, producer of a newsreels and documentaries. The O'Dwyer-Azcarate firm will serve Hollywoodians by arranging government, labor union terms and studio facilities for them.

Start will be made with two features. First, "Daniel Boone", in English only, is skedded to go in work Aug. 15. Its cast includes Bruce Bennett, Lon Chaney Jr., Feeron Young and Irasema Dillan, Polish dramatic actress who is a big name in Mexican pictures. The other, "The Man Eater" will have an English version, Al Conway directing, and a Spanish one, directed by Ismael Rodriguez. Production will be jointly by Ganaway Productions and the Rodriguez Bros. O'Dwyer stated.

Adam & Eve Kick

Hollywood, Aug. 9.

Garden of Eden, from an old bestseller, the Bible, is in for a busy season with three separate and distinct pictures slated for production there.

Charitas Pictures is readying "The Story of Adam and Eve" for filming at Kling Studios, starting Aug. 22.

Heritage Pictures Inc., has scheduled "Adam and Eve" to start Sept. 15, starring Vanessa Brown for 20th-Fox release.

Meanwhile, Leo McCarey has another "Adam and Eve" film on his production program.

London's 'Soviet Film Week' During Red Brass Visit

London, Aug. 9.

A Soviet film week in London, to coincide with the visit next spring of Marshall Bulganin and other Red leaders, is on the agenda. Kenneth Rive, head of Gale Film Distribs, who has had the Russian import-export concession for the past two and a half years, has been invited to Moscow to discuss that project and a reciprocal British film week in the Soviet capital.

Before he goes to Moscow, however, Rive is seeking the support and cooperation of the British Film Producers Assn. He has already had a sympathetic hearing from Robert Clark, the ex BFPA prez and is awaiting a date with John Davis, the new prexy. He has also requested that the item be placed on the agenda for the session's next council meeting.

Since he was given the concession to import Soviet productions, Rive has brought in 67 Russian films to Britain, but only a brace have made the grade. "The Big Top", and "Life In the Artic" received second feature circuit bookings via the Rank group. The others only succeeded in obtaining scattered playdates throughout the country.

On reverse, Rive sold one British indie production to Russia, "Pickwick Papers."

NOEL COWARD SIGNS FOR MIKE TODD FILM

London, Aug. 9.

Before he left for Spain on Saturday (6), Mike Todd confirmed the signing of Noel Coward to play the role of Roland Smythe-Piggott in his second Todd-AO venture, "Around the World in 80 Days."

Coward will start lensing at the Metro-British Studios later this month after the unit returns from location and his part will be completed before he leaves for his American tv commitments next month.

Coward agreed to play the part after he saw the first reels of "Oklahoma!" in Hollywood recently on the conclusion of his Las Vegas cabaret engagement. Contract terms were not disclosed either by Todd or the British actor.

Todd-AO Out-Costs Cinerama

[FOR BROADWAY OPENING]

Total cost for the opening of "Oklahoma!" in the Todd-AO process at the Rivoli Theatre on Broadway will hit $400,000, it's estimated. Sum includes extensive renovation of the theatre, involving rebuilding of the balcony, installation of the special screen and projection equipment, plus the advertising and publicity costs.

It's figured that the weekly operating cost will be about $25,000. Total weekly gross for the house on a roadshow basis is seen hitting $50,000. On this basis, provided the house runs to capacity business, it's estimated that it'll take at least five months before the opening costs are recouped.

Although touted as a less expensive operation than Cinerama, the $400,000 figure tops the $250,000 required to open Cinerama on Broadway. Equipment, installation, and theatre renovating costs for Cinerama ran to about $150,000, with advertising and publicity costs accounting for another $100,000.

"Oklahoma!" is scheduled to bow at the Rivoli late in September.

MAYER'S 'STORY' AWAY FROM SW

Cinerama Productions Corp., the company which transferred its production and exhibition rights to Stanley Warner, plans to reactivate its production unit. Decision was made following the return from Europe of board chairman Louis B. Mayer. The former Metro production chief presented an idea deemed suitable for a Cinerama picture. Although the exact nature of Mayer's idea was not disclosed, it was described as a "semi-story."

Theodore Kupferman, Cinerama Productions veepee and general counsel, will head up the new production unit. He leaves for Europe Aug. 19, visiting England, France, Italy and Spain for discussions of a co-production deal with European producers. Picture will be filmed abroad, with the financing coming from European sources. It was stressed that the project would not be financed by Cinerama Productions.

Cinerama Productions' decision to return to production is based on SW's failure to meet the terms of the contract signed in Aug., 1953. It called for the theatre chain to come up with three pictures in two years. SW completed "Cinerama Holiday" and will shortly finish "Seven Wonders of the World," being produced by Lowell Thomas, former prexy of Cinerama Productions.

Cinerama Inc., the equipment manufacturing and installation firm headed by Hazard Reeves, is also weighing a move into production now that SW has failed to meet its three-picture quota. Reeves is currently attempting to arrange financing for a Cinerama production venture.

'Oasis' (Franco-German) First CinemaScope Dub Offered U.S. Exhibitors

"Oasis," Franco-German CinemaScope production set for U.S. release by 20th-Fox, shapes as the first dubbed C'Scope film to be offered American exhibs.

Pic was shot in German and French versions and stars Michele Morgan, Pierre Brasseur, Cornell Borgers and Carl Raddatz. It's due to reach theatres in early October.

According to 20th sales execs, the C'Scoper will definitely be dubbed rather than subtitled even though no English version was originally lensed. However, close-ups were shot with eventual lip-sync in mind. This puts "Oasis" in the same category as a number of foreign productions currently being fitted with an English track. Dubbed pix still pose something of a question mark in the U.S. and "Oasis," if accepted by exhibs and public, may well serve to remove some of the barriers.

Physical dubbing process on "Oasis" will be done in France, but is being delayed due to the summer closing of French dubbing plants. Film was directed by Yves Allegret and has opened in Europe.

TODD BUYS KORDA % IN 'AROUND THE WORLD'

Mike Todd has bought out Alexander Korda's remaining interest in "Around The World In 80 Days," currently shooting in Chinchon, Spain. Korda, originally owning film rights of Jules Verne book, sold out to Todd but retained small interest, which also gave him distribution rights in eventual print down to 35m in Germany, Austria, Saar.

For sellout to Todd price is believed around $100,000. Korda also relinquished sectional distrib privileges.

Todd, who flew in from Europe Monday, returns to London, then Spain today (Wed). Film's present budget is $3,800,000.

Heatwave Hits L.A. Biz, But 'Thief' Smash $26,000, 'Queen' Modest 23G, 'Joey' Dull 35G in 14, 'Roberts' 40G

Los Angeles, Aug. 9.

Current heatwave is no aid to the first run box office here but several extended-runs and two newcomers are rating strong coin. Leading the openers is "To Catch A Thief," showcasing at Hollywood Paramount, with a socko $26,000 likely in first week.

"Virgin Queen" opened slow, with a light $23,000 viewed for first week in four theatres. "7 Little Foys," after six-week showcase run, shapes medium $15,000 in two houses plus strong $76,000 in two nabes and six drive-ins, playing in two houses at regular scale.

"Bullet For Joey" is mild $12,000 in two sites plus $23,000 from five ozoners and seven nabes. Third week of "Mister Roberts" shapes bright $40,000 in three spots. Also fancy are "Marty," "Lady and Tramp," "Not As Stranger" and "Cinerama." Last-named still is sturdy for 118th week.

Estimates For This Week

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"To Catch Thief" (Par). Socko $26,000 or over. Last week, "Seven Little Foys" (Par) (6th wk-5 days), $8,000.

Los Angeles, Vogue, Uptown, Loyola (FWC) (2,097; 885; 1,715; 1,248; 90-$1.50)—"Virgin Queen" (20th) and "City Shadows" (Rep). Slow $23,000. Last week, with New Fox, excluding Vogue, "Life In Balance" (20th), $13,400.

Hillstreet, New Fox (RKO-FWC) (2,752; 965; 80-$1.25)—"Seven Little Foys" (Par). Medium $15,000. Last week, Hillstreet, "Davy Crockett" (BV) and "Abbott, Costello Meet Mummy" (U) (2d wk), $3,600.

State, Iris (UATC-FWC (2,404; 816; 80-$1.25)—"Bullet For Joey" (UA) and "Top of World" (UA). Mild $12,000. Last week, "Wizard Oz" (M-G) (reissue) and "Scarlet Coat" (M-G), $9,200.

Chinese FWC) (1,905; $1-$1.80) —"How Be Popular" (20th) (2d wk). Fair $11,000. Last week, $15,200.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50—"Man From Laramie" (Col) and "Bring Your Smile Along" (Col) (2d wk). Neat $13,500. Last week, $25,500.

El Rey (FWC) (861; 80-$1.25)—"The Bed" (Indie) and "Fuss Over Feathers" (Indie) (2d wk). Okay $2,500. Last week, with Globe, Vogue, $6,000.

Egyptian (UATC) (1,536; $1-$1.50)—"We're No Angels" (Par) (3d wk). Good $10,000. Last week, $12,400.

Downtown Paramount, Pantages, Wiltern (APT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50)—"Mister Roberts" (WB) (3d wk). Bright $40,000. Last week, $52,000.

Four Star (UATC) (900; 90-$1.25) —"Adventures Sadie" (20th) (3d wk). Slight $1,500. Last week, $2,000.

Hawaii (G&S) (1,106; 80-$1.25)—"Never Too Young" (Par) (3d wk). Mild $3,000. Last week, with Orpheum, $9,900, plus $43,400 in one nabe, seven ozoners.

Fine Arts (FWC) (631; $1-$1.50) —"Marty" (UA) (4th wk). Nifty $9,000. Last week, $10,100.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA) (6th wk). Good $9,500. Last week, $12,000.

Fox Ritz (FWC) (1,363; $1-$1.50) —"Interrupted Melody" (M-G) (6th wk). Okay $4,000. Last week, $5,700.

Fox Wilshire (FWC) (2,296; $1.50-$2) — "Lady and Tramp" (BV) (7th wk). Brisk $9,000. Last week, $12,700.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (119th wk). Started current week (7) after stout $26,700 last week.

'BLUES' BOFF $15,000, INDPLS.; 'COBWEB' 8G

Indianapolis, Aug. 9.

Air-conditioned theatres are helping biz perk at firstruns here again this stanza. "Pete Kelly's Blues," hypoed by Jack Webb's personals opening day, is leading town with a sock figure at Circle. "Mister Roberts" continues big in second stanza at the Indiana. "The Cobweb" is moderate at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Pete Kelly's Blues" (WB). Sock $15,000. Last week, "We're

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $584,700
(Based on 20 theatres)
Last Year $654,200
(Based on 22 theatres.)

'Holiday' Hefty $23,000, Frisco

San Francisco, Aug. 9.

With bulk of strength currently coming from holdovers, biz shapes sturdy here this stanza. "Man From Laramie" looms as top new entry with socko takings at Paramount. "How to Be Popular" is fading with a lean figure after five days in second round at the Fox. "Cinerama Holiday," now just starting its second stanza, hit a smash figure in its first nine shows. "Mister Roberts" held at great figure in fourth session at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Lady and Tramp" (BV) (3d wk). Big $18,000. Last week, $23,000.

Fox (FWC) (4,651; $1.25-$1.50) —"How to Be Popular" (20th) and "Angela" (20th) (2d wk). Lean $9,500 in 5 days. Last week, $16,500.

Warfield (Loew) (2,656; 65-90)—"Wizard of Oz" (M-G) (reissue). Loud $12,000. Last week, "Cobweb" (M-G) (3d wk), $8,500.

Paramount (Par) (2,646; 90-$1)—"Man From Laramie" (Col) and "Bring Smile Along" (Col). Sock $22,000. Last week, "You're Never Too Young" (Par) and "Treasury Ruby Hills" (Par) (2d wk), $13,000.

St. Francis (Par) (1,400; $1-$1.25) —"Mister Roberts" (WB) (4th wk). Great $18,000. Last week, $20,000.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (2d wk). Holdover week just started. Last week, great $23,000 in 9 shows.

United Artists (No. Coast) (1,207; 90-$1.25)—"Not As Stranger" (UA) (6th wk). Sturdy $11,000 after $11,800 last week.

Stagedoor (A-R) (400; $1-$1.25) —"Marty" (UA) and "Kind Hearts, Coronets" (reissue) (6th wk). Big $4,000. Last week, $3,500.

Larkin (Rosener) (400; $1)—"Doctor in House" (Rep) (2d wk). Good $2,100. Last week, $2,600.

Clay (Rosener) (400; $1)—"Front Page Story" (Indie). Good $2,600. Last week, "The Intruder" (Indie) (4th wk), $1,900.

Vogue (S. F. Theatres) (377; $1) —"Innocents in Paris" (Indie) (4th wk) and "Fallen Idol" (Indie) (2d wk). Solid $2,400. Last week, $3,000.

Bridge (Reade-Schwarz) (396; $1-$1.25)—"To Paris With Love" (Indie) (9th wk). Big $1,800. Last week, $2,000.

Rio (Schwarz) (397; $1)—"Svengali" (M-G) (2d wk). Fast $2,000. Last week, $3,500.

'Benson' Top New Pic, Port., $7,500; Fonda 17G

Portland, Ore., Aug. 9.

Too many holdovers and continuance of the severe heat will put a crimp in biz at many houses currently. Top newcomer appears to be "Private War of Major Benson," but it is only okay at Liberty. "How To Be Popular" is rated modest at the Fox. "Mister Roberts" still is great in second Broadway stanza.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Mister Roberts" (WB) (2d wk). Great $17,000 for Henry Fonda pic. Last week, $19,800.

Fox (Evergreen) (1,536; $1-$1.25) —"How To Be Popular" (20th) and "Angela" (20th). Modest $7,000 or near. Last week, "House of Bamboo" (20th) and "That Lady" (20th wk), $7,000.

Guild (Indie) (400; $1)—"Victory At Sea" (Indie) and "Kind Hearts, Coronets" (Indie) (reissues). Slim $1,500. Last week, "Wizard of Oz" (M-G) (reissue) (2d wk), $2,200.

Liberty (Hamrick) (1,875; 90-$1.25)—"Private War of Major Benson" (U) and "Bedevilled" (M-G). Okay $7,500 or close. Last week, "One Desire" (U) and "Moonfleet" (M-G), $7,000.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Lady and Tramp" (BV) (4th wk). Tall $6,000. Last week, $10,500.

Paramount (Port-Par) (3,400; 75-$1)—"Seven Little Foys" (Par) and "Hell's Outpost" (Indie) (2d wk). Okay $8,000. Last week, $10,600.

'Brain' Boffo 16G, St. L.; 'Roberts' 18G

St. Louis, Aug. 9.

Break in hot spell Sunday (7) is credited with boosting turnstile at big cinemas here, with biz good. "Creature with Atom Brain" is surprising with socko take at Orpheum where paired with "It." "Mister Roberts" continues smash in second week at the St. Louis while "Not As Stranger" is rated solid in third week at Loew's.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama Holiday" (Indie) (25th wk). Fancy $16,000. Last week, $18,300.

Fox (F&M) (5,000; 51-90)—"Pete Kelly's Blues" (WB). Opened Monday (18). Last week, "Seven Little Foys" (Par) and "Annapolis Story" (AA) (2d wk), fine $15,500.

Loew's (Loew) (3,172; 51-85)—"Not As Stranger" (UA) (3d wk). Solid $13,000 after $17,000 second stanza.

Orpheum (Loew) (1,400; 50-85)—"It" (Col) and "Creature With Atom Brain" (Col). Socko $16,000 or over. Last week, "Law Vs. Billy Kid" (Col) and "Wyoming Renegade" (Col), $6,500.

Pageant (St. L. Amus.) (1,000; 90)—"Long John Silver" (DCA). Okay $3,000. Last week, "Wuthering Heights" (Indie) and "Fallen Idol" (Indie) (reissues), $3,500.

Richmond (St. L. Amus.) (400; $1.10) — "Adventures of Sadie" (20th) (4th wk). Neat $1,500. Last week, $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Mister Roberts" (WB) (2d wk). Tall $18,000, after $26,500 opener.

Shady Oak (St. L. Amus.) (800; $1.10) — "Dam Busters" (WB). Fair $3,000. Last week, "Gate of Hell" (Indie) (2d wk), $2,500.

H.O.s Help Balto; 'Shrike' Sock $8,500, 'Roberts' 15G, 'Stranger' 13½G, 4th

Baltimore, Aug. 9.

Holdovers still are the big item here this round. Fourth week of "Mister Roberts" is showing boff strength at the Stanley. "Not As a Stranger" is also potent in its fourth round at the Town. "The Shrike" opened big at the Film Centre, with a sock session looming. "Wizard of Oz" is stout at Century. "Bullet for Joey" is only fairish at Mayfair.

Estimates for This Week

Century (Loew's-UA) (3,000 25-65-95)—"Wizard of Oz" (M-G) (reissue). Strong $9,000. Last week, "Interrupted Melody" (M-G) (2d wk), $7,000.

Film Centre (Rappaport) (960; 50-$1)—"The Shrike" (U). Socko $8,500 or over. Last week, "Cobweb" (M-G) (4th wk), $3,000.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady and Tramp" (BV) (5th wk). Nice $7,500 following $8,800 in fourth.

Keith's (Fruchtman) (2,400; 25-$1) —"Woman" (Indie) and "Shamed" (Indie). Modest $6,500. Last week, "Moonfleet" (M-G) and "Marauders" (M-G), $7,500.

Mayfair (Hicks) (980; 20-70)—"Bullet for Joey" (UA). Fairish $3,800. Last week, "Purple Mask" (U), $4,000.

New (Fruchtman) (1,600; 25-$1.25)—"Seven Little Foys" (Par) (3d wk). Okay $8,000 following $11,000 in second.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (8th wk). Still good at $3,800 after $4,000 for seventh.

Stanley (WB) (3,200; 35-80-$1.25) —"Mister Roberts" (WB) (4th wk). Staunch $15,000 following $17,500 in third.

Town (Rappaport) (1,400; 35-$1.25)—"Not As Stranger" (UA) (4th wk). Holding firmly at $13,500 after $15,500 for third.

Heat Bops Hub; 'Cobweb' Crisp 30G, 'Shrike' Big 12G, 'Popular' Fair 17G

Key City Grosses

Estimated Total Gross
This Week $2,880,300
(Based on 23 cities and 226 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,045,000
(Based on 24 cities and 218 theatres.)

'Lady' Terrific $28,000, L'ville

Louisville, Aug. 9.

Firstruns and downtown stores in a two-day "Downtown Shopping Days" promotion Friday-Saturday (5-6), hypoed by promotion of Courier-Journal and Louisville Times. Louisville Transit Co. was in on the deal, offering free bus fares to downtown district during certain hours. One pic helped especially was "Lady and Tramp" at Rialto where a mighty take looms "You're Never Too Young" in second Kentucky session still is big. "Creature With Atomic Brain" and "Came From Beneath Sea" at State is fairish.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85) —"You're Never Too Young" (Par) (2d wk). Continuing big at $8,000 after first week's $12,000.

Mary Anderson (People's) (1,200; 75-$1) — "Mister Roberts" (WB) (4th wk). Still has town talking; fine $5,500 after last week's $7,000.

Rialto (Fourth Avenue) (3,000; 75-$1)—"Lady and Tramp" (BV). Whopping $28,000. Last week, "How To Be Popular" (20th) and "Angels" (20th), $11,500.

State (United Artists) (3,000; 50-75) — "Creature With Atomic Brain" (Col) and "Came From Beneath Sea" (Col). Fairish $8,000. Last week, "Not As Stranger" (UA) (2d wk), $9,000.

'Horseback'-Comets Hep 25G, Det.; 'Melody' Fancy 14G, 'Laramie' 18G, 2d

Detroit, Aug. 9.

Biz is fair to middlin' in downtown house this week. Bill Haley's Comets onstage at the Broadway-Capitol are upping "Stranger on Horseback" to a tall figure. "Interrupted Melody" opened big at the Adams. "Night Holds Terror" at the Fox looks only fair. "Seven Little Foys" at the Michigan and "Man from Laramie" at the Palms are holding strong in second stanzas.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Night Holds Terror" (Col) and "King Dinosaur" (Lip). Mild $23,000. Last week, "How To Be Popular" (20th) and "Angela" (2d wk) $19,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Seven Little Foys" (Par) and "Green Scarf" (Indie) (2d wk). Good 18,000. Last week, $25,000.

Palms (UD) (2,961; $1-$1.25)—"Man From Larame" (Col) and "Las Vegas Shakedown" (AA) (2d wk). Fine $18,000. Last week, $36,000.

Madison (UD) (1,900; $1-$1.25)—"Daddy and Tramp" (BV) (6th wk). Strong $12,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Stranger on Horseback" (UA) and "Kentucky Rifle" (Lip) with Bill Haley's Comets onstage three days only. Tall $25,000. Last week, "Naked Amazon" (Indie) and "Lonesome Trail" (Lip), $16,000.

United Artists (UA) (1,939; $1-$1.25)— "We're No Angels" (Par) (2d wk). Fine $10,000. Last week, $1,000.

Adams (Balaban) (1,700; ($1-$1.25) — "Interrupted Melody" (M-G). Big $14,000. Last week, "Love Me or Leave Me" (M-G) (7th wk), $6,800.

Music Hall (Cinerama Productions) (1,194; $1.0-$2.65) — "Cinerama Holiday" (Indie) (26th wk). Strong $26,900. Last week, same.

Krim (Krim) (1,000; $1.25) — "Wizard of Oz" (M-G) (reissue). Nice $6,000. Last week, $6,500.

Boston, Aug. 9.

Heat is sloughing picture biz here this frame despite much new product. Alltime record of 100 degrees on Friday (4) topped week which saw the city emptied. Best of newcomer is "Cobweb" at State and Orpheum. "The Shrike" at the Astor is doing comparatively as well in view of theatres. "How To Be Very Popular" at Paramount and Fenway shapes fair. "Francis In Navy" also is fair at the Memorial. "Game of Love" is big in second frame at Beacon Hill.

Best holdover is "Mister Roberts" at the Metropolitan still nice in third stanza. Two other new entries, "Marty" at Kenmore and "Cocktails in Kitchen" at Exeter, shape okay.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"The Shrike" (U). Big $12,000. Last week, "Seven Year Itch" (20th) (6th wk), $6,000.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25) — "Game of Love" (Indie) (2d wk). End of censorship bally still pulling for nearly sock $12,000. Last week, record $14,800.

Boston (Cinerama Productions) (1,354; $1.25-$2.85) — "Cinerama" (Indie) (84th wk). Nice $13,500. Last week, $14,300.

Exeter (Indie) (1,300; 60-$1)—"Cocktails in Kitchen" (Indie). Oke $5,000. Last week, "Court Martial" (Indie) (3d wk), $3,000.

Fenway (NETA) (1,373; 60-$1)—"How To Be Popular" (20th) and "City of Shadows" (Rep.) Fairish $4,500. Last week, "Private War of Major Benson" (U) and "House of Arrow" (Indie), $7,000.

Kenmore (Indie) (700; 85-$1.25) —"Marty" (UA). Returns house to first runs for okay $7,000.

Memorial (RKO) (3,000; 60-$1)—"Francis in Navy" (U) and "Case of the Red Monkey" (AA). Fair $10,000. Last week, "Lady and Tramp" (BV) (3d wk), $12,500.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Mister Roberts" (WB) (3d wk). Sock $18,000. Last week, $25,000.

Paramount (NET) (1,700; 60-$1) —"How To Be Popular" (20th) and "City of Shadows" (Rep).. Okay $12,500. Last week, "Private War Major Benson" (U) and "House of the Arrow" (Indie), $17,500.

Pilgrim (ATC) (1,900; 50-60-$1) —"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk). Sturdy $12,000. Last week, $22,500.

Orpheum (Loew) (3,000; 60-75-$1)—"Cobweb" (M-G). Hotsy $18,000. Last week, "Not As Stranger" (UA) (5th wk), $13,500.

State (Loew) (3,500; 50-65-75-$1) —"Cobweb" (M-G). Fine $12,000. Last week, "King's Thief" (M-G) and "Robber's Roost" (UA), $8,000.

'Beneath Sea' Sockeroo $16,000, Cincy; 'Laramie' 15G, 'Angels' Lofty 12G

Cincinnati, Aug. 9.

Overall trade at major houses this round is outpointing the marathon heat wave, which is shattering local weather bureau records. Good product is as much a lure as the refrigerated cinemas. Of three new bills, "Came From Beneath Sea" is splashing ahead of "Man From Laramie" for front money. "We're No Angels" looms stronger than "Laramie" at Keith's. Holding the lead for second week is "Mister Roberts" at Albee. "Cinerama Holiday" remains lofty at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Mister Roberts" (WB) (2d wk). Still plenty rich at $19,000 after $27,500 takeoff, highest here this year.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (7th wk). Hugging tall $31,000, same as last week. Sale of $3,300 parcel of tickets for night shows this week to NuTone Chimes set industrial group record.

Grand (RKO) (1,400; 75-$1)—"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Lofty $16,000. Last week, "Seven Little Foys" (Par) (m.o.) third main line stanza, at 75-$1.10, $7,500.

Keith's (Shor) (1,500; 75-$1.25) —"We're No Angels" (Par). Hotsy $12,000. Holds. Last week, "Not as a Stranger" (UA) (5th wk), $6,900.

Palace (RKO) (2,600; 75-$1)—"Man From Laramie" (Col). Great $15,000. Last week, "Lady and Tramp" (BV) (3d wk), $11,000.

'Blues'-Stageshow Mighty 75G, Chi; 'Bamboo' Swell 28G, 'River'-'Girls' Big 14G, 'Phenix' 29G, 'Stranger' 23G

Chicago, Aug. 9.

Windy City first-runs are holding well this round, with cooler weekend temperatures helping biz. Much stronger product is bringing many patrons downtown.

"Pete Kelly's Blues" shapes great $75,000 in first frame at the Chicago, with Somethin' Smith and the Redheads heading the stageshow and Jack Webb's opening day p.a. a big attendance hypo. "House of Bamboo" looms swell $28,000 in first at the Oriental.

"City Across River" and "Girls in Night," reissue combo, looks sock $14,000 in same session at the Grand. "Great Adventure" is headed for great $6,000 in Surf opener.

"Francis in Navy" and "Stranger on Horseback" combo is good in second round at Roosevelt. "Wizard of Oz" is solid in second frame at Monroe.

"Phenix City Story" is still sock in third week at the Woods. "Summertime" continues big in third at Loop. "Love Me or Leave Me" is holding well in the fifth stanza at the McVickers. "Not as a Stranger" continues hefty in sixth United Artists week.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Pete Kelly's Blues" (WB) with Somethin' Smith & the Redheads topping vaude. Smash $75,000. Last week, "Kentuckian" (UA) with Four Aces heading stageshow (2d wk), $46,000.

Grand (Nomikos) (1,200; 98-$1) —"City Across River" (U) and "Girls in Night" (U) (reissues). Sock $14,000. Last week, "Purple Mask" (U) and "Outlaw Stallion" (Col) (2d wk), $10,500.

Loop (Telem't) (606; 90-$1.25)— "Summertime" (UA) (3d wk). Torrid $21,000. Last week, $23,500.

Monroe (Indie) (1,000; 80-$1.25) —"Wizard of Oz" (M-G) (reissue) (2d wk). Tall $11,000. Last week, $15,500.

McVickers (JL&S) (2,200; 65-$1.25)—"Love Me or Leave Me" (M-G) (5th wk). Great $21,000. Last week, $27,000.

Oriental (Indie) (3,400; 98-$1.25) —"House of Bamboo" (20th). Big $28,000. Last week, "Seven Year Itch" (20th) (6th wk), $19,500.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (8th wk). Hefty $49,000. Last week, $50,000.

Roosevelt (B&K) (1,400; 65-98)— "Francis in Navy" (U) and "Stranger on Horseback" (UA) (2d wk). Nice $13,000. Last week, $21,000.

State-Lake (B&K) (2,400; 65-98) —"Lady and Tramp" (BV) (8th wk). Sturdy $18,000. Last week, $24,000.

Surf (H&E Balaban) (685; 95)— "Great Adventure" (Indie). Nifty $6,000. Last week, subsequent-run.

United Artists (B&K) (2,400; 65-98)—"Not as Stranger" (UA) (6th wk). Solid $23,000. Last week, $26,700.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA) (3d wk). Lofty $29,000. Last week, $36,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie) (5th wk). Swell $4,000. Last week, $3,400.

'Young' Torrid $12,000, Prov.; 'Desire' Oke 8G, 'Roberts' Hot 15G, 2d

Providence, Aug. 9.

Martin and Lewis still are big here so its no wonder this team's new pic, "You're Never Too Young," is top grosser at firstruns here currently. "Mister Roberts" continues great in second Majestic week. "One Desire" looms happy at Albee.

Estimates for This Week

Albee (RKO) (2,200; 50-75)— "One Desire" (U) and "Ain't Misbehaving" (U). Happy $8,000. Last week, "Lady and Tramp" (BV) (3d wk), $7,000.

Majestic (Fay) (2,200; 75-$1)— "Mister Roberts" (WB) (2d wk). Still hot at $15,000. First week, $24,000.

State (Loew) (3,200; 50-75)— "Wizard of Oz" (M-G) (reissue) and "Moonfleet" (M-G). Fair $10,000. Last week, "Not As Stranger" (UA) (3d wk), $11,000.

Strand (Silverman) (2,200; 65-80) —"You're Never Too Young" (Par). Torrid $12,000. Last week, "Came From Beneath Sea" (Col) and "Creature with Atom Brain" (Col), $11,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Roberts' Robust $31,000, Pitt Ace

Pittsburgh, Aug. 9.

The loud explosion at the Stanley is "Mister Roberts," blasting through with top take of the year. Picture should be around for some time. Holdovers everywhere else and just as well since nothing would stand much chance against the Henry Fonda starrer. "Man From Laramie" in second session at Harris may possibly rate a third. "Not as a Stranger" is dipping in finale at Penn, and coming out Friday (12) for "You're Never Too Young." Not much for "How to Be Very Popular" in second at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "How to Be Popular" (20th) (2d wk). Off to slim $5,000 and out tomorrow (Wed.) for "Private War Major Benson" (U). Last week, $8,500.

Guild (Green) (500; 65-$1)—"Innocents of Paris" (Indie) (2d wk). Okay $2,000, not very much under last week's $2,200.

Harris (Harris) (2,165; 65-$1)— "Man From Laramie" (Col) (2d wk). Second weekend not too hot but expected to get okay $11,000, and will probably hold again. Last week, $17,500.

Penn (UA) (3,300; 75-$1.25)— "Not as a Stranger" (UA) (3d wk). Good $13,000. Last week, $20,000.

Stanley (SW) (3,800; 65-$1.25)— "Mister Roberts" (WB). A real sizzler in face of everything. Biggest thing all year at wow $31,000. Last week, "Lady and Tramp" (BV) (2d wk), $16,000.

Warner (SW) (1,365; $1.25-$2.40) —"Cinerama Holiday" (Indie) (25th wk). Not much change from week to week last couple of months. Holding firm on big weekend trade from out-of-town at around $13,000 this week. Last week, $13,300.

'Cobweb' Slick $15,000, K.C.; 'Francis' Fast 17G, 'Roberts' Great 13G, 3d

Kansas City, Aug. 9.

Healthy tone prevails among firstruns here currently, with strong newcomers and sturdy holdovers both helping. Hot, sticky weather is also adding to the cause. Big money is being garnered by "The Cobweb" at Midland. "Francis in Navy" is getting handsome play in four Fox Midwest houses, way ahead of most "Francis" pix. "Mister Roberts" in third week continues sock pace at Paramount. After a couple weeks of torrid temperatures, weather returned nearer to normal for season over the weekend.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)— "Too Young for Love" (Indie). Okay $2,000. Last week, "Animal Farm" (Indie) (2d wk), $1,200.

Kimo (Dickinson) (504; 85-$1)— "Gate of Hell" (Indie) (3d wk). Sturdy $1,700 and holds. Last week, $1,800.

Midland (Loew) (3,500; 60-80)— "Cobweb" (M-G) and "The Marauders" (M-G). Big $15,000; holds. Last week, "Not as Stranger" (UA) (3d wk), $9,000.

Missouri (RKO) (2,585; 50-75-$1) —"Lady and Tramp" (BV) (4th wk). Hefty $6,500, and closes run among top films to play house. Last week, $10,000.

Orpheum (Fox Midwest) (1,913; 75-$1) — Closed currently. Last week, "Seven Year Itch" (20th) (6th wk), oke $5,000.

Paramount (United Par) (1,900; 75-$1)—"Mister Roberts" (WB) (3d

(Continued on page 18)

'POPULAR' LIVELY 19G, WASH.; 'ROBERTS' 24G

Washington, Aug. 9.

With weary managers learning to make the best of 5-week-old transit strike, main stem biz is holding its own. Lone newcomer, "How to Be Popular" at Loew's Capitol, though below recent sock entries, is above average. "Not as Stranger" continues sock in second Palace stanza.

"Mister Roberts" still is big in third round in two spots. "Lady and Tramp" in fourth at RKO Keith's looms fine.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Mister Roberts" (WB) (3d wk). Fine $10,000 after $13,000 in second.

Capitol (Loew) (3,434; 70-95)— "How to Be Popular" (20th). Bright $19,000. Holding. Last week, "Far Horizons" (Par), $13,000.

Columbia (Loew) (1,174; 70-95) —"House of Bamboo" (20th) (2d wk). Sluggish $4,000 in final 5 days after $9,000 last week.

Dupont (Lopert) (372; 75-$1)— "Great Adventure" (Indie) (3d wk). Good $3,500 after $3,800 last week.

Keith's (RKO) (1,939; 75-$1.25) —"Lady and Tramp" (BV) (4th wk). Fine $11,000 after $13,000 last week. Strike hurting kid biz.

Metropolitan (SW) (1,200; 90-$1.25)—"Mister Roberts" (WB) (3d wk). Big $14,000 after $18,700 in second.

Palace (Loew) (2,360; 85-$1.25)— "Not as Stranger" (UA) (2d wk). Hefty $27,000 after boff $45,000 opener. Stays on.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (6th wk). Steady $4,500 after $5,000 last week. Continues.

Trans-Lux (T-L) (600; 70-$1)— "Man From Laramie" (Col) (3d wk). Steady $7,000 after $9,000 last week. Holds over.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (91st wk). Still good $12,000 after $13,000 last week. Stays again.

'Thief' Alltime High 24G, Philly

Philadelphia, Aug. 9.

Biz is generally off here this round because of heat wave followed by weekend storm. Despite this, "To Catch Thief" broke all records at 500-seat Trans-Lux. Overflow is helping the adjacent Arcadia currently where "We're No Angels" is building to a big total in fifth week. "Summertime" at Randolph and "Virgin Queen" at the Fox are okay but more was expected. "Shrike" still is great in second week at Midtown.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49) — "We're No Angels" (Par) (5th wk). Strong $12,000. Last week, $11,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (25th wk) Holding at fancy $13,000 same as last week.

Fox (20th) (2,250; 99-$1.49). — "Virgin Queen" (20th). Tidy $20,000 or near. Last week, "Life in Balance" (20th), $12,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Man from Laramie" (Col) (2d wk). Lively $12,000. Last week, $25,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Mister Roberts," (WB) (4th wk). Stout $17,000. Last week, $22,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Shrike" (U) (2d wk). Big $14,000. Last week, $24,000.

Randolph (Goldman) (2,500; 75-$1.49)—"Summertime" (UA). Fine $24,000. Last week, "How To Be Popular" (20th) (2d wk), $8,000.

Stanley (SW) (2,900; 74-$1.40)— "You're Never Too Young" (Par) (2d wk). Slipping to okay $12,000. Last week, $17,000.

Stanton (SW) (1,483; 65-99) — "Life at Stake" (Indie) and "Naked Amazon" (Indie). Mild $7,000. Last week, "Santa Fe Passage" (Rep) and "Timberjack" (Rep), $9,000.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (8th wk). Steady $6,000. Last week, $6,500.

Trans-Lux (T-L) (500; 80-$1.80) —"To Catch Thief" (Par). Mighty $24,000, new high here. Last week, "Interrupted Melody" (M-G) (8th wk), $4,000 in 6 days.

Viking (Sley) (1,000; 74-$1.80)— "Not As Stranger" (UA) (6th wk). Sturdy $13,000. Last week, $16,000.

Trans-Lux World (T-L) (604; 99-$1.50) — "Lady and Tramp" (BV) (6th wk). Good $10,000 or close after $11,300 last week.

New Pix Boost B'way; 'Thief' Wham 100G, 'Cobweb' Cool 36G, 'Benson' Boff 14G 'Queen' 48G 'Court Martial' 12G

Break in the record hot weather, which came with the torrential rainstorm Sunday (7), is helping many Broadway firstrun theatres this round but the relief came too late for some houses. This is especially true of cinemas which have weeks ending Sunday, Monday or yesterday (Tues.) since the real pickup at the wickets did not start until Monday night. It was particularly felt yesterday. Whole string of new pix also is adding some cheer.

Outstanding is "To Catch A Thief," which is soaring to a wow $100,000 opening week at the Paramount. Pic drew rave reviews, and has had lines ever since opening day. This is the best for the Par flagship since "Strategic Air Command" played the house.

"Cobweb" also is faring nicely with around $36,000 likely on initial stanza at the State. "Virgin Queen" is quite a disappointment with fairish $48,000 at the Roxy.

"Private War of Major Benson" is doing remarkably well at the arty Plaza with a smash $14,000 opening frame at this 556-seat house. "Divided Heart" is just passably good $8,000 at the Normandie.

"Court Martial" climbed to a smash $12,000 opening stanza at the Trans-Lux 52d Street. "Francis in Navy" with vaude is heading for a big $23,000 or better at the Palace.

"Mister Roberts" with stageshow continues the longrun champ although obviously sloughed by the unusually long heat wave and the heavy rainfall on Sunday (coming shortly after 5 p.m.). Despite this, this combo looks to hit a socko $154,000 in fourth session at the Music Hall, with three or four weeks more in sight.

"Man Who Loved Redheads" still is fancy $13,600 for second week at the Paris. "Land of Pharaohs" continued sturdy in initial holdover round at the Mayfair with $24,000.

"Cinerama Holiday" also was hurt by the heat wave, winding its 26th stanza at the Warner with a great $41,700 albeit off from previous week. "Marty" held with sockeroo $13,400 in 17th frame at Sutton.

"Not As Stranger" continues solid at $35,000 for sixth week at the Capitol. "Seven Little Foys" looks like fine $19,000 in sixth Criterion round. "Summertime" held with great $26,000 in seventh Astor week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Summertime" (UA) (8th wk). Seventh week concluded last night (Tues.) was big $26,000 after $27,000 in sixth. Stays on indef.

Baronet (Reade) (430; 90-$1.55)— "Tales of Hoffman" (NTA) (reissue) (5th-final wk). The fourth round finished Saturday (6) was okay $3,000 after $3,400 for third. "Cry Beloved Country" (NTA) (reissue) opens Sunday (14).

Capitol (Loew's) (4,820; 85-$2.20) —"Not As Stranger" (UA) (7th wk). Sixth stanza ended yesterday (Tues.) was solid $35,000 after $42,000, way over estimate, for fifth. "Man From Laramie" (Col) is next in here.

Criterion (Moss) (1,700; 75-$2.20) —"Seven Little Foys" (Par) (6th wk). This round finishing tomorrow (Thurs.) looks like fancy $19,000 after $17,000 in fifth week. "Never Too Young" (Par) is due in next.

Fine Arts (Davis) (468; 90-$1.80) —"Sheep Has Five Legs" (Indie). Opened yesterday (Tues.). In ahead, "To Paris With Love" (Indie) (19th wk), was fine $4,000 after $4,300 for 18th week. Pic enjoyed a highly successful run here.

Globe (Brandt) (1,500; 70-$1.50) —"Son of Sinbad" (RKO) (3d wk). First holdover round ended last night (Tues.) was okay $8,500 after $13,500 opener.

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (35th wk). The 34th session finished Monday (8) was dandy $7,500 after $8,000 in 33d week. May stay until end of year.

Mayfair (Brandt) (1,736; 79-$1.80) —"Land of Pharaohs" (WB) (3d wk). Initial holdover frame ended Monday (8) was sturdy $24,000. First week was $33,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Divided Heart" (Rep) (2d wk). First round concluded last night (Tues.) was good $8,000 or near but disappointing in view of fine crix appraisal. In ahead, "Wizard of Oz" (M-G) (reissue) (7th wk-5 days), $2,700.

Palace (RKO) (1,700; 50-$1.60)— "Francis in Navy" (U) with vaudeville. Pushing to solid $23,000 or near in week ending tomorrow (Thurs.). In ahead, "Scarlet Coat" (M-G) and vaude, $21,500.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch a Thief" (Par). Soaring to terrific $100,000 or close in initial stanza ending today (Wed.). Holding, natch! Pic helped by rave reviews from nearly all crix. In ahead, "We're No Angels" (Par) (4th wk), $33,000, to finish a nice run here.

Paris (Pathe Cinema) (568; 90-$1.80) — "Man Who Loved Redheads" (UA) (3d wk). First holdover round finished Sunday (7) held with fast $13,600 after $18,000 opener. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) and stageshow (4th wk). Current session winding up today (Wed.) was hurt by torrid weather, naturally, and rainstorm Sunday night. Looks like $154,000, still socko. Third week was $170,000, almost as big as second week. Now looks to stay on at least three or four weeks longer.

Plaza (Brecker) (556; $1.50-$1.80) —"Private War of Major Benson" (U) (2d wk). Soared to smash $14,000 in first round ended Monday (8), and looks in for a longrun.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "Virgin Queen" (20th). First round ending tomorrow (Thurs.) looks to hit only fairish $48,000, albeit disappointing for opener. Holding. In ahead, "How To Be Popular" (20th) (2d wk), $40,000, aided by preview of "Queen," which stays only two weeks.

State (Loew's) (3,450; 78-$1.75)— "Cobweb" (M-G). Initial session finishing tomorrow (Thurs.) is heading for big $36,000. Stays over. Last week, "Seven Year Itch" (20th) (9th wk), surprised by pushing to big $23,500, with all-day preview of "Cobweb" swelling final day's take. Made a great longrun. "Phenix City Story" (AA) set to follow "Cobweb."

Sutton (R&B) (561; $1-$1.80) — "Marty" (UA) (18th wk). The 17th frame ended Sunday (7) held with rousing $13,400 after $15,600 for 16th week.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — "Court Martial" (King) (2d wk). Climbed to smash $12,000 in first round ended Sunday (7). In ahead, "Doctor in House" (Rep) (24th wk-4 days), $2,300 but strong to sock until last three or four weeks, to make it a great longrun.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (5th wk). Present round ending today (Wed.) looks to reach good $12,000 after $15,000 for fourth week. "Pete Kelly's Blues" (WB) is due in Aug. 18.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama Holiday" (Indie) (27th wk). The 26th session ended Saturday (6) was a great $41,700. The 25th week was $44,600. Stays indefinitely.

'Laramie' Great $16,000, Mpls.; 'Mask' Okay 8G, 'Roberts' Wow 16G, 2d

Minneapolis, Aug. 9.

With holdovers continuing to demonstrate exceptional strength, boxoffice here still is as hot as the weather has been. A slight moderation in temperatures actually seems to have little effect. Still tremendously potent are "Not as a Stranger" in fourth week, "Cinerama Holiday" in third stanza and the champ, "Mister Roberts," still enjoying a huge second canto. There is only room for a trio of newcomers—"Man From Laramie," which is off to a sock start, "Purple Mask" and "Man From Bitter Ridge."

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) "Cinerama Holiday" (Indie) (3d wk). Settling down to a long run. Smash $21,000. Last week, $20,000.

Gopher (Berger) (1,000; 85-$1) "Magnificent Matador" (20th) (2d wk). Slow $2,500. Last week, $4,000.

Lyric (Par) (1,000; 65-85) "Man From Bitter Ridge" (U) and "Cult of the Cobra" (U). Light $3,500. Last week, "How To Be Popular" (20th) (2d wk) $5,500 at 85-$1.

Radio City (Par) (4,100; 85-$1)

(Continued on page 18)

INTERNATIONAL WORLD PREMIERE AUG. 17th

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French Film Production Perks With Expanded Foreign Biz in View

Paris, Aug. 9.

There is calm on the French film front as figures denote that Gallic pix and coproductions were the year's b.o. toppers. The first half of 1955 shows a fine production lineup of 52 pix finished or in the work, with 41 being completely French and 11 being modeas coproductions. Though the French goal is still for greater foreign markets for needed quick amortization, the domestic aspect also is geing looked into.

French are making a try for the quality which was once associated with the French entries abroad. The recent gangster cycle is slowing down. It is realized by most film people here that the bromide of "the more national a pic the more international it is" has some truth in it. This is already being seen in coproduction trends. Besides cutting down on dual filmmaking, the tendency is more towards quality coproductions by leaving the main creative aspect primarily up to one of the participants. Three examples of this trend bear out the wisdom of the new alignment. In Italy, Federico Fellini was able to make his latest film, "Il Bidone" (The Swindlers), as a coproduction without any interference from the French counterpart. Rene Clair has wound his "Les Grandes Manoeuvres," which remains intrinsically French while Claude Autant-Lara is now finishing his version of the Faust legend, "Marguerite De La Nuit."

More Topical Offbeaters

Present production shows a greater range of subjects with the gangster films giving way to more topical offbeaters, comedies and historical opuses. On the coproduction side is the Gina Lollobrigida starrer, "Most Beautiful Girl In World," made in Italy by U.S. director Robert Z. Leonard, and "Red Robe," made by an Italo director but with American players Patricia Medina and Bruce Cabot.

All Gallic pix include some remakes of famed novels such as D. H. Lawrence's "Lady Chatterly's Lover" (Col), with Leo Genn and Danielle Darrieux, and Emile Zola's "Gervaise." Jazz gets its due in "Blues," with Viviane Romance and Sidney Bechet. There is also a comedy of manners, "Les Aristocrates," with Pierre Fresnay. Another is a looksee into the occupation forces in Italy during Napoleonic times, contained in the adaption of P. A. Breal's hit play, "Les Hussards." Eddie Constantine lays aside his gangster togs to play a reporter in John Berry's "Je Suis Un Sentimental." Line Renaud gets star billing in a story of a French girl who becomes the Allied symbol during the first World War. It's called "Le Madelon."

Pic On Human Solidarity

Christian-Jaque is set to do a story on human solidarity with "Si Tous Les Gars" (If All the Guys in the World), telling about radio hams who save a ship in distress.

Preston Sturges has started his English-French, "Les Carnets De Major Thompson," while Jean Delannoy winds his story on juvenile delinquents, "Chiens Perdus Sans Colliers" (Lost Dogs Without Collars).

Liberia is an offbeat locale for Yves Ciampi's adventure opus, "Les Heros Sont Fatigues" (Heros Are Tired), and Africa also speaks in such current films such as "Tam-Tam," "Nagana" and "Les Meilleurs Des Vies" (The Best of Lives).

C'Scope Moves Up Production

Among the pix in preparation, C'Scope is moving up with such films as 'Juanita," "La Fille Des Sables" (Girl of the Sands), "Le Foyer S'Eteint" (The Home Disappears), "Le Chevalier D'Eon." Tinters include the remakes of "Hunchback of Notre-Dame," with Gina Lollobrigida and Anthony Quinn, Julien Duvivier's "The Brothers Karamazov," and Rene Clement's "Resurrection, also to star Miss Lollobrigida. In the offing is a Jean Anouilh script called, "Mademoiselle Mollere," night life pix in "Mademoiselle Pigalle" and "Paris Canaille"; Sacha Guitry's spec "Paris Mon Bien Aime" (Paris My Beloved), depicting the ihstory of the city, and such costumers as "L'Affaire Des Poisons," "Milord L'Arsouille," "Marie Antoinette" and "Don Juan."

New Censorship Setup For Chile After 30 Years

Santiago, Aug. 2.

New censorship setup to replace the existing system, in effect since 1925, is being considered by the Chilean minister of education. New alignment would prohibit attendance of minors below seven years of age at all film performances. It establish three categories of blue pencilling minors, from 7 to 14 years of ago; for adolescents, 14 to 18, and for those above 18.

Censors would be empowered to reject a pic in toto if it is considered immoral, demoralizing or damaging to mental health. A group of non-salaried inspectors consisting of professors, social workers, head of household, etc., would be recruited to make sure the censorship board's decisions are observed.

Only Two Vienna Legits Now Open

Vienna, Aug. 2.

With the exception of Josefstadt Theatre's "Dear Family" and the Raimund's "Love on Lark Street," all legits have shuttered here for the hot summer season. Volks theatre was last to close after the successful run of "Born Yesterday."

Theatre patrons here have for the first time a chance to see classical plays, produced by Scala Theatre (left-winged outfit in Russian occupied zone) in the Carnuntum Amphi Theatre, half way between the capital and the Hungarian border. This place was up to now only used for foreign visitors attraction. Since the Scala has an excellent ensemble, biz is good.

Because of the repertory system and all-year contracts with actors, stagehands, etc., saving for theatres are negligible when houses are closed. Negotiations with unions for 1956 are going on now but few changes loom.

Privately-run theatres since 1945 have received considerable coin out of the "culture money," a tax collected on cinema tickets. This means that no theatre manager needs go bankrupt. Contrary to the belief that this might lead to carelessness, results indicate that management and production are becoming better each year.

Many Prods. Flock To Salzkammergut Region For Their Exteriors

Salzburg, Aug. 2.

The busiest location for shooting exteriors in all Central Europe appears to be the region near Salzburg called the Salzkammergut. One of nature's real masterpieces, this consists of a number of lakes, each surrounded by high snow-capped mountains. The houses, which all have to be government-approved as to architectural style, are of the quaint Austrian type which blends into the remainder of the scenery. Naturally, this is a paradise for filmmakers, who flock here in the summer to shoot their exteriors.

Of all films made in Austria each year by German and Austrian producers, fully one quarter are done with exteriors shot in the Salzkammergut. This is not counting the foreign companies.

Right now there are five productions under way in the Salzburg area. Donau Film's "Thr Erstes Rendezvous" (Her First Date, a remake of the old French Danielle Darrieux starrer), is being produced by Eduard Hosch and directed by Axel von Ambesser. Its stars are Adrian Hoven and Nicole Heesters.

Bergland-Suddeutsch is shooting "Die Lieben Verwandten" (Beloved Relatives), with Dr. Hammer producing and Joe Stockl directing. Producer W. Tjaden is doing "Heimatland" for Sascha-Film Distributors, with Franz Antel directing.

Mischa Elman To Japan

Tokyo, Aug. 2.

Violinist Mischa Elman is scheduled to visit Japan at the end of this September for a series of 14 concerts in Tokyo and other Japanese cities. This will be the virtuoso's third visit to Japan but his first postwar tour.

He was here in 1921 and again in 1937. This visit is under the joint invitation of the World Brotherhood Japan Chapter and the Toho Entertainment Distributing Co.

U.S. Pix Roster At Venice Fest Still Uncertain

Rome, Aug. 2.

Yank roster at the upcoming (Aug. 25) Venice Film Festival is currently still in the uncertain stage, except for the two official entries selected by MPAA for presentation, "The Kentuckian" (UA), and "To Catch A Thief" (Par), with Cary Grant and Grace Kelly.

Under the festival rules, the U.S. would be allowed two more pix on an "invitational" basis and Metro and Universal queried on offerings, at first suggested, respectively, "Interrupted Melody" and "Last Command." These pix, due to the "invitational" tag are subject to festival screening and approval, unlike the MPAA setup, and prints are currently being prepped for a test screening for the Venice officials.

Recent reports, however, have it that both Metro and U-I want to change their suggestions, with Metro coming forth with "Blackboard Jungle" and Universal offering "Naked Dawn." Situation thus remains a bit uncertain.

MPAA this year will operate in Venice on a budget decreased about a third from last year's moderate figure, thus cutting into Yank partying and giveaway possibilities.

British Film Industry Sending Biggest Group To Venice Film Fest

London, August 9.

To support the permitted maximum of two British entries for the Venice Film Festival, the local film production industry is sending its biggest contingent of execs and stars. John Davis, president of the British Film Producers Assn. and J. Arthur Rank's principal aide, Robert Clark, immediate past prez and Elstree Studio boss, and Sir Henry L. French, the director general, will lead the executive delegation.

Already 18 British stars have been lined up to fly to the Italian fest including Richard Todd, Claire Bloom, Dirk Bogarde, Alistair Sim, Jack Hawkins and Diana Dors. Producers and directors also going will include Michael Anderson, William Fairchild, Mario Zampi, Frank Launder and Sidney Gilliat.

The two British competitors are "Doctor At Sea" (Rank) and "John and Julie" (Group 3). "Geordie" (Gilliat and Launder) may be screened by invitation. Although Sir Alexander Korda is no longer a member of the BFPA, he has agreed to cooperate with the association in obtaining maximum publicity for British pix. A British information centre will be maintained in the festival theatre.

'Delegate' Pre-West End Run Halted in Glasgow

London, Aug. 9.

Roger Macdougall has run into trouble with his latest play, "The Delegate," which was on a pre-London Provincial tour. After its debut in Liverpool, it was skedded for complete revision and was terminated after its week in Glasgow. The booking for Edinburgh was cancelled, resulting in the refund of advance sale.

This makes the second shaky production for Eva Bartok whose last appearance was in "The Lovers," which ran for less than four weeks after a preliminary tryout. She has planed to Austria to fulfill a film contract.

Edinburgh Film Fest Preems Aug. 21; Golden Laurel Award Major Event

Edinburgh, Aug. 2.

Upcoming Edinburgh Film Festival here, teeing off Aug. 21, shapes as the liveliest yet. Vittorio de Sica, Italian director and actor, is named as honorary prexy for the fest. Major event is set for Sunday, Sept. 4, when Douglas Fairbanks Jr. will present the Selznick 1955 Golden Laurel Award for the film voted as having made the greatest contribution to international goodwill and understanding.

The Golden Laurels this year have been broadened in scope to include films produced anywhere in the world excepting only the U.S. and pix produced by Americans abroad. Fairbanks will present the medals to finalists selected for consideration by an American jury. After a short excerpt from each medal winner has been screened, a sealed envelope from the N. Y. auditors will be opened and the winner of the 1955 Golden Laurel Award announced.

New award at this year's festival will be the Richard Winnington Award, created to perpetuate the high standards set in film criticism by the late Winnington of the London News Chronicle. It will be made each year to the director whose film is reckoned as of the highest social and artistic merit.

Feature films will be considered for the award from every country in the world, but they must have been shown in the United Kingdom during the previous 12 months. Documentary pix, reissues and experimental productions will be considered. Although the award will be made annually at Edinburgh, it is independent of the Fest Committee and the films entered in the festival.

Int'l Children's Film Centre

Significant business item down for confab at the upcoming junket is a proposal to set up an International Children's Film Centre. Idea will be discussed at an international confab of experts. Convened by UNESCO, the meeting will be held from Sept. 7-13 at St. Andrew's House, headquarters of the Scot government.

The meeting is result of a decision taken at the eighth UNESCO general conference at Montevideo earlier this year when the okay was given for an exploratory conference on subject of children's films. The experts will talk over the possibilities of setting up a distribution center for children's films, the development of film distribution, pix exhibition in commercial and non-commercial cinemas and the development of production.

UNESCO will send a report and the recommendations of the meeting to all its member states, so that each country may determine what help it might get from setting up of such an international center.

Union Now Wants More Pay from Mex Indies

Mexico City, Aug. 9.

Apparently whetted by its recent victory over the nine-major American and three top Mexican pic distributors from whom it won a 17% pay hike, the National Cinematographic Industry Workers Union (STIC) has ultimatumed the small, indie distribs. It has demanded a similar wage boost by Aug. 18, or else it will call a strike against the indies.

Guaranteed Pictures, distributor of French, German and Russian pix, Francia Films, Emilio C. Tello, Vives Films, Cinematografic Coloso, Rod Internacional, Distribuidora Central, Acapulco Films and Distribuidora Reinoso are the indie distribs.

These distribs told the Federal Board of Conciliation and Arbitration, which is seeking to avert the strike, that they can't afford to hike salaries at all and still stay in business. STIC argues that if the big distributors could pay 17% more, the little fellows certainly can.

W. Berlin Fights For UFA Studios

Berlin, Aug. 2.

The West Berlin Parliament urged the local Senate recently to give the still uncertain UFA matters top priority on its current agenda. Parliament also urged West Berlin's mayor to do everything possible to place these matters, which are of vital economical importance to the cty, on highest political level.

Members of the Parliament expressed fear that the current UFA negotiations in West Germany are not sufficiently in line with the wishes of West Berlin. The local senate has ordered several high-rank officials to represent Berlin's interests before the Federal Government.

West Berlin's big fight is against the intended separation of the UFA studios of Wiesaden from Berlin (these were transferred from Berlin to Wiesbaden during the Russian Blockade). Berlin demands that these studios can be bought by a Berlin purchaser so that the Berlin and the Wiesbaden studios remain as a joint enterprise. Fear, however, is that the Ufi law (liquidation and decentralization of the former Reich-owned property) doesn't allow a joint sale of the Berlin and Wiesbaden studios and that both have to be sold separatively. Nevertheless, there is justified hope that that there may be a loophole for the sake of Berlin.

The Bonn government has previously emphasized that everything will be done to help the economy of handicapped Berlin in this respect.

RANK ADDS 3 CINEMAS

2 Blitzed Houses, Plus New Theatre Open in London

London, Aug. 2.

By reopening two blitzed picture houses and the completion of a new theatre, on which building was stopped on the outbreak of war, the Rank group has added three more cinemas in the London area.

Last night, (Mon.) the Gaumont, Shepherds Bush, blitzed more than 10 years ago, reopened with the screening of "Escapade." On the previous Monday (18) the Rank interests reopened the Streatham Gaumont with "Doctor At Sea." At the end of August, a new Odeon in Westbourne Grove, West London, which was started before the war, but never completed, will have its gala preem.

Outside London, the Rank group is rebuilding in Bootle (Lancashire) and Barnsley (Yorkshire) and other projects are being developed in various parts of the country. All the new theatres are being equipped with multi-purpose screens to suit every type of production.

French Exhibs to Seek Govt. Help in Cinema Facelifting; Aid to Biz

Paris, Aug. 2.

The 10th Congress of the National Federation of French Cinemas (Gallic Film Exhibitors) held here at the Maison De Chimie was attended by 700 exhibs.

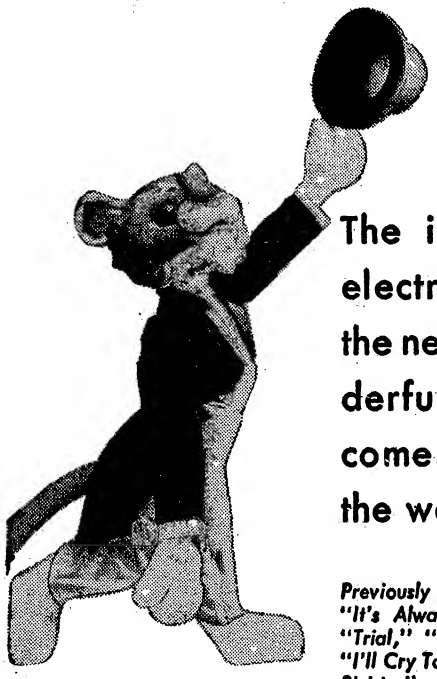
Main items on the agenda were demands for a more equitable sharing of Film Aid Funds for renovation of theatres and lower taxes. One big idea tossed into the talks was creation of a foreign exhib org to insure proper exploitation and exhibition of French films abroad.

French film houses total 5,182, with 10% of them in Paris and the seven key cities of Marseilles, Lyon, Bordeaux, Toulouse, Metz, Lille and Strasbourg. These account for about 42% of the receipts or about $153,000,000 per year. Over 380,000,000 patrons went to the cinema last year which was a hike over the previous years since the war.

Exhibs' claim that various taxes, both national and municipal, cost them up to $45,000,000 annually, was one of the main topics at the huddles.

Government reps feel that main industry problem is the modernization of the many outmoded houses around France which may be leading to a decline in filmgoing.

FIRST IN FILMLAND!



The industry is electrified with the news of wonderful shows to come. More on the way.

Previously we told you about "It's Always Fair Weather," "Trial," "Quentin Durward," "I'll Cry Tomorrow," "The Bar Sinister" and "The Tender Trap"

MAGIC!

"KISMET"

In CINEMASCOPE and COLOR

M-G-M has made a NEW screen production of the long-run stage hit, rich with love and laughter, sights to see, and music to dream to.

★

M-G-M presents in CinemaScope • "KISMET" starring Howard Keel • Ann Blyth • Dolores Gray • Vic Damone • with Monty Woolley • Sebastian Cabot • Screen Play by Charles Lederer and Luther Davis • Adapted from the Musical Play "Kismet" • Book by Charles Lederer and Luther Davis • Founded on "Kismet" by Edward Knoblock • Music and Lyrics by Robert Wright and George Forrest • Music adapted from themes of Alexander Borodin • Photographed in Eastman Color • Directed by Vincente Minnelli Produced by Arthur Freed

THE ROMANTIC STORY COMES TO LIFE!

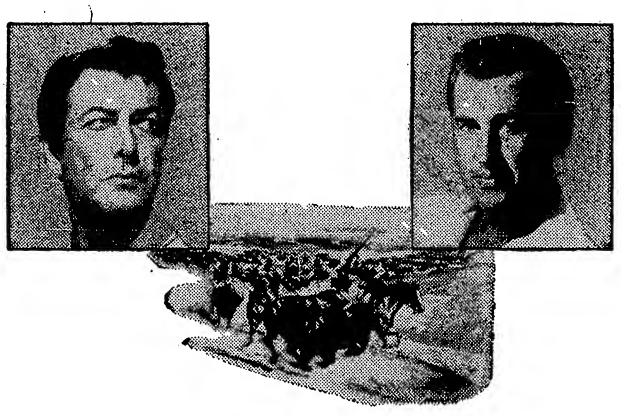
"DIANE"

In CINEMASCOPE and COLOR

Dramatic love conflict of a beautiful, brilliant woman and the world's most feared Queen for the heart of the same man. Thrills and pageantry.

★

M-G-M presents in CinemaScope • Lana Turner in "DIANE" co-starring Pedro Armendariz • Roger Moore • Marisa Pavan Sir Cedric Hardwicke • with Torin Thatcher • Taina Elg • Screen Story and Screen Play by Christopher Isherwood • Based on the story "Diane De Poitieres" by John Erskine • Photographed in Eastman Color • Directed by David Miller • Produced by Edwin H. Knopf



GREATNESS ON YOUR SCREEN!

"THE LAST HUNT"

In CINEMASCOPE and COLOR

The largest existing herd of buffalo was rounded up for this adventure-packed Big One. Flaming drama actually filmed in the Badlands of South Dakota.

★

M-G-M presents in CinemaScope • "THE LAST HUNT" starring Robert Taylor • Stewart Granger • Lloyd Nolan • Anne Bancroft • Russ Tamblyn • Written by Richard Brooks • Based on the Houghton Mifflin Literary Fellowship Award Novel by Milton Lott • Photographed in Eastman Color • Directed by Richard Brooks

HELP FEDERAL CASE-MAKERS

Amusement Stock Quotations

(N.Y. Stock Exchange)
For Week Ending Tuesday (9)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32¼	22⅛	Am-Br-Par Th	205	30⅜	29⅛	29⅜	— ⅜
32	27	CBS "A"	80	27½	25	25	—2½
31	26¼	CBS "B"	37	26¾	25⅛	25¼	—1⅛
39¼	29	Col. Pix	29	25⅞	24¾	25	— ⅞
18½	14⅝	Decca	93	16¼	16	16	— ⅛
82¾	67	Eastman Kdk	79	79⅜	76¼	76½	—2½
5⅜	3⅝	EMI	218	4	3¾	3¾	— ¼
23⅛	17½	Loew's	291	24¼	23	23⅛	— ⅞
12¼	9	Nat. Thea.	136	10½	9⅞	9⅞	— ¼
44⅝	36	Paramount	54	41¾	39¾	40⅛	— ¼
43⅜	35¾	Philco	125	36⅞	35⅜	36	— ¾
55⅜	36¾	RCA	378	49⅛	45⅝	46½	—2⅛
10⅜	7	RKO Picts.	283	9	8⅛	8⅛	— ⅜
11¾	8½	RKO Thea.	206	11⅜	11⅛	11¼	— ⅛
10¾	5⅞	Republic	286	10⅜	9⅝	10⅛	— ½
15½	13¾	Rep., pfd.	11	15½	15⅜	15⅜	—
22⅝	18¾	Stanley War.	98	19¾	18⅞	19½	+ ¼
31⅝	25⅛	20th-Fox	105	29⅜	28⅛	28½	— ⅝
31	26¾	Univ. Pix	37	29¼	28⅞	28⅞	— ¼
91	82¼	Univ., pfd.	*92	83½	83	83	— ½
21¼	18¼	Warner Bros.	29	20⅞	20⅛	20⅜	— ⅜
134	86	Zenith	29	118⅜	115¾	116½	—1¼

American Stock Exchange

5⅜	4	Allied Artists	122	5½	5⅛	5⅛	— ⅛
17⅛	13¼	Du Mont	138	14¾	13⅝	13⅝	— ⅞
8	3⅝	Skiatron	40	4	3⅝	3⅞	— ⅛
16⅜	13¾	Technicolor	51	15	14¾	14⅞	+ ⅛
4½	3⅜	Trans-Lux	22	3⅞	3¾	3¾	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4	4⅝	— ⅛
Cinerama Inc.	2⅜	2⅞	+ ½
Cinerama Prod.	5¼	5⅞	—
Official Films	3	3½	—
Polaroid	63	65	—1
U. A. Theatres	17	18½	—
Walt Disney	38	42	—2

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

C'Scope Ratio To 'Possibilities' Up

After a little more than a year and a half of CinemaScope in the U. S., installations are on the verge of equalling U. S. and Canadian "possibilities," i. e., theatres any one picture can play.

Latest installations count by 20th, covering the period up to July 30, shows 14,882 installations against 15,717 U. S. and Canadian possibilities. That's only 835 houses less than the total possibilities as established by 20th out of more than 22,000 situations. Percentage-wise, it means that 88% of all possibilities are equipped.

New installations are falling off as C'Scope is reaching the bottom of the exhibition barrel. For the week ended July 30, new units totalled only 87. All of these are small situations.

Abroad, where C'Scope got a much later start, installations on the whole equal about 50% of possibilities. However, there are sharp differences in various areas, with Europe in the lead. In Britain, installations almost equate total possibilities. In Germany, where there are more than 1,000 houses equipped, the ratio to possibilities is almost exactly 50%. In France and Italy it's closer to 85% and 90%.

U. S. breakdown shows 11,636 indoor houses and 2,863 drive-ins equipped along with 344 service installations and 39 non-theatrical situations. Of the total 14,882 installations, 10,312 are geared for optical sound only and 3,593 are set for stereophonic magnetic sound. Some 777 mixers are in use, mostly in drive-ins.

'Lion' on Streets Oct. 10

"The African Lion," latest of the Walt Disney's True-Life Adventure films, will be nationally released on Oct. 10. It's the third in the series of feature-length nature films that started in 1953 with "The Living Desert" and was continued in 1954 with "The Vanishing Prairie."

Buena Vista, Disney's releasing company, will handle the distribution of the film.

10 ($2.50) Hours Weekly For Stagehands Imposed On 400-Seat Downtowner

Minneapolis, Aug. 9.

After battling for the past nine years, the stagehands union, AFL, finally has succeeded in getting the 400-seat World, loop first-run house, to employ one stage hand on a part-time basis.

Victory came following picketing of the theatre by the stagehands union and a sympathetic walkout by the booth operators at 5 p.m. last Thursday (4), necessitating shuttering of the house for the night.

Deal was made the next morning, with the theatre agreeing to take on the one stage hand for 10 hours per week at $2.50 an hour, a $25 weekly cost. Doors immediately were reopened and the house missed out only on one night.

Other downtown first-run houses have at least one stagehand, but all such theatres are of much larger capacity than the World.

$5,000,000 METRO SUIT ON 'KNIGHTS' FILM

Washington, Aug. 9.

A $5,000,000 suit has been filed against Metro in U. S. District Court here, charging infringement of copyright in the studio's production of "Knights of the Round Table."

Action was brought by Dona B. Costello, of Washington, who says she wrote a play, "The Sangreal" which was copyrighted in April 1934. She says copies were sent to the studio that year and again the following year, and that she has correspondence acknowledging receipt of the material.

The petition alleges that the studio used "so much of the setting and atmosphere, action, original treatment and expression of ideas, as well as selection, novel associations and groupings of characters, original characterizations, episodes, sequences, incidents, dialogues and other copyrihted features and details to the end that the major part of the defendant's motion picture simulates and conveys the same impressions" as Miss Costello's play.

MIDDLE-ROADERS BLAME DISTRIBS

Conservative elements in Allied States Assn.—those that oppose Government intervention in the industry—blame the distribution companies for giving the organization's radical group the upper hand and forcing Allied to seek relief from Federal sources. Distribs' failure to commit themselves on specific items to allieviate the problems of many theatres or to take any action to give exhibitors relief from alleged harsh sales terms is cited as the reason for putting the radical forces in command.

There's acknowledgment that the distribs gave in on some points during the recent Allied-Theatre Owners of America joint meetings, but it's indicated that they didn't go far enough. While concessions for theatres grossing $1,000 or under a week were promised, completely disregarded, it's argued, were the middle group of theatres —those that are neither small houses nor large key city theatres. It is members of this group that forced Allied's decision, with Minneapolis' Bennie Berger and Ohio's Horace Adams reportedly joining with board chairman Abram F. Myers in pushing for government action.

The conservative element could no longer stave off the move, it's pointed out, since they could offer no alternative when asked for a suggestion. As a result, they were forced to go along with the call-in-the-Feds move and agreed to support whatever action the organization as a whole took. The radical group was also instrumental in bringing an end to the joint efforts with TOA. It was felt that while some TOA leaders were issuing strong proclamations, there were no indications that TOA would be willing to stage an all-out fight against the so-called distrib abuses. As a result, Allied disbanded its section of the joint committee and decided to continue its efforts through its own Emergency Defense Committee. What Allied feels is necessary is direct action. It believes that nothing can be gained in talks with the distribs. As one spokesman described it, the meetings are a lot of conversation with no action resulting from it.

Expect Allied To Exit COMPO

Indications are that Allied States Assn. will withdraw from the Council of Motion Picture Organizations. Action is expected to be taken by the exhibitor organization's board at the national convention in Chicago this October.

A majority of the board members, it's reported, favor exiting the all-industry group. The opposition to COMPO stems mainly from the outfit's failure to support the exhibitors' fight against toll-tv. Beefs on this score have already come from several Allied regional units, the local governing bodies of which have instructed their members not support COMPO's current dues collection campaign.

While the toll-tv issue is being spotlighted as the reason for the contemplated ankling, there are Alliedites who are pushing the withdrawal move because of opposition to the tactics of the distribution companies. This group feels that it cannot work in harmony with the film companies in an all-industry group while the distribs "squeeze" exhibitors via their pricing and sales policies.

Although Allied as a national organization may halt its support of COMPO, it's stressed that individual theatremen may go along with COMPO activities if they so desire. This especially includes the Audience Participation Poll.

Allied Units Balking COMPO Dues, But Only 10-15% of Total Collection

Refusal of some Allied units to go along with COMPO's dues collection drive is seen having very little effect on the overall results of the campaign since, according to the best available estimates, Allied doesn't contribute more than between 10% and 15% of the exhib coin taken in by the p.r. outfit.

Film companies' contribution, matching the exhib coin up to a limit of $150,000, is virtually assured even though at the last Motion Picture Assn. of America board meet, where COMPO's Robert Coyne outlined his org's needs and plans, Metro v.p. and treasurer Charles Moskowitz said he couldn't vote aye until he was given more detailed info on COMPO's projected Audience Awards poll.

At that same MPAA meet, too, the question was raised whether, when the distribs originally agreed to the financing formula for COMPO, this agreement carried an automatic renewal clause assuring the Council such an annual contribution.

One of the distrib spokesmen said in N.Y. last week that, whatever the disagreement, there was no question that the distribs would come through with their coin since the preparations for the awards had gone so far. COMPO kitty at the moment is understood to be quite low. Dues collections in the field via the salesmen is currently going on.

Meanwhile, the final form of the December presentation of the awards on tv remains undetermined as does the tv web which is to carry them. Coyne said last week that he expected a Hollywood committee to be appointed soon to work out a format for the show, but added that there had been no final agreement on whether it should be a half hour or an hour-long program, and whether it should be sponsored or be presented on a public service basis.

Coyne himself indicated he would favor the industry itself, or some allied industry, doing the sponsoring. Elmer Rhoden, who heads up the Audience Awards project, feels it should be a public service show.

As to length, Coyne believed that it would be difficult to build a good half-hour entertainment show in view of the number of awards to be presented. He's shooting for an hour's show.

Also still up in the air is the form the awards will actually take. Art directors' committee has submitted 57 sketches, most of them statuettes, of which seven have now been picked for final choice. Coyne, declaring himself very satisfied with the awards' progress to date, said he had discussed the COMPO project with Academy of Motion Picture Arts & Sciences officials on several occasions and that they were in full agreement that the awards would not conflict with the Academy's own Oscar event in March.

HERSHOLT'S 18TH TERM

Fund Pays Sentimental Honor To Ailing Ralph Morgan

Hollywood, Aug. 9.

Jean Hersholt for his 18th consecutive term has been reelected prexy of the Motion Picture Relief Fund. At annual election, other officers set included George Bagnall, Mitchell Lewis, A. B. Hilton, Otto Kruger, 1st, 2d, 3d, 4th veepees, respectively; E. L. DePatie, treasurer; Wilma Bashor, executive director.

Ralph Morgan, now residing at the New Jersey home of his daughter, Claudia, since a severe illness a year ago, was elected first veepee emeritus in recognition of his more than 18 years' service to the Fund.

Wallis, Par, NBC Enforce Contract On Martin-Lewis

Hollywood, Aug. 9.

It now appears certain that Dean Martin and Jerry Lewis will continue in tandem, at least for the duration of their present film and television contracts. In view of the fact that Paramount Pictures, which is partnered with the team in York Productions, refused to grant permission to the performers to work apart in films until their York commitments are completed —with the same decisions coming from Hal Wallis, who holds the basic contract for their motion picture services, and from NBC, which has them for television—Martin and Lewis have agreed to continue working together.

Lewis will meet with Y. Frank Freeman, Paramount studio head, possibly today, to tell him that he's ready, willing and able to work with Martin in the future. Martin has already sent a letter containing similar assurances to Paramount, Wallis and NBC.

Freeman recently presented to Paramount's board of directors in N.Y. a request by Lewis for permission to dissolve his partnership with Martin in the upcoming York Production, "Where Men Are Men?" scheduled to go before the cameras in September. Par, which has a $2,000,000 investment in York, nixed this proposal.

Meeting in office of Y. Frank Freeman patched up the business, if not the personal, side of the well-aired feud. Pair will be on the Colgate NBC-TVer Sept. 18 and start their next pic, "Where Men Are Men," in October.

Don't Take 'No' Reply To COMPO Dues Plea, 20th Albany Salesmen Told

Albany, Aug. 9.

Film salesmen were advised against taking "No" for an answer from exhibitors in the COMPO dues collection campaign, at a meeting in the 20th Century-Fox screening room last week. Co-chairman Harry Lamont said that every theatre, regardless of size or potentials, should make a contribution—for, most situations, it would be only $7.50 or $10—because COMPO was "solely responsible" for the federal admission tax relief of last year.

"It kept a lot of us in business and kept a lot more theatres from going out," declared Lamont.

Distributor Chairman Ray Smith, in revealing that $1,732 had been collected during the 1953 drive and that the quota potential for the district this year is $5,230, urged a united effort to reach it.

Okays Awards—Not Dues

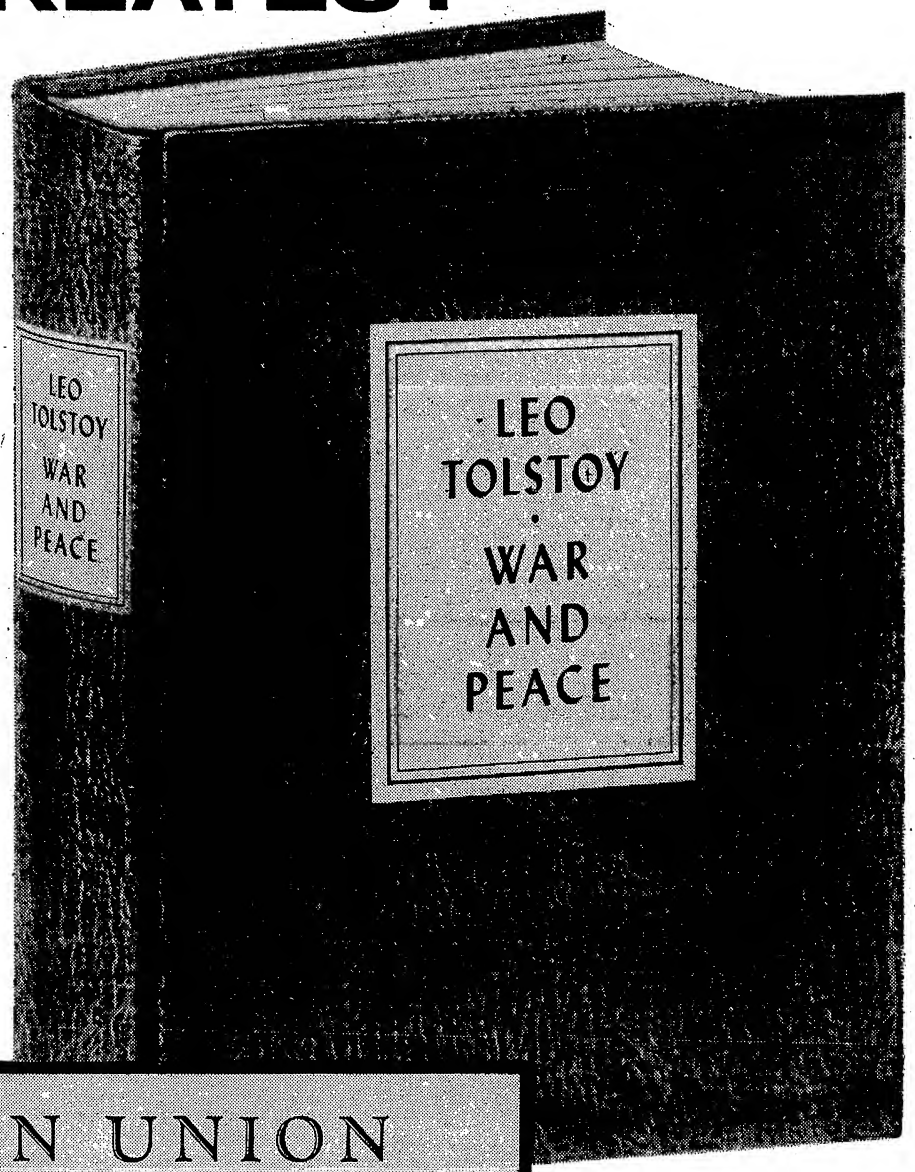
Minneapolis, Aug. 9.

While declaring that COMPO's audience awards project deserves the "wholehearted support of all exhibitors if for no other reasons than purely selfish ones," current North Central Allied bulletin informs members that its board voted to refuse authorization of collection of dues from theatreowners to help defray the project's cost.

Refusal of authorization at this time was for many reasons, according to the bulletin.

"National Allied States' board has not yet approved this new COMPO dues drive," the bulletin explains. "It will consider the matter at its November meeting in Chicago and at that time we will advise you further as to what to do as far as COMPO dues are concerned. But at this time the board does not recommend your paying them."

NOW IN PRODUCTION— THE PICTURE BASED ON THIS GREATEST OF ALL NOVELS!



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King Vidor directing this vast Ponti-De Laurentiis Production—in the grandeur of European locales!

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SCREENED FIRST RUSHES. SCENES ARE WONDERFULLY MOVING AND EFFECTIVE. EXCELLENT ACTING BY ALL PLAYERS NOTABLY AUDREY HEPBURN. SCENES BETWEEN HER AND HENRY FONDA REALLY MAGNIFICENT FOR FEELING AND EMOTIONAL POWER. WAS GREATLY IMPRESSED BY FERRER'S PERFORMANCE AND KING VIDOR'S DIRECTION. TECHNICOLOR AND VISTAVISION TERRIFIC. THESE FIRST RUSHES CERTAINLY SHOW PROMISE OF GREAT PICTURE=

RUSSELL HOLMAN

Henry Fonda as Pierre

Audrey Hepburn as Natasha

Mel Ferrer as Prince Andrew

Film Reviews

Continued from page 6

Desert Sands

year, probably will rate a welcome reception with a segment of the audience that has begun to miss these films.

Howard W. Koch and Aubrey Schenck here present one of those improbable, fast-paced little items—in Superscope and Technicolor—that certainly should find its proper niche and probably will make money for a lot of the smaller situations that have been asking for blood-and-guts action entries. Who cares about story or performances as long as there's plenty of roughhousing, the intermittent chatter of guns, plenty of daredevil acrobatics and a spark of a love story.

What is amazing is that it should have taken three scribes—George W. George, George F. Slavin and Danny Arnold—to concoct this most routine and unimaginative of screenplays. It's the kind of thing one would suspect any one of them should be able to toss off in their sleep. However, they didn't and the results are unimpressive, to say the least. They've used every cliche in the book, not even bothering to cast around for a novel twist.

Result, "Desert Sands" is mostly visual. Director Selander, again without much imagination, does create a sense of drama and excitement in his handling of the mass action scenes, when the Arabs storm the fort. Color helps and so does Gordon Avil's lensing which at least shows occasional attempts to reach for unusual angles.

Story has Ralph Meeker as a Foreign Legion captain, taking over at Fort Valeau, somewhere in the hot Sahara. (He arrives via helicopter). The relief column is annihilated by the Arabs who eventually capture the fort. Trickery and romance combine to cause the eventual destruction of the Arab marauders, but not after a good many of them—and an equal number of Legionnaires—have bitten the dust.

Meeker, in the role of the tough desert fighter, does what he has to do without great distinction but at least he can't be accused of etching his character tongue-in-cheek. As the Arab princess who falls for him, and saves him, Marla English cuts a very pretty figure, which makes up for some of the absurd lines put into her mouth. The colorful legionnaires' crew is headed by J. Carrol Naish as the sergeant and includes Ron Rondell as—believe it or not— the Englishman addicted to the bottle, who when the fighting starts, exonorates himself. His performance has a certain merit.

Zanal, the Arab leader, is played by Keith Larsen in several resplendant outfits. He's assisted by John Carradine as Jala, his advisor, who turns out to be quite a treacherous fellow. Rest of the cast keeps active most of the time.

"Desert Sands" isn't going to win any Academy Awards, but it's an actioner that doesn't pretend to be anything else. For that reason alone, it should hold its own.

Hift.

Apache Ambush

Standard western with aftermath of Civil War tossed in to give it a different angle. Names of Tex Ritter and Bill Williams okay for marquee.

Columbia release of Wallace MacDonald production. Features Bill Williams, Tex Ritter, Richard Jaeckel, Movita, Alex Montaya, Ray Corrigan, Adelle August. Directed by Fred F. Sears. Story and screenplay, David Lang; camera, Fred Jackman, Jr.; editor, Jerome Thoms; music conducted by Mischa Bakaleinikoff. Tradeshown in N. Y., Aug. 4, '55. Running time, 68 MINS.

James Kingston	Bill Williams
Lee Parker	Richard Jaeckel
Joaquin Jironza	Alex Montoya
Rosita	Movita
Ann	Adelle August
Trager	Tex Ritter
Mark Calvin	Ray "Crash" Corrigan
Sgt. O'Rourke	Ray Teal
Major McGuire	Don C. Harvey
Mr. Lincoln	James Griffith
Colonel Marshall	James Flavin
Chandler	George Chandler
Silas Parker	Forrest Lewis
Tweedy	George Keymas
Manoel	Victor Millan
Bailey	Harry Lauder
Bob Jennings	Bill Hale
Red Jennings	Robert Foulk

"Apache Ambush" follows the accepted formula for outdoor adventure features, with an attempt to get away from the pat western pattern via the Civil War aftermath. The effort to depict how the federals and defeated rebs continued bitter out in the wide open spaces soon is lost in the general shuffle of stampeding cattle, a wild hunt for the latest repeating rifles and the triumph of justice over the Mexicano outlaws and outlaw redskins. It often is confusing but generally exciting, and will do where western pix are appreciated.

David Lang, original story concocter and screenplay scrivener, gives this a grandiose beginning—showing Lincoln striving (just before his assassination) to rush cattle from Texas to the markets up north. Plot has the president feeling that this would help southern cattlemen at the same time supplying the demand for meat up north.

The three designated by Lincoln, Ray Teal, cattle driver; Bill Williams, expert Indian scout (from the Union side); and Don Harvey, a major from the Confederate Army, find their task much more difficult than outlined when they reach the Texas territory. There is much to do about a box of Henry Repeating Rifles, with a war profiteer intent on selling them to former confed renegades and a fantastic Mexican, Alex Montoya, trying to grab them for his fight to win Texas back for Mexico. All of this brings the familiar gun battle, with some baddie Apaches aligned with the Mexican bandits for any loot they can grab.

Richard Jaeckel, depicting an embittered confederate soldier who has lost an arm in the war, finally snags the coveted rifles, sells out to the Mexicans—all building to a cattle stampede, killing on all sides and final routing of the Mexican forces and injuns. One thing about this pic; it won't make the distributor very popular in Mexico or with the Indians. Both are shown up in the worst possible light.

Williams, Harvey, Teal and Jaeckel carry the acting burden in acceptable fashion. Movita is in for a secondary role as the Mexican gal sweetheart of the Mex outlaw, Montoya. Latter emotes with fervor in the villainous role. Adelle August suffices as Williams' girl friend. Forrest Lewis, Ray Corrigan and Tex Ritter are okay in supporting roles. Ritter has been relagated to a bit character although given featured billing.

Fred Jackman has done a yeoman job as cameraman, his photography being unusually highclass for a western. Fred F. Sears directed with action as keynote to his work. Jerome Thoms' editing is unusually sharp.

Wear.

Escapade
(BRITISH)

Screen adaptation of London legit hit. Sturdy b.o. chances in home market with likely attraction for art house circuit.

London, Aug. 5.

Eros production and release. Stars John Mills, Yvonne Mitchell and Alastair Sim; features Jeremy Spenser, Andrew Ray, Marie Lohr, and Colin Gordon. Produced by Daniel M. Angel; directed by Philip Leacock; screenplay by Gilbert Holland from play by Roger McDougall; camera by Eric Cross; editor, John Trumper; music, Bruce Montgomery. At Odeon Marble Arch, London, Aug. 4, '55. Running time, 88 MINS.

John Hampden	John Mills
Stelle Hampden	Yvonne Mitchell
Dr. Skillingworth	Alastair Sim
Mrs. Hampden	Marie Lohr
Deeson	Colin Gordon
Daventry	Jeremy Spenser
Max Hampden	Andrew Ray
Johnny Hampden	Peter Asher
Paton	Nicky Edmett
Potter	Christopher Ridley
Warren	Sean Barrett
Miss Betts	Sonia Williams
Sykes	Mark Dignam
Smith	Kit Terrington
Young Skilly	Colin Freear
Parsons	Stephen Abbott
Miss Lunt	Anne Allen
Curly	John Rae

In its original stage form "Escapade" was a major hit in the West End a couple of seasons back, although a Broadway version flopped dismally after a run of only a few nights. The filmization of Roger McDougall's legiter should get a more universal reaction, although it loses much of its appeal in transition. In the home market it should qualify for sturdy b.o. results, with the arties as the main outlet in the U.S.

Oddly enough, the wider canvas of the screen, which allows the introduction of additional key characters and gives scope for more action, does not improve the story. The suspense achieved in the original is replaced by lashings of sentiment, particularly in the closing sequences. Nor does it add to conviction.

Basically the plot remains the same, focusing on the three young sons of a pacifist author, who put his preachings to practical purposes by stealing an airplane and flying off to Vienna with a petition, signed by the other boys, for the four occupying powers. In the play, none of the trio appeared on stage; the screen version introduces the two younger brothers, only keeping out of the picture the guiding genius of the plot, the appropriately named Icarus. The emotional conflict between the parents and the intrusion of a snooping newsman are neatly dovetailed into the main story outline.

Gilbert Holland's screenplay crams too much talk into the earlier sequences and misses the comedy impact achieved by the bickerings among writers to agree on a peace manifesto. Direction by Philip Leacock is positive and authoritative and his sequences with Alaistair Sim as the headmaster are among the best things in the production. John Mills appears too stolid, lacking much of the temperament needed for the role of the author-father, but Yvonne Mitchell does a worthwhile job as his wife. Colin Gordon gives a quality performance as the newspaperman and Jeremy Spenser and Andrew Ray play a couple of schoolboys with absolute integrity. Marie Lohr's performance as the author's mother is a plus feature. Other parts are more than adequately filled.

Myro.

Der Dunkle Stern
(The Dark Star)
(GERMAN)

Frankfurt, Aug. 2.

Constantin release of Wega Film production. Stars Toxi. Directed by Hermann Kugelstadt. Screenplay, Maria Osten Sacken and Hermann Kugelstadt after an idea by Peter Francke and Georg Hurdalek; camera, Heinz Pehlke; music, Bernhard Eichhorn. At Alemannia Theatre, Frankfurt. Running time, 94 MINS.

Moni	Toxi
Manuel	Juergen Micksch
Frl. Rieger	Ilse Steppat
Linda	Ingeborg Schoener
Christian	Siegfried Breuer Jr.
Casseno	Viktor Staal

This begins as an interesting problem film with a realistic basis, since there are hundreds of illegitimate Negro babies in Germany, and the country has as yet no solution to the problem of making a place in the world for them. Partly based on an actual story, this does not make a good pic. Chances in U.S. seem limited.

In the picture, nine-year-old Toxi is a half-Negro orphan being brought up by a foster mother in a small German village. The girl yearns to become a farmer's wife when she grows up, but the villagers and the children realize that she is different from them, and refuse to accept her.

The friendly schoolteacher arranges for Moni to be adopted by a circus family. Truth is stranger than fiction (this is based on an actual story) but this does not always necessarily make a good screen vehicle as the outcome of this one proves.

Once in the circus, the plot falls apart into the usual big top cliches. There's the girl who is afraid to go on the trapeze since seeing her mother fall from it; the hard-hearted circus owner; the dying old clown; the nasty circus brat and the excitement of knife-throwing rehearsal. Toxi eventually finds a home in the circus, where she is no longer considered an outcast. She wins the love of everybody and goes on to glory on the high trapeze.

For addicts of films with a circus background, the brightest moments are provided by the Krone Circus, one of Europe's finest. Interesting for Americans is little dark-faced Toxi singing "Swanee River" in German. The plot oozes sentiment and could well be classed as a four-handkerchief film. However, it still remains a trite if true story.

Guil.

Djevojka I Hrast
(The Girl and the Oak)
(YUGOSLAVIAN)

Berlin, Aug. 2.

Jadran Film (Zagreb-Dubrawa) production and release. Stars Tamara Mrkovic, Miodrag Popovic and Ljubivoje Tadic. Directed by Kreso Golic. Screenplay, Mirko Bozic; camera, Frano Vodopivec; music, Branimir Sakac. At Berlin Film Festival. Running time, 97 MINS.

Smilja	Tamara Markovic
Bojan	Miodrag Popovic
Josip	Ljubivoje Tadic
Ivan	Andrej Kurent
Roko	Josip Petricic
Marko	Viktor Brek
Little Smilja	Violeta Prosevska

That the still young Yugoslavian film industry remarkably has improved in recent years is evidenced by this film which was entered at the recent Berlin Festival. Pic, which includes love, jealousy, passion and murder, will hardly appeal to average western audiences, but it may prove an interesting item for some arty houses.

Beautiful Tamara Markovic portrays a poor orphan girl who is courted by three men. One of them eventually kills his strongest rival and the latter's brothers pursue the murderer high into the mountains where he has hidden himself. The oak, incidentally, is the girl's only true friend, so the story goes. This oak tree is her biggest inspiration.

Best thing about this production is the camerawork by Frano Vodopivec. There are a number of impressive shots.

Hans.

Inside Stuff—Pictures

Richard Martin's recently front-paged stunt, landing him in the steamship Queen Mary's brig after being caught as a stowaway in England, didn't surprise Cleveland Film Row execs who bemusingly called him "the wackiest kid pressagent in the business." When the 27-year-old Clevelander worked for Loew's in Cleveland during 1950-51, as assistant publicist, his wacky exploitation ideas often had circuit officials standing on their choleric heads. Martin's recent feat in diving off the Queen Mary and swimming into Southampton's port was mild stuff compared to his pranks during Debbie Reynolds' visit here.

Zany became so romantically hopped up over the actress that he proposed to her—seven times during her appearances at Loew's State. After rushing her with promoted flowers and gifts, he tried to plant a news story with Associated Press that she had consented to marry him. That alarmed MGM as well as Debbie's mother, who threatened to whistle for cops when Martin quit his job to wolfishly pursue her to Buffalo.

Before this episode, while working for Ted Barker, Loew's publicity director here, the imaginative ballyhooligan came up with a fantastic gag to ballyhoo "Greatest Show on Earth." He wanted to turn Loew's State into a circus, with huge tents on the marquee and in the lobby to accommodate caged animals borrowed from zoo. His startled boss quickly squelched him by saying screwball stunt would cost nearly as much as the DeMille picture.

Number of top eastern exhibitors were flown to Coast by Samuel Goldwyn to view the first rough cut of his latest production, "Guys and Dolls," as the first step in mapping a sales policy for film that reportedly carries a $5,500,000 budget. James A. Mulvey and Robert Mochrie, prexy and general sales manager, respectively, of Samuel Goldwyn Productions, also made hop to meet with James M. Reagan, general sales manager for Metro, which will release film.

Quartet of theatremen came in from N. Y., two from Chicago. New Yorkers includes Sol Schwartz, prexy RKO Theatres; Joe Vogel, veepee in charge of Loew's Theatres; Harry Kalmine, veepee-general manager of Stanley Warner; and Charles Moss, of Criterion Theatre. From Chi: Dave Wallerstein, Balaban & Katz, and Eddie Silverman, Essaness Theatres.

In a "message" to North Central Allied members in the body's current bulletin, President Bennie Berger expresses the belief that "some good" has come out of the film rentals meetings between the joint Allied States-TOA committee and film companies' heads and that the distributors "will live up to their word" and afford relief to small exhibitors.

At the same time, however, Berger, in his "message," blasts Warner Bros. and United Artists for their 50% must percentage terms for "Mister Roberts" and "Not as a Stranger," respectively, pointing out that the action, coming immediately on the heels of film companies' heads' words of sympathy and relief promises, is especially reprehensible.

Whenever Irving Berlin tells friends "I'm getting jittery" that means he's starting to itch to work, and that's just what is happening. Songsmith has "Miss Liberty" (with Robert E. Sherwood-Moss Hart a coproduction in legit originally) sewed up for pictures, and he always has his pet dream of an "ultramodern revue for the Music Box Theatre" (which Broadway playhouse he owns personally). Then, too, while he's cooled off on the CBS-Ford Foundation bid for telecasting "Yip Yip Yaphank" and "This Is The Army" (telescoped and condensed), RCA's Manie Sacks has reminded him of a previous commitment Berlin made to that network; i.e., when and if the songsmith gets video-minded, NBC has first dibs.

Special series of Thursday evening screenings for benefit of its Film Preservation Fund is being organized by the Film Library of the N. Y. Museum of Modern Art. Museum is planning to hold six performances, starting Oct. 6 and ending Dec. 16. Admission will be by subscription only, membership for the series of six being $10.

Coin realized from the series will be used to transfer the Museum's important films from the old and perishable nitrate stock to the new triacetate, said to last 400 years. Series will include films which Museum cannot show publicly at this time, including pix which producers are willing to lend for one performance only. Richard Griffith is the curator.

Tabloid size newspaper has been devised by Metro for the production information, cast and credits on "Trial," the film based on Don Mankiewicz's novel. Titled the San Juno Chronicle, after the city where the action takes place, the front page contains a typical tabloid headline—"I'm Going to Hang—But I'm Innocent"—Angel Chavez. The synopsis of the film is written up in regular newspaper style. The four-page issue also contains facts on the author, director, producer and cast members and is illustrated with newspaper-type action photos.

Those that scoff at film company contest prizes as mere stunts have an answer from M-G-M of Great Britain. Three years ago, the Metro subsidiary put on a singing contest as part of its promotion for "The Great Caruso." First prize was a one-year scholarship to study at LaScala in Milan with all expenses paid. It was won by a 21-year-old tenor named Forbes Robinson. Robinson just celebrated his 100th appearance at Covent Garden with the Royal Opera House Company in London. He joined the company immediately upon completing his studies at LaScala.

Cary Grant, in Boston to ballyhoo "To Catch a Thief," taking a look around cracked "It's a shame to see that the theatres I played in as Archie Leach are all closed this summer." Grant, out on his first sellebrity tour, played in "The Street Singer" here 25 years ago. He reminisced that in those days he was proud of his raccoon coat and his Packard phaeton with a hinged windshield. "This is the first time I've ever been out on a drumbeating tour for a picture in my life, but it looks as if I had chosen the right production."

Frank Whitbeck, who heads Metro's studio advertising and trailer dept. (but is soon to retire) is new Honorary Prexy of Boys Town Alumni. Whitbeck has taken an active interest in the Father Flanagan school in Nebraska since Metro made "Boys Town," starring Spencer Tracy, in 1938. Induction ceremonies will be held at BT late in September. Whitbeck also has established an emergency Southern California fund, known as the Laura Whitbeck Fund, in honor of his wife, for alumni to draw upon in time of need.

Carl Stockstrom of Imperial, Mo., sold his 29-year old Curtiss Fledgling airplane for use in making Warners', "The Spirit of St. Louis," based on Col. Charles A. Lindbergh's 1927 flight from New York to Paris. The plane is the type that Col. Lindbergh used in carrying mail between St. Louis and Chicago and cruises at 70 m.p.h. In recent years it has seen service in the U. S. Navy, launched from a dirigible, and later towed advertising banners and gliders. It is making its flight to New York under its own power.

"This Is Cinerama," which closed at the Orpheum, San Francisco, after an 84-week run, played to 1,025,943 persons and grossed $1,976,778.98.

Chesapeake's New Bank Financing

Chesapeake Industries, Inc., parent company of Pathe Laboratories, has completed arrangements for a new $6,000,000 five-year loan at 4½% from a group of three banks. Proceeds from the loan will be used as follows: $4,000,000 to refund present bank loans and $2,000,000 to be added to the working capital.

Banks participating in the loan were the First National Bank of Boston, Fidelity-Philadelphia Trust Co., and the Marine Midland Trust Co. of New York.

Chesapeake Industries' net income for the 28 weeks ending July 16 was $405,884, compared to $400,987 for the similar period last year.

PATHE LAB EXPANDS ITS WESTERN FACILITIES

Pathe Laboratories, a subsidiary of Chesapeake Industries, is embarking a $250,000 expansion program of its Coast processing facilities. New program is expected to double its 35m Eastman color processing and provide additional high speed equipment for developing and printing 16m commercial and tv film.

This is Pathe's second expansion move within a month. Late in July, it formed a subsidiary, Pathecolor Inc., to enter the processing of color still film under license from the Eastman Kodak Co. First processing of still film will be in Pathe's New York laboratory, with the expansion of the still film printing line expected on the Coast within two years.

The new $250,000 Coast installation is planned for completion within six months. It will consist of color developing machines for both 35m and 16m film. Additional printing facilities to keep pace with developing expansion will also be added, according to the company.

Sue on Sousa March In German 'Carnival' Version

Hollywood, Aug. 9.

King Bros. Productions Inc. and RKO Radio Pictures were made defendants in Superior Court action filed yesterday (Mon.) asking $40,000 damages for asserted infringement of foreign copyright of John Philip Sousa's "Stars and Stripes Forever."

Plaintiffs are Joachim Jean Aberbach, of N. Y., John Church Co. and Theodore Presser of Philly, claiming ownership of all rights to number.

Charge Kings used part of number three times for German-language version of "Carnival Story," an RKO release.

'Patterns' Shot in 41 Days At Old Vitagraph Plant

Producers Jed Harris and Michael Myerberg wound up the filming of "Patterns" at the Old Vitagraph Studio in Brooklyn after a 41-day shooting schedule. Film, based on Rod Serling's teleplay with the screenplay by the author, will be released by United Artists.

Van Heflin, star of the film, completed his stint the week before and immediately went into rehearsals of the new Arthur Miller play, "A View From the Bridge." Everett Sloane, Ed Begley, Beatrice Straight and the supporting cast were on hand for subsequent shooting. Fielder Cook, director of the tv play, also directed the picture.

Options Crime Reporter

San Francisco, Aug. 9.

Producer Louis de Rochemont took an option last week on news stories of The San Francisco Examiner's reported Ed Montgomery, a Pulitzer winner.

Montgomery, a crime specialist, only a fortnight ago broke the Stephanie Bryan disappearance when he found the missing 14-year-old's body in a crude grave in the Trinity Alps.

De Rochemont believes Montgomery's stories were "worth more than just a TV series . . . I think they can be made into a full-length film."

Constantine Signed

Continued from page 2

formed a French production company here in conjunction with his uncle, Dave Goetz.

Constantine came here in 1948 and did a lead opposite Edith Piaf in a Marcel Achard musical, "La P'tit' Lili." After that he languished in Paris, singing in boities. It was by chance that he became a film player in 1952. When U.S. director Victor Stoloff was looking for an American gangster type for a pic, Constantine was recommended.

He got the job and it was on the strength of this that Bernard Broderie gave him the role of the scotch-drinking, skirt-chasing G-Man Lemmy Caution in the Gallic pic, "La Mome Vert De Gris" (The Moll Poison Ivy). Constantine's insouciance caught on, and so did the gangster cycle. He made various films and soon became one of the important stars here. He also went back to singing to become one of the top chanters.

Constantine became his own producer and among this year's biggest moneymakers were two of his films, "Ca Va Barder" (Things Will Pop) and "Votre Devoue Blake" (Your Devoted Blake). His first film under the new setup will be "Folies-Bergere." Paul Derval, Folies prexy, would like to have him head one of his Folies productions.

Buck, who was an associate producer in Hollywood, distributed many foreign pix including the Jacques Tati hit, "Mr. Hulot's Holiday." He now has Tati under contract and is producing his next pic, "Mon Oncle." Besides production, Buck will continue in distrib having the top German grosser "08/15," ready for release in the U. S. next season.

Marilyn Monroe

Continued from page 1

Fox belle helped the town celebrate its 19th century beginning. Her appearance, albeit three hours late, drew some 20,000 spectators to the closing affair of the seven-day centennial fete.

Marilyn's role was to judge a beard-growing contest. After picking 70-year-old W. G. Porter as whisker king she planted a kiss which the elderly gent described as "different from those I used to get as a boy."

La Monroe, who arrived and left as quickly as a summer tornado, told newsmen her real interest in the country centennial was to "commune with Lincoln and the arts."

Clutching a picture history of Lincoln's life to her decollete, scholar Monroe confessed she sleeps (both in Hollywood and New York) below a picture of Honest Abe.

That's when she sighed, "He's like a father to me."

Given a highway police escort out of Bement to catch a New York bound plane she vowed to return to Lincoln land, and specifically Springfield where Abe's home and tomb are located.

'Cardinal'

Continued from page 1

are said to consider any picturization of the book as an invasion of privacy.

There's also the book's love angle which might not be palatable to the U. S. hierarchy.

While de Rochemont execs won't comment on this reported attitude, they nevertheless expect Catholic cooperation and advice in the making of the film which is to roll on location in Boston, Rome and possibly Germany. De Rochemont originally paid $100,000 for the rights to the book which has enjoyed a phenomenal worldwide sale.

Meanwhile, Lothar Wolff of the de Rochemont staff has completed the treatment of a picture on the life of Johann Christian Bach for Lutheran Church Productions and expects to submit it to the Lutherans next week. They will then decide whether or not to commission de Rochemont to make the film. Wolff produced the very successful "Martin Luther" under the de Rochemont banner for the Lutheran churches.

BELGIUM ORDER OF LEOPOLD TO ZUKOR

The Belgian government, by order of King Baudouin, has honored Adolph Zukor, Paramount Pictures board chairman, with the Chevalier of the Order of Leopold.

Presentation of the decoration was made to Zukor in N. Y. Monday (8) at the Belgian Consulate-General by Baron Silvercruys, the Belgian Ambassador to the United States.

Belgian honor came to Zukor "in recognition of the services he has rendered to international understanding and the high quality of the motion picture productions of his company." Several ranking Belgian diplomats witnessed the ceremony.

Accompanying Zukor were Mrs. Zukor and their daughter, Mrs. Mildred Z. Loew; George Weltner, Par's worldwide sales topper, and James E. Perkins, Par International exec v.p.

Hit Plays, Novels

Continued from page 1

day's market, the minimum price is usually $25,000, with a $500,000 demand not beyond reach. Metro's $350,000 for Robert Ruark's "Something of Value" is the top recent price paid for a novel, but there are indications that publishers and agents are prepared to top that price if the right property comes along. As an example of the high-priced literary market, story buyers cite the $250,000 asking price for "Man in the Gray Flannel Suit," a first novel by Sloan Wilson.

The same situation applies to plays. Metro's $500,000 plus 10% if the picture grosses over $4,000,000 for "Cat On a Hot Tin Roof" is a recent high for a straight play. Sam Goldwyn's $1,000,000 plus a percentage for "Guys and Dolls" also points up the trend and is serving as the mark at which producers of Broadway musicals are shooting for in sales to pix firms. The stiff demands for a number of current Broadway attractions are delaying the closing of some deals.

Foreign Tastes

Continued from page 3

South America. Domestic market, which is the one that delivers the biggest returns in the shortest time, still is the primary considerations. Yet, the international appeal pays off, particularly if a film isn't doing so well in the U. S.

Example would be 20th-Fox's "The Racers." It's doing disappointing business domestically. Abroad, where car racing is far more popular than in this country, it is expected to clean up. If "Racers" shows a profit, it'll be primarily as the result of the foreign income.

Studios generally have instructed their N. Y. story departments to be on the lookout for yarns with universal appeal and this pitch is due for intensification in the year ahead. "The foreign market is no longer something we can afford to take or leave," noted one story dept. exec. "We are today more aware than ever that a film must earn its way abroad. And that eliminates some properties automatically."

O'Shea

Continued from page 3

with daily announcements and press conferences.

O'Shea, former CBS veepee, hasn't move into his office as yet. He is scheduled to meet with O'Neil on the Coast later this week. On his return, it's hoped that RKO's new direction will be clarified. The sales staff has been pushing two pictures in the field—"Son of Sinbad" and "Pearl of the South Pacific." It is anxiously awaiting O'Shea's word on new product.

O'Neil's message to "all personnel," dated July 28 but issued Aug. 3, said in answer to "speculation as to what our plans are alleged to be" that "actually, we have formulated only preliminary attitudes, all of which contemplate a 'business as usual' atmosphere in all divisions of both organizations, without personal dislocations or inconvenience."

'Guys and Dolls'

Continued from page 3

with a solid profit despite the producer's stiff terms. Deal involved Goldwyn's "Hans Christian Andersen" in Nov. 1952, a deal which Goldwyn at that time termed "the best I ever made." Under the arrangement, Goldwyn received the first $200,000 from the Broadway stand. Thereafter Moss recouped his operating expenses for the time period it took for Goldwyn to garner the first 200G intake. The theatre's profit resulted from a 10% cut of the next money that came in after overhead and thereafter the house and Goldwyn split 90-10 on the net profits.

It's believed that Goldwyn's demands for "Guys and Dolls" will exceed those for "Andersen" since this is his mostly costly undertaking. For "Andersen," the deal hinged on a day-and-date arrangement, with the picture simultaneously playing at the east side Paris Theatre under similar terms.

At the moment, Moss is reported to have the inside track on "Guys and Dolls," although there's still a chance that Loew's Theatres may make a pitch for the film for the Capitol Theatre. However, Goldwyn is said to have expressed surprise that Joseph Vogel, Loew's Theatres topper, had not put in a preliminary bid for the picture. This was before Vogel and Moss as well as a number of other circuit chiefs came out to the Coast at Goldwyn's invitation to see a rough cut of the film last week. (To many, the Capitol is regarded as the natural site for the Broadway bow since it is next door to Lindy's, the inspiration of Damon Runyon's fictional Mindy's and the hangout of Runyon's characters).

Although Metro is handling the distribution of "Guys and Dolls," Goldwyn has the final say on all exhibition deals. He's the only indie in M-G's stable who has the right. When the joint Allied States-Theatre Owners of America committee recently sought clarification of distributors' freedom in making deals for their indie producers, Metro sales chief Charles M. Regan told the group that the film company had the last word on all pictures excepting "Guys and Dolls."

In addition to Moss and Vogel, circuit toppers at the Coast showing included RKO's Sol Schwartz, Stanley Warner's Harry Kalmine, Balaban & Katz's Dave Wallerstein, Essaness Theatres' Eddie Silverman, National Theatres' Eddie Zabel, Paramount Theatres' Jerry Zigmond, and Southside Theatres' Roy and Marco Wolff. Sitting in with the circuit executives were Reagan and other Metro sales-distribution toppers.

Reagan, Goldwyn, James A. Mulvey, prexy of Samuel Goldwyn Productions, and Robert Mochrie, general sales manager, huddled to finalize a sales policy for the film, which will run two hours and 45 minutes.

COLUMBIA PICTURES' N. Y. SALES POWWOW

Columbia begins a two-and-a-half-day sales session in New York today (Wed), under the supervision of distribution chief Abe Montague. Attending the meetings will be the company's domestic division managers and key homeoffice sales execs.

Under discussion will be the handling and continued selling of "The Man From Laramie" and plans for the fall release of "My Sister Eileen." Pub-ad toppers will also outline promotional and advertising plans for upcoming releases.

Col's release schedule for September lists five pictures, largest monthly total of the year. Pix include "Footsteps in the Fog," "The Night Holds Terror," "Special Delivery," "The Gun That Won the West," and "Apache Ambush."

Screen Actors' Edifice

Hollywood, Aug. 9.

Screen Actors Guild has signed a contract for construction of a new two-and-one-half story building, to cost about $225,000. It'll be on the southwest corner of Sunset Blvd. and Genesee St. Ready date is next Feb. 10.

Building, of contemporary design, will contain 16,300 square feet and will have parking for 44 cars.

8 RKO Theatres Take Moore Bout

In its largest closed-circuit deal to date, RKO Theatres has completed arrangements with Theatre Network Television for the presentation of the Rocky Marciano-Archie Moore heavyweight championship fight on Sept. 20 in eight theatres.

The RKO houses in Washington, D.C., Dayton and Cincinnati have permanent closed-circuit installations. For theatres in Columbus, Kansas City, Rochester, N. Y., Hollywood, and San Francisco, the theatre chain has leased mobile units from TNT.

PARAMOUNT PICTURES' 6-MO. NET: $5,165,000

Paramount Pictures last week estimated earnings of $5,165,000 for the six months period ended July 2. Net is equivalent to $2.36 per share on the outstanding stock. Comparable period in '54 netted Par $3,962,000, or $1.79 per share.

Second quarter earnings in 1955 were estimated at $2,307,000, or $1.05 per share on the 2,188,916 shares outstanding on July 2. By comparison, the second quarter in 1954 earned Par $1,726,000, or 78c. per share.

In the second quarter of '54, an additional $832,000, or 38c. per share, was earned on the sale and adjustment of investments in subsidiary and affiliated companies. No such non-recurring profit was realized in 1955.

Par board last week voted a 50c. quarterly dividend per share on the common stock payable Sept. 15, 1955, to holders of record Aug. 26, '55.

'I Am A Camera'

Continued from page 3

seal, it might take the issue to court on a restraint of trade charge. Industry lawyers generally feel that, with divorcement, such a charge probably couldn't stand up, the business having a right to police itself.

As for the Legion of Decency, Father Thomas F. Little, its executive director, has seen "Camera" but the Catholic group hasn't yet rated the film and isn't likely to do so before Schwartz huddles with Father Little on the subject.

'Camera' Eyes 'Moon'

Meanwhile, industry observers see a clear parallel between "I Am a Camera" and "The Moon Is Blue," the Otto Preminger production which United Artists released and which, without Code seal and with a "C" or condemned rating from the Legion, managed to rack up a healthy 6,000 bookings and a $3,000,000 gross.

"Moon" never did get the Code okay, but an MPAA exec admitted that the Code's handling of the comedy constituted "a blooper." It became obvious at that time that, provided a film had sufficient b.o. ingredients, exhibs would play it, seal or no seal. Legion's frown also didn't appear to hurt "Moon" to any great extent, raising a question as to the rating body's actual influence on the audience.

It's now felt that "I Am a Camera," which DCA plans to release without a seal if the Code won't budge—and which is unlikely to get Legion approval in its present form—may constitute a further test of the strength of the Code and may serve to determine the extent to which the Legion's power at the b.o is real.

There is no question that, in some areas, the Legion rating is important and, if unfavorable, can severely handicap certain types of pix. On the other hand, there are those in Hollywood and also in distribution in N. Y. who feel that the Legion's ability to "kill" a film has been vastly overrated, particularly when a picture has quality.

Latter, of course, is the key to any realistic test and the question of whether "Camera" equals "Moon" in that respect remains to be answered by crix and public. N. Y. reviews were mixed.

"Camera" opened to standout biz in Asbury Park, N. J. last week and preemed at the Little Carnegie, N. Y. Monday (8).

the seven year itch

MAIN TITLES BY NSS!

Sensational main, credit and end title treatment produced by National Screen Service for the great 20th Century-Fox CinemaScope hit in De Luxe Color brings these unusual, first time trade comments:

THE FILM DAILY

"...Starting with a brilliant credit-design job, it is throughout easy on the eyes..."

SHOWMEN'S TRADE REVIEW

"The picture deserves at least a variant of an Academy Award for its extremely effective main title."

VARIETY

"Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview at Loew's State."

MOTION PICTURE DAILY

"The tone of the picture is set early by the multi-colored patchwork of boxed credits, names and their roles flashing from different sections of the screen."

THE HOLLYWOOD REPORTER

"Many clever production innovations. Among the brightest of these is the novel and amusing use of title cards."

National Screen expresses its admiration to Saul Bass, distinguished artist-designer who created the original idea for the titles for "THE SEVEN YEAR ITCH" and also for "CARMEN JONES", another NSS title production.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....16

"WORLD WITHOUT END"
Prod.—Richard Hermance
Dir.—Edward Bernds
Hugh Marlowe, Nancy Gates, Lisa Montell, Mickey Simpson, Shawn Smith, Rod Taylor
(Started July 21)

"SHACK UP ON 101"
Exec. Prod.—William F. Broidy
Prod.—Mort Millman
Dir.—Edward Dein
Terry Moore, Frank Lovejoy, Lee Marvin, Keenan Wynn, Len Lesser, Whit Bissell.
(Started Aug. 1)

COLUMBIA

Starts, This Year.....26
This Date, Last Year.....19

"44 SOHO SQUARE"
(Film Locations, Ltd.)
(Columbia Release)
(Shooting in London)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—John Gossage
Dir.—John Gilling
Paul Douglas, Eva Bartok
(Started July 25)

"JUBAL TROOP"
Prod.—William Fadiman
Dir.—Delmar Daves
Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson, Noah Berry Jr., Jack Elam, Robert Knapp, John Dierkes, Juney Ellis, Don Harvey
(Started July 28)

"SAFARI"
(Warwick Productions)
(Shooting in London)
Exec. Prod.—Irving Allen, A. R. Broccoli
Prod.—Adrian D. Worker
Dir.—Terrence Young
Victor Mature, Janet Leigh, Roland Culver, Orlando Martins
(Started Aug. 2)

"THE EDDY DUCHIN STORY"
(Shooting in New York)
Prod.—Jerry Wald
Dir.—George Sidney
Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, Jerry Antes, Nat Brandwynne
(Started Aug. 8)

METRO

Starts, This Year.....13
This Date, Last Year.....10

"I'LL CRY TOMORROW"
Prod.—Lawrence Weingarten
Dir.—Daniel Mann
Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton
(Started June 15)

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft
(Started July 13)

"LUST FOR LIFE"
(Shooting in France)
Prod.—John Houseman
Dir.—Vincent Minnelli
Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Libesey
(Started Aug. 2)

"VIVA LAS VEGAS"
Prod.—Joseph Pasternak
Dir.—Ray Rowland
Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas, Jim Backus, Cara Williams, Liliane Montevecchi, Lena Horne, Frankie Laine
(Started Aug. 2)

PARAMOUNT

Starts, This Year..... 8
This Date, Last Year 12

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Millan, Joyce Vanderveen
(Started Oct. 14)

"THE MAN WHO KNEW TOO MUCH"
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie, Daniel Gelin, Reggie Nalder, Betty Baskcomb, Alan Mowbray, Mogens Wieth, Audelhak Chraibi, Pat Aherne
(Started May 12)

"THE GEORGE GOBEL COMEDY"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan
(Started July 11)

"THE PROUD AND PROFANE"
(Shooting in Virgin Islands)
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton
(Started July 16)

RKO

Starts, This Year.....11
This Date, Last Year..... 4

REPUBLIC

Starts, This Year..... 9
This Date, Last Year..... 3

20th CENTURY-FOX

Starts, This Year.....12
This Date, Last Year 9

"GOOD MORNING, MISS DOVE"
Prod.—Samuel G. Engel
Dir.—Henry Koster
Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudsen, Biff Elliott, Mary Wickes, Chuck Connors, Ted Marc, Jerry Paris
(Started July 13)

UNIVERSAL

Starts, This Year.....19
This Date, Last Year.....17

"THE BENNY GOODMAN STORY"
Prod.—Aaron Rosenberg
Dir.—Valentine Davies
Steve Allen, Donna Reed, Berta Gersten, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Herbert Anderson, Robert F. Simon, Sammy Davis Jr., Martha Tilton, Ely Averback
(Started July 1)

"A DAY OF FURY"
Prod.—Robert Arthur
Dir.—Harmon Jones
Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, Sheila Bramley, John Dehner, Howard Wright, Dani Crayne, Jane Howard
(Started July 22)

WARNER BROS.

Starts, This Year.....14
This Date, Last Year.....11

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"THE COURT-MARTIAL OF BILLY MITCHELL"
Prod.—Milton Sperling
Dir.—Otto Preminger
Gary Cooper, Ralph Bellamy, Charles Bickford, Rod Steiger, Fred Clark, Herbert Heyes, Elizabeth Montgomery, Jack Lord
(Started May 10)

"OUR MISS BROOKS"
Prod.—David Weisbart
Dir.—Al Lewis
Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonard Smith, Dick Adams
(Started July 26)

"THE LONE RANGER"
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez
(Started Aug. 1)

INDEPENDENT

"1984"
(Holiday Productions)
(Columbia Release)
(Shooting in London)
Exec. Prod.—N. Peter Rathvon
Prod.—John Croydon
Dir.—Michael Anderson
Edmond O'Brien, Michael Redgrave, Jan Sterling
(Started May 31)

"THE SEARCHERS"
(C. V. Whitney Pictures, Inc.)
(Warners Release)
Prod.—Merian C. Cooper
Dir.—John Ford
John Wayne, Jeff Hunter, Ward Bond, Natalie Wood, Lana Lisa Wood, Ken Curtis, John Qualen, Olive Carey, Henry Brandon, Harry Carey Jr., Hank Warden, William Steele, Pippa Scott, Robert Lyden, Beulah Archuletta, Antonio Moreno, Cliff Lyons, Vera Miles, Walter Coy
(Started June 18)

"FOREIGN INTRIGUE"
(Sheldon Reynolds Productions)
(UA Release)
(Shooting in Stockholm)
Prod-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Milly Vitale, Barry Jones, Jeremy Brett, May Britt
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Productions)
(UA Release)
(Shooting in Paris)
Prod.—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

"TWO GUN LADY"
(Lyon and Bartlett Productions)
Exec. Prod.—Earle Lyon
Prod-Dir.—Richard Bartlett
Assoc. Prod.—Ian McDonald
Peggy Castle, William Talman, Marie Windsor, Bob Lowrey, Ian McDonald
(Started Aug. 1)

'Angels' High $20,000, Denver; Fonda 18G, 2d

Denver, Aug. 9.

"We're No Angels" looks standout here this session, with top coin total at Denham and sock all-round stanza. "Mister Roberts" still is great in second frame at the Centre while "Kentuckian" also is very big in initial holdover round at Paramount. "Man From Laramie" is rate fine at Denver also in second. "Lady and Tramp" still is good in third week. All these holdovers are staying on additional weeks.

Estimates for This Week

Centennial Drive-In (Lee) (625 cars; 75) — "Wichita" (AA) and "Spy Chasers" (AA) (2d wk). Fair $4,000. Last week, $6,000.

Centre (Fox) (1,247; 60-$1)—"Mister Roberts" (WB) (2d wk). Smash $18,000 for Henry Fonda starrer. Holds again. Last week, $21,000.

Denham (Cockrill) (1,750; 50-85)—"We're No Angels" (Par). Great $20,000. Stays on. Last week, "Seven Little Foys" (Par) (3d wk), $8,500.

Denver (Fox) (2,525; 60-$1)—"Man from Laramie" (Col) (2d wk). Fine $12,000. Stays over again. Last week, $22,000.

Orpheum (RKO) (2,600; 60-$1)—"Lady and Tramp" (BV) (3d wk). Good $9,500. Holds. Last week, $17,500.

Paramount (Wolfberg) (2,200; 60-$1) — "Kentuckian" (UA) (2d wk). Very big $15,000 or near. Holds again. Last week, $19,000.

Tabor (Fox) (1,500; 50-85)—"Mad at World" (FM) and stage show. Fair $4,000. Last week, subsequent-run.

TV 'Spoiling'

Continued from page 1

Gary Cooper starred, plus two Claudette Colbert vehicles, "Stranger" and "Tomorrow Is Forever." All these films are slated for tv release, either through O'Neil's RKO bundle or his other pix acquisition.

Because of the approximate day-&-date status of the live vs. pix offerings, O'Neil doesn't like it a bit and, it's been learned, he's threatening suit to prevent Montgomery from doing the live stanzas. Montgomery-Gibbs purchases of the stories, from all accounts, were made independently of the pix with no encroachment on rights and they don't intend to yield the properties.

Accenting the plight of the tv drama producers in their quest for original script material, the "Climax" presentation of "Dr. Jeykll & Mr. Hyde" a couple weeks back on CBS-TV, and even the trotting out of "Trilby" camouflaged in a musical treatment for the recent Oldsmobile spec on NBC-TV are more of the same.

Already the NBC-TV cross-the-board "Matinee" full-hour dramas on tap for the fall is encountering writer problems, with exec producer Albert McCleery turning to warmed-over scripts to meet the emergency.

McCleery has alerted producers and packagers of other major drama entries that he's willing to pay up to $1,100 for the twice-told tales, if the scripts fit into the daytime pattern. Thus far he's been in negotiation with "Robert Montgomery Presents," "Studio One," "Kraft TV Theatre" among other hour-long showcases, and has wrapped up about 30 re-runs. At the rate of five dramas a week, however, he's still got a problem.

20th Offsets Rank

Continued from page 3

were up 20%, in Australia 11% and in South Africa 19.53%.

20th's British revenue figures are significant in that the company originally suffered a considerable setback, and lost revenue, when it battled the J. Arthur Rank chains over stereophonic sound and booking policy. (Rank pulls each picture after a week's run regardless of gross. 20th couldn't see it that way). Eventually, 20th formed its own "circuit" of indie houses willing to install CinemaScope. Its pix haven't played the Rank chain since.

Picture Grosses

KANSAS CITY

(Continued from page 9)

wk). Great $13,000. Last week, $15,000.

Roxy (Durwood) (879; 75-$1)—"Seven Little Foys" (Par) (3d wk). Pleasant $5,500; holds again. Last weeks, $7,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Francis in Navy" (U) and "Road to Denver" (Rep). Nifty $17,000, ahead of other "Francis" films here. Last week, "Magnificent Matador" (20th) and "Cowboy and Lady" (20th) (reissue), $18,000.

'LARAMIE' LUSTY 24G, CLEVE.; 'ROBERTS' 27G

Cleveland, Aug. 9.

Strong holdovers are proving heat-proof here this session. Lone important newcomer, "Man From Laramie," is giving the Palace a lively round. "Mister Roberts" at the Allen is pacing the city although in its second stanza with another potent take after a terrific opener. "Never Too Young" shapes smooth in second State week.

Estimates for This Week

Allen (S-W) (3,000; 70-$1.25)—"Mister Roberts" (WB) (2d wk). Potent $27,000 after $36,000 opener.

Hipp (Telem't) (3,700; 70-$1)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk). Off to fair $7,500 in 5 days. Last week, $25,000.

Lower Mall (Community) (585; 70-90) — "Wayward Wife" (IFE) (2d run). Average $2,200. Last week, "Oh Amelia" (Indie) and "Behind Closed Shutters" (Indie), $2,000.

Palace (RKO) (3,286; 70-$1)—"Man From Laramie" (Col). Hotsy $24,000. Last week, "Lady and Tramp" (BV) (3d wk), $11,000.

Ohio (Loew) (1,244; 70-90)—"Seven Little Foys" (Par) (m.o.) (5th wk). Steady $5,000. Last week, $6,000.

State (Loew) (3,500; 70-90)—"Never Too Young" (Par) (2d wk). Smooth $15,000 after $18,000 opener.

Stillman (Loew) (2,700; 70-90)—"Not as a Stranger" (UA) (m.o.) (6th wk). Perky $10,000. Last week, $12,000.

'Stranger' Record 50G, Omaha; 'Benson' Hot 12G

Omaha, Aug. 9.

"Not as Stranger" is racking up an all-time Omaha gross this session, thanks to the unique booking of playing full string of six Ralph Goldberg houses. Goldberg has employed a 60c bus to take overflow from his downtown State to nabe houses. "Private War of Major Benson" is stout at the Orpheum, especially on matinee biz. Of holdovers, "We're No Angels" is nice at the Omaha in moveover while "Lady and Tramp" is okay in fourth week at Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Lady and Tramp" (BV) (4th wk). Respectable $5,000. Last week, $8,500.

Omaha (Tristates) (2,000; 70-90)—"We're No Angels" (Par) (2d wk). Nice $7,000 in move from Orpheum. Last week, "Seven Little Foys" (Par) (2d wk), $8,500.

Orpheum (Tristates) (2,890; 70-90)—"Private War of Major Benson" (U). Hearty $12,000. Last week, "We're No Angels" (Par), $14,000.

State, Dundee, Avenue, Military, Ames, Council Bluffs Broadway (Goldberg) (860; 750; 850; 900; 750; 1,250; 80-$1)—"Not as Stranger" (UA). All-time city record of $50,000 or near. Last week, "How to Be Popular" (20th) (2d wk), $4,800.

INDIANAPOLIS

(Continued from page 8)

No Angels" (Par) and "Adventures of Sadie" (20th), $10,000.

Indiana (C-D) (3,200; 75-95)—"Mister Roberts" (WB) (2d wk). Strong $14,000 after $21,000 opener.

Keith's (C-D) (1,300; 50-75)—"Dam Busters" (WB) and "Jump Into Hell" (WB). Oke $5,000. Last week, "Pearl South Pacific" (RKO) and "City of Shadows" (Rep), ditto.

Loew's (Loew) (2,427; 50-80)—"Cobweb" (M-G) and "Moonfleet" (M-G). Modest $8,000. Last week, "Not As Stranger" (UA) (3d wk), $7,500, making run total nearly $32,000, at 75c-95c scale.

'COBWEB' BRISK 14G, TORONTO; 'CHASE' 12G

Toronto, Aug. 9.

Only important newcomer is "Cobweb," to big returns, with bulk of biz going to holdovers. In latter category, "Sea Chase" and "How To Be Popular" are both fine in second stanzas. "Interrupted Melody" and "Dam Busters" both are hep in third sessions.

Estimates for This Week

Christie, Hyland (Rank) (848; 1,357; 60-90) — "Kind Hearts, Coronets" (Rank) and "Man White Suit" (Rank) (reissues). Good $6,500. Last week, $8,000.

Downtown, Glendale, Scarboro, State, Westwood Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Rage at Dawn" (RKO) and "Bowery Boys, Sky Chasers" (AA). Big $15,000. Last week, "Hell' Island" (Par) and "Finger Man" (AA), same.

Eglinton, University (FP) (1,088; 1.558; 60-$1)—"Dam Busters" (WB) (3d wk). Big $10,500. Last week, $13,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 75-$1) — "How To Be Popular" (20th) (2d wk). Hefty $12,000. Last week, $15,000.

Imperial (FP) (3,373; 60-$1) — "Sea Chase" (WB) (2d wk). Fine $12,000. Last week, $18,000.

Loew's (Loew) (2,090; 60-$1) — "Interrupted Melody" (M-G) (3d wk). Neat $10,500. Last week, $14,000.

Shea's (FP) (2,386; 60-$1) — "Seven Year Itch" (20th) (6th wk). Nice $8,000. Last week, $9,500.

Uptown (Loew) (2,745; 60-$1) — "Cobweb" (M-G). Big $14,000. Last week, "Purple Mask" (U), $10,000.

Seattle Sags; 'Young' 9G, 'Roberts' Big 14G

Seattle, Aug. 9.

The Seafair is getting fair weather and drawing many to town. This counter-attraction means firstruns are not doing so well. City is 100% holdover outside of twin bill at Blue Mouse. Both "Never Too Young" at Coliseum and "Mister Roberts" at Music Hall standout among the second-weekers. "Roberts" is especially smash.

Estimate for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Young Sinners" (Indie) and "Dangerous Cargo" (Indie). Big $6,000. Last week, "Francis in Navy" (U) and "City of Shadows" (Rep) (2d wk), $2,800.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Never Too Young" (Par) and "Silver Star" (Rep) (2d wk). Socko $9,000. Last week, $15,400.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Summertime" (UA) and "Top of World" (UA) (2d wk-5 days). Fair $4,500. Last week, $7,600.

Music Box (Hamrick) (850; 90-$1.25)—"Not As Stranger" (UA) (6th wk). Good $5,000. Last week, $6,900.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Mister Roberts" (WB) (2d wk. Smash $14,000 or close. Last week, $21,700.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Cobweb" (M-G) and "King's Thief" (M-G) (2d wk). Oke $6,000. Last week, $11,200.

Palomar (Sterling) (1,500; 75)—"Wizard of Oz" (M-G) (reissue) (2d wk). Fine $4,000. Last week, $6,000.

Paramount (Evergreen) (3,039; $1-$1.25)—"Lady and Tramp" (BV) (4th wk). Good $6,500. Last week, $11,300.

MINNEAPOLIS

(Continued from page 9)

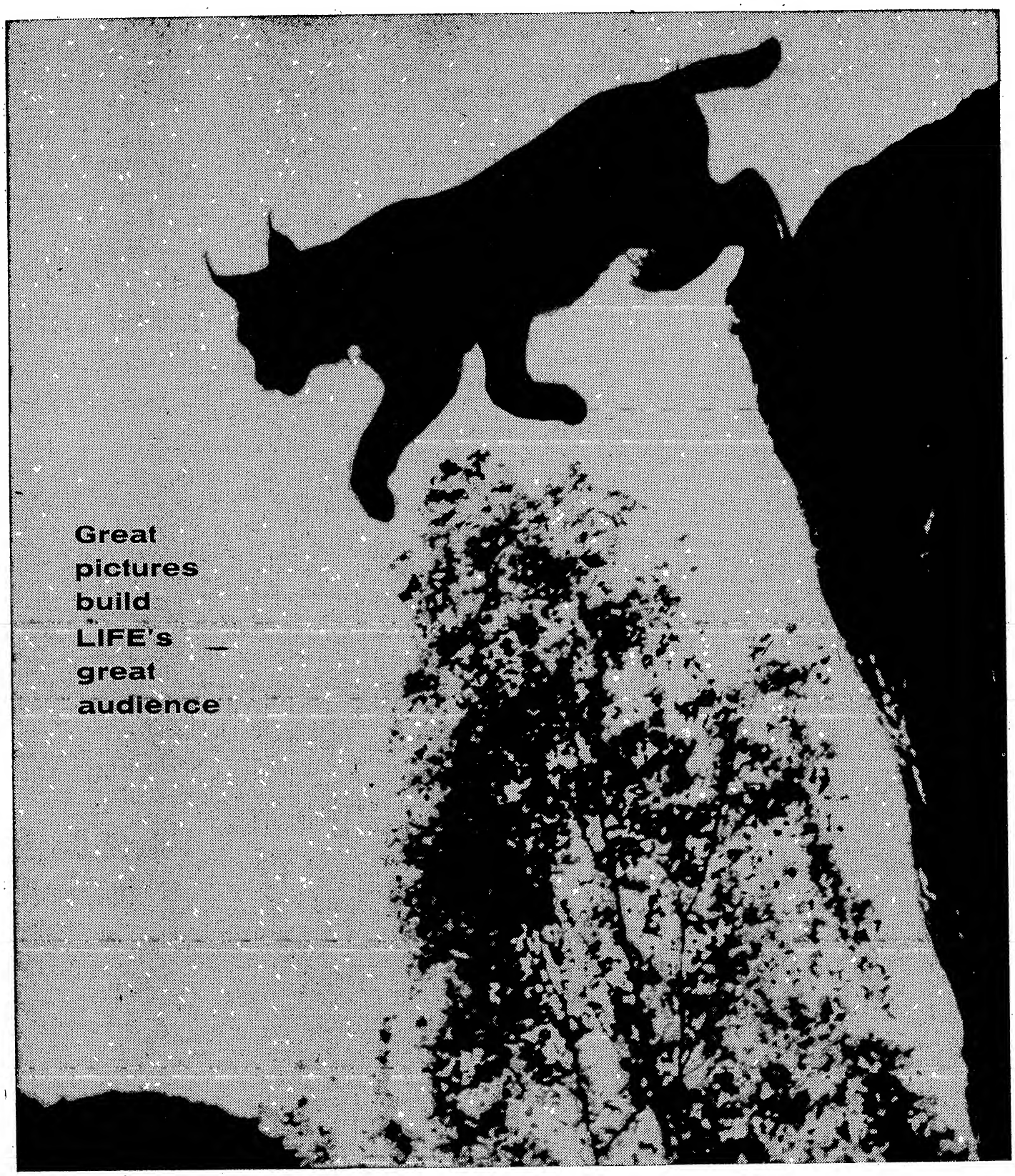
"Mister Roberts" (WB) (2d wk). Still flying high, after one of biggest first weeks at this house in some time. Gigantic $16,000. Last week, $27,000.

RKO - Orpheum (RKO) (2,800; 85-$1) "Man From Laramie" (Col). Big $16,000. Last week, "Lady and Tramp" (BV) (3d wk), $11,000.

RKO-Pan (RKO) (85-$1) "Lady and Tramp" (BV) (m.o.). Fourth week downtown, sock $7,000. Last week, "Ain't Misbehavin'" (U) and "Land of Fury" (U) $5,000 at 65-85c.

State (Par) (2,300; 85-$1) "Purple Mask" (U). Okay $8,000. Last week, "The Cobweb" (M-G) (2d wk), $8,000.

World (Mann) (400; 75-$1.20) "Not as Stranger" (UA) (4th wk). They're still fighting to get in here. Socko $9,000. Last week, $8,200 for six nights being closed one night by strike.



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Here are a few examples of LIFE's tremendous impact in city after city across the country:

Market Area	No. of Theaters*	Seating Capacity*	LIFE Audience†
Fargo, N. D.	13	6,170	11,620
Peoria, Ill.	17	11,410	38,920
Hartford, Conn.	31	34,522	168,690
Macon, Ga.	8	6,168	12,910

*Source: *Film Daily Year Book*. †Source: A supplement to *A Study of the Accumulative Audience of LIFE (1950)*, by Alfred Politz Research, Inc.

LIFE

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WEEK BY WEEK, MORE PEOPLE READ LIFE THAN ANY OTHER MAGAZINE

New Try For Sabbath Censorship Even While Bostonians Congratulate Selves On Dawning Maturity

Boston, Aug. 9.

Although Sunday censorship in Massachusetts has been dealt a knockout blow by the Supreme Court and the city of Boston's right to censor a picture before it is shown publicly has been successfully challenged by the Beacon Hill theatre with "Game of Love," censorship dies hard here and efforts to reimpose censorship are already underway.

Despite a warning from Rep. Harold Putnam (Rep.) that "it is not in the best interest of the state to return to censorship which has made this state a laughing stock for years," a new bill to curb Sunday films won its first House test Wednesday (3).

Rep. Putnam added: "We have freedom of the press, freedom of books and the same freedom should now be extended to pictures."

The House overturned an adverse committee report on the measure and then sent the bill to the House Ways and Means committee. Sunday entertainment could be judged lewd or obscene and be banned by the State Department of Public Safety under the new bill.

The measure was filed by the State Public Safety Commissioner Otis M. Whitney, and resulted from the recent Supreme Court decision which ruled in the Brattle Theatre, Cambridge, case that the Sunday ban on films was unconstitutional.

The bill was filed just at the time the picture industry here was hailing the end of censorship and warning itself that the end of censorship heightens their own responsibility. Newspapers hailed the apparent end of censorship loudly and hoped for the end of the oft quoted "banned in Boston" tag.

However, whether or not censorship is really ended or not is questionable. First, the bill, already okayed by the House, appears "more unconstitutional" than the law killed by the Supreme Court, according to Frank C. Lydon executive secretary, Allied Theatres of New England, representing over 200 theatres in the six state region, who has been busily engaged in protecting the picture industry in hearing after hearing this summer.

Subtler Pressures

Secondly, censorship of the subtler sort is still exercised in communities by special interest groups. These groups protest to the city officials, or to the board of selectmen in towns, and either the theater bows to the pressure or hearings are held and the theatre usually withdraws the picture.

The Hub's power of censorship has always been a vague operation. State censors and the city censor usually saw films before public showings. Until the Supreme Court declared the law unconstitutional on July 9, the pictures were censored for Sunday showing. The city censor would "express an opinion" to the theatre operators if parts or all of the film was objectionable to him. Usually, if the state censor okayed the picture for Sunday showing, the Hub censor went along with it.

Boston is now no longer unique or different. The censors say that no picture can be banned unless it is obscene. Both the Massachusetts Supreme Court and the U.S. Supreme Court ruled that prior censorship is unconstitutional because it violates the First and Fourteenth amendments of the United States Constitution.

With the end of the Puritan paradox of oneday (Sabbatarian) censorship, which in practice censored the entire week, a rash of foreign films was foreseen in some quarters for the Hub. Interest in foreign films in this "Athens of America" has always been high, but the literate and arty set have had to journey to New York to see many of the top imports.

Already "Game of Love," which won the hurdle of Hub censorship at the Beacon Theatre last week and is doing sock biz, hypoed by the extensive censorship hassle publicity, has drawn a number of letters to the editor in Boston newspapers in defense of foreign pictures.

Three theatres in the Hub area have been showing foreign and art films, the Beacon, the Exeter, and the Kenmore. In Cambridge, the Brattle Theatre, now playing a legit Shakespeare revival for the summer and returning to foreign films in the fall, brought the case in which the State Supreme Court ruled that Sunday censorship of pictures was unconstitutional.

Question of how censors would go about banning a film if it was found obscene has not been made public. It is indicated that they would proceed through a court of law.

King Bros. bought "The American Jubilee," story of an all-girl orchestra authored by Clarence Marks.

$37.50 PER FEATURE COST OF CENSORSHIP

Boston, Aug. 9.

Hub film distribs are enjoying a holiday from an average $37.50 fee for screening each feature for the State Public Safety Dept's Sunday censorship. With the knocking out of the law as unconstitutional by the Supreme Court, the little known facts on the cost of the screenings to the distribs came to light.

Each time a film was presented, cost was $3.50 per thousand foot reel with $1 per reel for the operators, and $3.50 to the New England Film Board of Trade. Average for a 10-reel subject was thus $37.50.

While this is now eliminated, it may prove to be just a holiday, as a new bill has already won House approval which seeks to restore most of the rights formerly held by the safety department in censoring films.

Hakim's N.Y. Conferences On Italian 'Continent'

Hollywood, Aug. 9.

Huddles with major companies for U. S. and Canadian distribution of "Lost Continenta," Italian motion picture feature, will be held in N. Y. by Raymond Hakim during his stay in Gotham.

Former Hollywood producer, who holds world rights to film turned out by Count Leonardo Bonzi, first sessioned with a number of American distributors in N. Y. several weeks ago en route to Coast to visit his sister.

All-Day for 60c: Popcorn Boom

Minneapolis, Aug. 9.

Parkway offered six features for the regular single 60c admission on Sunday, advertising in newspapers "a mammoth movie marathon." Patrons could enter the theatre for 60c in time to catch the start at 2 p.m. and were privileged to sit through the six different features until 11:30 p.m., nine and a half hours.

Pictures were "The Scoutmaster," "The Son of Paleface," "The African Queen," "Casanova Brown," "The Four Poster" and "Snows of Kilimanjaro," presented in that order. All were "A" product in their time.

With 97 degree heat, theatre did better than average business for the day and the valiant viewers gave the concession stand a boomlet.

On-the-Screen Star Billing Per Contract, But Local Exhibs Use Own Judgment for Marquee

Hell hath no fury like a woman scorned or show biz like an actor who doesn't get his proper billing.

Problem of getting exhibs to live up to the studios' contractual billing arrangements with performers in ads and on the marquees is a vexing one for the distribs who are trying to do right by the stars in their pix.

As a matter of fact, several of the ad-publicity offices in N.Y. say they're more or less giving up trying to police exhibs and enforcing the proper credit lineup except when they're with the theatres in co-op ad campaigns. Then, of course, the companies see to it that billings are honored as per players' contracts.

For the rest, exhibs do pretty much as they wish, it's acknowledged at the companies. "We try to impress them with the importance of proper billings, but it's a big country and we can't watch everyone," was one resigned comment.

Exhibs, while sympathetic with the problem faced by the companies, nevertheless are far more concerned with what appeals to their audiences than with dotted lines on a star's contract. For instance, if star X is popular in the keys and is supposed to get top billing, chances are he'll get it. However, if he doesn't mean anything to the folks in the sticks, who are likely to be more interested in the female lead, theatres will blow up her name without much regard to prescribed billings.

Latter frequently are a headache to the companies in the makeup of ads since the top stars are apt to jealously guard their prerogatives as to prominence. One company recently had an instance where the two female stars of a film were pictured in a pose that seemed to give the lead player a slightly inferior position.

Player's attorneys promptly complained. The art department boys, after doing some heavy thinking, came up with an acceptable solution: They just switched the heads in the ad.

Rundown of Pending Legislation

[As 84th Congress Recesses]

Washington, Aug. 9.

Few important bills affecting amusements were passed in the first session of the 84th Congress, but a substantial number were introduced. Since the same Congress returns in January for its second session, all pending bills remain alive, with a chance of some becoming law next year.

A larger-than-usual number of investigations of motion pictures, radio and tv were launched some of which may result in legislation next year or the year after.

Here are the facts as they stand:

Motion Pictures

Most important bill to become law set a uniform, four-year statute of limitations for private antitrust suits. The motion picture studios and distributors, harder hit by the treble damage actions than any other industry, were strongly behind it.

Wedged in a house judiciary sub-committee is a companion measure, giving Federal judges discretionary power to fix compensation in private antitrust suits at less than the now mandatory treble damages. This was supported by the distributors and Justice Dept. antitrust division, but was strongly opposed by Allied States Assn. and other exhibitor groups. Recently, identical House and Senate bills were introduced to exempt the punitive damage portion of treble damages from Federal income taxes. This portion of the awards had always been considered tax exempt until the U.S. Supreme Court recently upheld a lower court decision that the award was taxable.

One bill which passed was important to the industry more for what was eliminated from it than for what became the law. This was the measure which increased minimum wages from 75c per hour to $1. In its earlier stages, it carried language making all Saturday and Sunday work subject to overtime pay, no matter how little was worked during the remainder of the week. This would have hurt the theatres, bulk of whose business is done weekends, at which time extra help is added. However, the section was killed. The industry generally had no objection to the $1 minimum rate.

A bill was approved in the house ways and means committee providing a 14% tax credit on the overseas earnings of American film companies. The industry seeks to add it to a larger administration bill covering manufacturing abroad by American companies, but excluding motion picture operations. Treasury Dept, favoring the bill, opposes the benefit for films. However this objection does not appear as strong as it was in the 83d Congress.

There is talk of a Senate small business subcommittee conducting hearings on the film rentals, such a probe may get under way early in 1956. It has been fostered by the Allied States Assn., which is also demanding that film rentals be made subject to control by the Federal Trade Committee. No responsible member of Congress has stated he is willing to go so far. Indirectly, the film industry has been helped by the level of prosperity of business overseas, since foreign earnings are increasingly important for Hollywood. Hence, the industry was pleased when Congress voted substantial economic aid for foreign nations.

Legislation to make juke boxes subject to the copyright laws was introduced, as it has been in every recent Congress but showed no signs of life and prospects seem no better than in other years. It is a blunt truth that the jukebox lobby in Washington is stronger than that of ASCAP.

Identical bills to incorporate a National Music Council under Federal charter have been introduced in both the House and Senate and should pass in 1956. There appears to be no controversy.

Rep. Frank Thompson Jr. of New Jersey, introduced a bill to repeal the 10% admissions tax on legit, concerts and lectures to aid "development of musical and theatrical activities in this country." Bill is backed principally by the League of New York Theatres.

Congress voted a law for a Committee to "plan" a National Theatre and Cultural Center in Washington, and to report back in 1956. This objective has been sought for a number of years. It got through, because the bill anticipates that the cost of the project will be raised by public subscription, rather than by tax money.

Again bills are in the House and Senate to restore Ford's Theatre, where Lincoln was assassinated, as it was at the time the president was slain there.

Radio-TV

The Federal Communications Commission was voted authority and $80,000 in expense money for a widescale study of network broadcasting. This might be a basis for giving the FCC authority to regulate the networks as well as individual stations. Senator Warren G. Magnuson, Chairman of the Senate Commerce Committee, obtained $200,000 for an investigation of the webs and the UHF-VHF situash. This got started under the direction of Sidney Davis as majority counsel. However, because of ill-health and other reasons, Davis submitted his resignation and the probe has slowed down. Its first hearings will probably not be held until early next year and its scope will be much narrower than originally anticipated.

Congress voted to eliminate the 10% manufacturers' excise on radio, television and phonographs used for business rather than entertainment. This will apply largely to purchases by states and municipalities for equipment for fire, police, forestry, civilian defense and other essential services.

Senate twice extended the life of Senator Estes Kefauver's subcommittee investigating juvenile delinquency. This committee has conducted intensive hearings on the possible effects of television and motion pictures in stirring up youngsters, and has rapped both media. It has recommended stronger self-policing, and has particularly suggested that motion pictures made especially for tv should be placed under a code to protect young audiences.

Several bills in congress would prohibit broadcasting of gambling information, and would limit the right of equal time to reply to political speeches to candidates of major parties. This last restriction has been largely upheld by the Supreme Court. Again, there are a number of bills to bar advertising of alcoholic beverages.

A bill by Rep. Carl Hinshaw, of California, would settle the home-toll television issue by making toll-tv and closed-circuit tv use wired service, and bar the air channels to both.

A few bills would set regulations for televising Congressional hearings and would bar any commercial sponsorship of such telecasts. Some bills would prevent FCC from discriminating against newspapers in making station grants.

Boston Bars May Not Show Films

Boston, Aug. 9.

There will be no showing of pictures in barrooms in Boston. The Licensing Board has rejected the application of the Trimount Cafe to show 16mm. sound films for the entertainment of its customers and Miss Mary Driscoll, chairman of the board, warned all cafe and tavern operators presently showing such films to cease the practice.

Theatre operators and Police Commissioner Thomas F. Sullivan opposed the petition at a public hearing. He said cafes are too difficult to patrol and that the films might entice youngsters into the spots. Juveniles are not prohibited from entering these places and purchasing soft drinks, he pointed out.

At the hearing, Atty. Leonard Poretsky, representing Wholesome Films, distributors, said the films were rentals, not sold or given away, and released for nontheatrical use. He pointed out that his interest was in "defending the type of product."

Frank C. Lydon, executive secretary, Allied Theatres of New England, opposed the petition. A similar attempt to show pictures in bars and cafes had been stopped two years ago.

Nixing was seen as the end of the road for those places now showing old films without benefit of license.

Re-Light Inglewood House

Los Angeles, Aug. 9.

The 1,200-seater Imperial Theatre in Inglewood has been leased by Helm-Hoffman Enterprises from Southside Theatres, and will be operated on a 21-day break at 50c.

House has been dark for nearly a year.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA · JAMES CAGNEY
WILLIAM POWELL · JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

75 HOURS OF 'MONITOR' WKLY?

Anybody Got a Good Script?

As the three major video networks move into a drama-happy status with the opening of the new fall season next month (add, for example, the Armstrong-Pontiac full hour weekly dramatics on NBC-TV, not to mention the multiplying number of half-hour network and syndicated shows), the producers are presently on a frantic prowl for suitable script material.

They'll settle for a lot less than a Paddy Chayefsky or a Reginald Rose (the best of the crop, incidentally, including the aforementioned two, are now toiling in the pix studio vineyards with adaptations of their video vehicles). All they want are some solid, pro guys with a feeling for the medium.

But from all indications there aren't enough of them to go around for the '55-'56 schedules.

Even TV Guests Gotta Be Exclusive

Pearl Bailey's $50,000 for Six 'Toast' Appearances Accents New Trend

Contract negotiated by Pearl Bailey for six tv appearances on "Toast of the Town" next season, for which she'll receive $50,000 (a far cry from her onetime $20 a week hoofer-singer assignments) points up the newest trend on major tv showcases toward extracting promissory notes from performers to play it the "exclusive" way.

Emcee Ed Sullivan, for one, is willing to shell out top coin (in this case one of the highest guarantees thus far) to keep a star off all other tv entries throughout the season. Usual practice for "Toast" and other shows is to set a time limit, usually three to six weeks, in which guests must refrain from going on for others, but the "Pearl of good price" exclusivity is something of an innovation.

However, the Sullivan deal doesn't preclude Miss Bailey from fulfilling non-tv assignments. Thus she's set for eight weeks at the Flamingo Hotel in Las Vegas for $150,000. She's also been signed by Paramount for a role in "King of Hearts" with Bob Hope and George Sanders. Deals were negotiated by Miss Bailey's lawyer manager, Chauncey Olman.

Louella Parsons' Sun. NBC-TV Show

Hollywood, Aug. 9.

Deal was finalized this week for Louella Parsons to telecast a half-hour filmed show next season for Toni and Viceroy cigarets. According to Issadore Lindenbaum, prexy of Filmcraft, which controls the package, only a few minor details remain to be settled.

Series of 30-minute programs of gossip, film clips, interviews and live dramatizations will air over NBC-TV on Sundays at 10:30 p.m., east and west. Tagged "See Hollywood with Louella Parsons," program is slated to tee off in early October.

'$64,000 QUESTION' ON AM FOR REVLON

Revlon, which sponsors the Tuesday night "$64,000 Question" on CBS-TV, lost no time in negotiating deal for the show's radio version when it learned that an aural version was up for grabs.

As result the show becomes a simulcast in the 10-10:30 period starting in October. NBC was in there along with Columbia pitching for the radio segment.

Dicker 'Leonora' Series For Marie Wilson on TV

Hollywood, Aug. 9.

CBS is negotiating for the Dwight Taylor property, "Loves of Leonora," as a possible tv series for Marie Wilson, under contract to network.

Format deals with the fancied and factual love affairs of a former actress, slanted for the use of guest stars. Taylor would have partial ownership of package and write some of the scripts.

'Monitor's' Ship-to-Shore

NBC's "Monitor" is planning the first shortwave pickup of a musical segment off a boat, a pair of remotes from the Wilson Line's Hudson River (N. Y.) excursion Sunday night (14). Both remotes, scheduled at 15 minutes each at 9:30 and 10:30, will feature PeeWee Russell & His All Stars in a jam session commemorating the 50th anni of riverboat jazz. Customary practice on ship-to-shore pickups is to run cable, but since the boat will be cruising, a shortwave setup will be used.

Sessions will be emceed by Bob Sylvester, N. Y. Daily News columnist.

Standard Brands' $1,700,000 Splurge In NBC-TV Daytime

Standard Brands last week came through with an order for 80 15-minute participations in the Tennessee Ernie show, swelling NBC-TV's daytime coffers to the tune of $1,700,000. Coupled with a Johnson & Johnson order for seven quarter-hour participations in Ernie, the Ted Mack show and "World of Mr. Sweeney," plus the Alcoa one-day (Dec. 7) saturation participations in "Today," "Home" and the upcoming "Matinee" dramatic series, the daytime billings overall get a $2,000,000 hypo within a 10-day span.

Standard Brands buy, coupled with some orders placed by the company the previous week, now stands at 106 quarter-hour commercial insertions extending from Aug. 15 to Sept. 23.

GIANT GIVEAWAY ON MUTUAL AGENDA

Mutual is planning a telephone quiz show with a top prize of $250,000. It's been marked for an October start, with cross-the-board treatment slated during three different times of the radio network sked.

Tentative setup calls for a half-hour at noon five days a week. Different contestants will be caught in a 3:30 p.m. strip and still others in a 10 to 11 p.m. strip. In all, there'll be eight contestants daily and 40 per week.

In each quarter-hour of the two-hour daily lineup of "Quarter Million Quiz," as it will be called, two contestants will be phoned. They'll qualify for calls on the basis of letters written in, and in order to win the $250,000 top prize, they must answer seven tough queries. For contestants who'd rather shy from this difficult "all or nothing" top cash category, mechanics of the show will provide alternate query categories paying off in prizes ranging from $100 up.

The daily two-hour quiz will be sold in quarter-hour strips, following the old time standard for radio sales.

IT ALL DEPENDS ON AFFILIATES

Perhaps the most revolutionary move in recent radio annals, calling for the elimination of soap operas and a drastic realignment of daytime programming in which the present weekend "Monitor" pattern would be applied every day 10 a.m to 5 p.m. for a total of 75 hours a week, is now being studied on a top NBC level.

There's nothing definite as yet, and the ultimate answer will lie with the network affiliates in terms of station acceptance of a seven-days-a-week "Monitor," but if the plan does hurdle the affiliates, NBC hopes to get it rolling by the last quarter of this year.

A committee of NBC execs is now thoroughly exploring the "Monitor" picture. Two alternatives are presently being weighed; to start it off on a two-hour a day, Monday-through-Friday schedule, and otherwise cling to the current afternoon soap schedules or, as the other faction puts it, "why not go whole hog and shoot the works with a seven-hour-a-day schedule, in addition to 40 hours of weekend 'Monitor'." Once that decision is reached, NBC execs will sit down with the key affiliate advisory committee, headed by Robert D. Swezey, of WDSU, New Orleans, to sound out affiliate reaction.

The latter remains a big question mark. NBC realizes it wasn't easy getting the weekend show off the ground; a lot of stations are still reluctant to embrace it full-fold and are taking it in dribs and drabs while still clinging to their local schedules.

However, "Monitor" has an impressive sales record and is "in" so far as its future status is concerned. As with the weekend "Monitor," plan would be to sell the weekday show on the same minute or less participation basis.

Both Colgate and Procter & Gamble, mainstays of the daytime soap operas in radio, are easing out of the medium in favor of the swing to tv. Passing of the soaps would end one of the longest runs on the sound medium of any type program. For a long time they've been losing their pull as the serials on tv have been outdrawing by two to one the tear jerkers on radio.

Menotti's 'Amahl' Up For Sponsor Grabs; 106G Time-Talent Tag

Gian-Carlo Menotti's "Amahl and the Night Visitors" is slated for its customary Christmas day showing this year by NBC-TV, but for the first time in several years the opera is up for sponsor grabs. Sponsor for the past couple of seasons, Hallmark Cards, is all wrapped up in its Sunday Maurice Evans specola deal on the web, and isn't taking it this year.

Opera is slated for a black-and-white showing by the NBC Opera unit in a one-hour version sometime between 4 and 5:30 p.m. Christmas Day. Network has tagged the package at $106,700 net for time and talent. Program cost itself runs about $38,000.

Roger Bower to WROW

Albany, Oct. 9.

Roger Bower, producer-director at WOR for 20 years and later associated with NBC in the same capacity, has been appointed program director of WROW.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

L.A. Radio's Bigger 'n' Better Status With $15,000,000 Gross

Los Angeles, Aug. 9.

While it's become fashionable to proclaim that radio isn't dead, no where is the fact more noticeable than in Southern California, where, against the competition of seven tv stations, local broadcasters have so far racked up their most profitable year. The coin keeps rolling in, despite a round of station rate increases already in effect or coming shortly. Even so, in many cases the advertiser has to wait, money in hand, for good availabilities.

An educated guess from one competent source, based on 1952 FCC station revenue figures, sets the current annual total station gross in the L.A. market alone at $15,000,000. And that's a conservative estimate, the informant adds. Of course, several factors have to be weighed in this picture. For one thing, Southern California has enjoyed a terrific population boom since 1950. For instance, suburban West Covina has grown 536% since 1950, and in Anaheim, where Disneyland is located, the increase is 106.5%.

Also, the general U.S. biz picture has been bullish, with L.A. a leading market. It is now considered the third largest U.S. retail market and should be second in five years if the present rate of growth continues. Last figures show that 4.8% of the nation's total retail business is done here.

Southern California broadcasting has rolled along with the trend, with one station's gross rising to a whopping 124% for this year's first six months, compared to the same 1954 period. Generally, though, the dollar volume of metropolitan L.A. area stations has climbed about 30 to 40% during this period, with the more spectacular gains registered in outlying fringe areas.

SCBA's Aggressive Fight

While general population and business rises figure in the increase in station biz, the stations haven't contented themselves with merely drifting along with the tide. Through their trade org, the Southern California Broadcasters Assn., they've been waging an aggressive fight for both the advertising buck and for more listeners.

Part of this has been a series of

(Continued on page 24)

Actors-Turned-Directors

Along with the dearth of competent script writers for television, producers are being hard-pressed these days in finding directors as well. As result actors with a flair for directing are being recruited to step into the breach.

For example Robert Montgomery who produces the Monday night hour series on NBC-TV, has negotiated a deal with actor John Newland (who has appeared on many of the Montgomery stanzas) to work full time next season in a directorial capacity. He'll open the season with the Sept. 12 production of "Woman in the Window."

Montgomery has also signed another actor to serve as director on the series. He's Robert Ellenstein, who played the title role last season in Montgomery's two-part version of "Hunchback of Notre Dame."

Gen. Motors Wins; Now Speidel Can't Make Like '$64,000'

When Alcoa last week relinquished its option on the Tuesday night 10:30 to 11 period on CBS-TV (the period following "$64,000 Question"), prospective clients practically formed a line to the right in putting in their bid for the period. General Motors was given the nod, via the Kudner agency, a gesture that doesn't come as a particular surprise in view of the fact that Kudner's radio-tv veep Mike Kirk had tossed over NBC and Milton Berle to pour the Buick millions into CBS-TV's Jackie Gleason show.

Nod to GM came as a disappointment to Speidel, which had asked CBS to "make for us like $64,000 Question" with a companiate-type show. The watch band company has had a long and impressive track record with giveaways, its sponsorship of "Stop the Music" having put Speidel in the bigtime.

GM is undecided as yet what show it will put into the Tuesday night segment. It's considered a cinch that it will fall heir to a big audience spillover from $64,000 Question." There will be occasional preemptions of the GM time to permit for expanded versions of Ed Murrow's "See It Now."

All TV Networks Romancing O'Neil For RKO Stockpile

Industry ears have perked at the fact that NBC-TV and CBS-TV in making bids to Tom O'Neil for pix out of his RKO stockpile. Special signifigance is attached to NBC and CBS plans for doing a network feature pix show, particularly since sources at GT don't consider any of the network bids as an effort to stave off the effects of a strike by the Screen Actors Guild (It's said they came before the union strike was a serious factor.)

The slight probability of O'Neil letting them pick and choose the best features (due to theatrical rerun potentials) is felt to have been evident to the networks when they made their bids. Therefore, consensus is that webs' aren't primarily interested in buying the pix for geewhizzer treatment. Following ABC's lead, they will be used rather for a regular weekly coaxial slotting. That's if they can get 'em, of course.

Bing's 'High Tor' CBS-TV Nov. Spec

Apparently all differences between CBS-TV and Bing Crosby as regards his upcoming brace of specs for the network have now been resolved (one of the reasons behind program chieftain Hubbell Robinson's recent protracted stay on the Coast), and the first Crosby 90-minute spectacular hits the air in color in November. It goes into the Saturday night 9:30 to 11 segment as one of the eight Ford-sponsored presentations.

Crosby will do a musical version of Maxwell Anderson's "High Tor," with Anderson and composer Arthur Schwartz now in the throes of whipping it into shape.

CBS series tees off next month with a Judy Garland spec to be presented from the Coast by her husband-manager, Sid Luft. Second spec, in October, will be a Mary Martin-Noel Coward musical.

Britain's TV Soaper

London, Aug. 9.

Britain's first daily tv serial is to be launched on the new commercial web, the day after it starts operating. Associated-Rediffusion, which will run the London station on weekdays, is to start telecasting on Sept. 23 a family feature entitled "Sixpenny Corner," written by Jonquil Antony and Hazel Adair.

First program will be aired Sept. 23

NBC'S 13-POINT CRITICAL EVALUATION OF KIDSHOWS IN FIRST TV REPORT

NBC's recently-organized Children's Program Review Committee handed down its first report this week, and the network is taking the unusual step of making the frankly critical report public, besides giving it wide distribution among its kidshow producers. The report, while commending NBC on many of its methods and steps in handling children's programs, is highly critical of practices and omissions in the kiddie shows and hands down several recommendations for change in program content, techniques and overall programming.

Report was made public by NBC veep Richard A. R. Pinkham, who also asked all producers to "give this memorandum your most careful consideration and then let me have your frank comments." Pinkham said the report "is so thoughtful and approaches the problem in so constructive a manner that I feel it should receive the widest possible circulation among the operating people directly responsible for our children's programs." Committee comprises Dr. Frances Horwich, educator and femcee of the web's "Ding Dong School"; Mrs. Douglas Horton, a member of the NBC board, former president of Wellesley College and wartime director of the WACS; and Dr. Robert M. Goldenson, psychologist and family relations expert.

Critical elements of the report, of which there are 13 specific points, cover (1) effect on parent-child relationships of suggested or demonstrated action which would be forbidden at home (destroying public property, shooting seltzer water and throwing things at each other); (2) over-excitement of a solid hour or more of disjointed, sometimes frenetic action; (3) bad grammar, poor pronunciation, name calling except for strictly character parts clearly identified; (4) overdone, destructive and too frequent slapstick of questionable taste; (5) crudeness.

(6) Action, camera shots and admonition tending to frighten children; (7) exploitation by program builders of children on shows (use of youngsters merely to amuse an adult audience, simulated or forced endorsement of commercial products); (8) over-emphasis on money; (9) misuse of commercials; (10) misguided enlightenment (inaccurate information or information couched in terms which children cannot understand); (11) insufficient enlightenment ("NBC's excellent policy of integrated enlightenment has not yet been as effectively realized on programs designed for children as on those designed for the family as a whole"); (12) group relations (a need for more positive help to children in understanding people unlike themselves); and (13) stereotypes in

(Continued on page 28)

Oops

Couple of the recommendations in the first report of NBC's Children's Program Review Committee must have been particularly embarrassing to the network. Among its recommendations citing the need for "balance" in programming, the committee suggested several program formats, among them two to this effect: "field trips to interesting, instructive places such as tunnels under construction, factories, the Post Office" and "child-animal series using situations and conveying ideas that can be readily transferred by the child-viewer to his own life."

Format descriptions are dead ringers for two current shows, "Let's Take a Trip" and "Lassie." Trouble is, both shows are on CBS.

Ruth Crane Third Femme in D.C. Exit

Washington, Aug. 9.

Ruth Crane, veteran femmecaster with a background of 27 years in broadcasting, has bowed out of WMAL, where she held dual post of director of women's activities and top telecaster on distaff side. Miss Crane, a multiple award winner, has had her own show, "Modern Woman," since coming to WMAL in '44, expanding to tv in '47. During past year, show was confined to video.

Miss Crane began her broadcasting career with WJR, Detroit, in 1928, becoming known almost immediately as an expert in home economics. She garnered national recognition for her trailblazing efforts with "Shop by TV," which she emceed for over three years, setting the pattern for similar shows throughout the country. She's the third top femmecaster to exit the local station scene in past year. Nancy Osgood, WRC-NBC, and Elinor Lee, WTOP-CBS, ankled their jobs sans explanation.

QUAKER OATS' MUTUAL BUY; ALSO GRID SALE

Two regular and two one-shot bankrollers have been lined up by Harry Trenner since he took over as sales v.p. of Mutual. Quaker Oats has bought heavily into the radio net lineup, followed by Willard Storage Batteries. The single-time deals were made by Miller Brewing and Atlantic Refining for Friday (12) All-Star grid coverage.

Quaker has bought participation in "Here's Hollywood," Martin Starr's 12:05 to 12:10 p.m. strip, and also into three multi-message spots weekly. Willard is taking three multi-message announcements beginning Aug. 29. Quaker's last buy was in the morning "companionate radio" show called "Keepin' Company," which may shortly be shifted from its 11 to 11:25 anchorage. Reason for the shift has not been learned.

CBS Radio Firms Up 4 Participating Deals

CBS Radio wrapped up four participating sponsorship deals this week, two of them centering about Arthur Godfrey's morning show and one involving tv billing as well. Web signed American Home Foods (Chef Boyardee Spaghetti) for one and a quarter days per week on an alternating basis on radio and tv for the Godfrey show, effective Aug. 31. Other Godfrey client is the George Hartman Co. for Hartz Mountain Pet Foods, buying in on a once-weekly segment, starting Sept. 22.

American Home Foods, in addition to the Godfrey buy, purchased Galen Drake's cross-the-board 4-4:05 chatter series starting Oct. 3. Final sale was to Dromedary Division of Nabisco, which picked up a once-week'y segment of the "Amos 'n' Andy Music Hall" effective Aug. 17.

Burbank TV Expansion

Los Angeles, Aug. 9.

NBC-TV will immediately undertake the third phase of construction on its 48-acre Burbank site with the erection of a three-story office building to cost in excess of $1,500,000. John K. West, net's western division vp, was given the green light at monthly board session in N. Y.

Fourth phase will be a height-limit administration building still remote from the blueprint stage. Initial construction was two studios for black-and-white followed by the color studio.

Bobby Sanford, Official's Extra-Curricular Status As Writers Exclusive Rep

Fast-developing but little-known facet of Official Films' operations is its agency business being conducted in association with indie agent Bobby Sanford. Within the past couple of months, Sanford, who is an officer of Official and shares his quasi-independent agency receipts with the telefilmery, has signed exclusive deals for representation of Paddy Chayefsky and Delbert Mann, two of the hottest tv-to-Broadway shuttlers.

It was Sanford that set the sale of Chayefsky's latest, "The Catered Affair," to Metro for a pic version, and Sanford's also dickering a fall Broadway production of Chayefsky's "Middle of the Night." He's set Mann to direct Tyrone Power's new Broadway entry, "A Quiet Place," slated for production under the Roger Stevens-Playwrights Co. aegis and has set Mann for three Hecht-Lancaster pix. Latest Sanford project is a motion picture package that would tie in a script by Chayefsky, direction by Mann and star roles for a roster of Sanford clients that include Fredric March, Burgess Meredith, Basil Rathbone and Walter Abel.

Sanford joined Official more than two years ago, shortly after Hal Hackett left MCA to become prez of the telefilm outfit. His duties were never completely defined, but the intention of the firm at the time was to enter the live packaging field plus radio transcriptions, with Sanford heading up the talent end. Meanwhile, Sanford continued his lucrative representation biz, and it was finally decided that he'd continue and expand his agency business, with Official sharing in the receipts.

BETTY HUTTON INTO TUES. 'CHEVVY SHOW'

Hollywood, Aug. 9.

Betty Hutton's deal to star in an hour variety show on NBC-TV for Chevrolet next season has been finalized.

She will appear in "The Chevvy Show's" Tuesday night slot, which will be shared by Bob Hope and Dinah Shore for the season's 17 telecasts alternating with Milton Berle and Martha Raye. Hope is slated for eight shows, Miss Shore two and the remainder to be topped by stage and film stars.

Novik's WOV Prexy Status, Weil, Hartley Reelected

Top echelon setup has been kept the same at radio station WOV, N. Y., since Morris S. Novik bought out controlling interest from Richard E. O'Dea. Novik replaces O'Dea as prexy of the outlet, with Ralph N. Weil retaining post of exec. v.p. and general manager and Arnold Hartley sticking as v.p. in charge of programming.

WOV does heavy Italo language programming and other specialized market airings.

Novik was elected prexy at board of directors' meeting Monday (8).

More Clients Into TV 'Mickey Mouse'

ABC-TV whipped up a couple of new clients for its Mickey Mouse daytimer this week, pacting SOS Magic Cleansers and Mattel Inc., toymakers, to share one-quarter-hour segment weekly. Two bankrollers will alternate in the Wednesday 5:30-5:45 period. Buy is Mattel's first in network television, though SOS is an old hand.

Sale brings the Walt Disney cross-the-boarder up to 14 commercial segments, with six still open. Deal is the first in which a segment is being shared by two sponsors, and reflects a change in the network's basic policy toward the show. Originally, web wou'd take 52-weeks-only orders. SOS-Mattel, which runs 52 weeks with each sponsor taking 26 is such a deal but represents the first compromise on that policy. Another angle on the sale is that the SOS buy represents the first "adult" sponsor, with the remaining bankrollers on the show dealing in products aimed directly at the kiddies.

From the Production Centres

IN NEW YORK CITY . . .

Whitehall Pharmacal Co, has handed over the account on a new product, as yet unnamed, to Scheideler, Beck & Werner, agency which handles Whitehall's Hill's Cold Tablets . . . **Maggie Ettinger,** prez of the flackery, arrived from the Coast over the weekend for a month of business huddles, accompanied by **Wayne Clark** of the firm's Coast office . . . **Eugene Litt,** ex-Forjoe & Co. account exec, joined CBS Spot Sales in same capacity . . . **Walter Cronkite** subbing for **Doug Edwards** on latter's CBS newscasts . . . **Cass Franklin,** director of Lou Walters Enterprises, signed singer **Jerome Courtland** to a personal management pact . . . **Mike Boscia,** CBS Radio publicity, ill at New York's Memorial Hospital and welcoming mail . . . ABC expanded its publicity department still further, adding **Christie Barter,** formerly with Musical America mag, as assistant photo editor under **Tony Leighton; Joe Weston,** ex-Time-Life and Warners, as an exploitation staffer; and **Stan Morris,** ex-Len Simpson flackery on the Coast, as a Coast publicity staffer. Barter and Weston will operate in N. Y. . . . **E. Power Biggs,** CBS organist, off on a concert tour of 26 towns and cities in Germany and Austria . . . **Ted Koop,** director of CBS news and public affairs in Washington, to speak at the ninth annual convention of Air Force Assn. in San Francisco Friday (12) . . . **Earl Wrightson** continuing his singing chores on **Robert Q. Lewis'** radio-tv segments despite two broken ribs suffered in a boating accident . . . NBC press veep **Syd Eiges** off to Easthampton for three weeks . . . **Jack Sterling** takes two weeks off in Florida starting Aug. 22, but will commute weekends to Philly for his "Big Top" tv'er, with **Pete Thomas** spelling him on his WCBS waker-upper . . . **Bob Haymes,** already well-stocked in the travel department with a 27-ft. power boat, a Swift two-seater plane and a '29 Model A Ford, has added a Jag to the collection . . . **Bill Randle,** WCBS deejay, entered in several state tennis tourneys and is also set as an entrant in three auto speed races in the midwest . . . **Jerry Sharpe** has ankled his promotion post at WFKY in Frankfort, Ky., to enter the personal management field in N. Y. and has inked **Richard Lynn** and **Judy Jordan** as his first clients . . . WCBS general manager **Carl Ward** vacationing in Bermuda till the end of the month . . . **Hildegarde Neff** exchanged Frenchisms last night (Tues.) with **Jacques Fray** on latter's WQXR cast . . . **Big Joe Rosenfield's** "Happiness Exchange" began its second year via WMGM last week . . . **Vince Scully,** Dodger-WMGM ballcaster, gets a spread in current Sport Magazine . . . Tonight (Wed.) **Joan Leslie** hosts Mutual's "Family Theatre" show.

IN CHICAGO . . .

After 24 years with the Chi CBS plant, including a hitch as WBBM program director and more as recently its "Patrick O'Riley," **Val Sherman** moves to Colorado as a cattle rancher . . . **Chet Roble** now a regular fixture on **Studs Terkel's** "Briefcase" Sunday nights via WBKB . . . **Tom Montgomery,** ex-Minneapolis-Honeywell, added to the WBBM sales staff . . . **Bill Anson** helming an afternoon WAIT airer from the Lariat Room . . . WNBQ-WMAQ program manager **George Heinemann** and NBC-TV public affairs director **Ben Park** to take part in the U of Missouri's agricultural tele clinic Sept. 2-4 . . . WBBM is joining forces with the Illinois Institute of Technology on a weekly documentary report on the hometown, tagged "Ear on Chicago." IIT radio-tv director **Kirk Logie** will handle the production with **Fahey Flynn** narrating . . . Clown **Nicky Francis** next week will double from ABC-TV's "Super Circus" cast into the Barnes-Carruthers grandstand show at the Sandusky, Mich., county fair . . . Chi's educational station WTTW to start test programming next month . . . Sun-Times editorial writer **Bob Kennedy** subbing for the sheet's city editor **Karin Walsh** while he vacations this week from WMAQ's "Night Desk" . . . Peter Hand Brewing took an eight-week renewal on the "Mayor of the Town" telepix series on WNBQ . . . NBC continuity acceptance chief **Harry Ward** has laid aside his blue pencil for a Wyoming fishing trip.

IN BOSTON . . .

The third annual "Ted Williams Trophy" will be presented by WBZ-WBZA Radio to the outstanding player on the hot 1955 Red Sox team by **Leo Egan,** WBZ sportscaster, who originated the award in 1953. **Jimmy Piersall** was the recipient in that year, **Jackie Jensen** in '54 . . . **John Scott,** WEEI deejay, back after a week's vacash sporting a Mitch Miller type goatee . . . **Wally O'Hara** assigned to the Food Fair program on WEEI to work with **Heloise Parker Broeg** (Mother Parker). She heads for a week in the sun on Aug. 14 and **Leslie Galbraith** subs . . . **Joe Cullinane,** publicity director of WBZ-TV, busy setting up the press conference for **Jack Webb** at the Sheraton Plaza Hotel for next Tues. (16) . . . A series of six weekly programs, "Classroom Crisis," preemed over WBZ this frame in cooperation with the Mass. State Department of Education.

IN CLEVELAND . . .

WNBK's **Jay Miltner** started teenage Saturday studio dance party with couples from local schools . . . **Pat Rowe** taking over WEWS femme spiel on "Bandstand" when **Barbara Paige** leaves for matrimonial pastures . . . **Charlie Hinkle** and **Gail Eagan** doing nightly WGAR pickup from Grandview track . . . **Dick Lurie,** former WEWS Old Dutch Band leader moved into Luccioni's . . . **Bess Rossman,** Shaker Heights elementary teacher is new WNBK weather spieler on five-minute daily stint . . . **Anne Huston** of Rabbit Run Theatre pacted for commercials on WNBK Sunday night late film . . . **Wally King** fills for **Carl Reese** on WERE all-night disk spot while Reese takes over for vacationing **Phil McLean** on earlier trick . . . WJW deejay **Joe Finan** walking around handcuffed for week to hypo policeman's circus . . . Bandsmen **Ted Weems, Les Elgart** and **Ralph Flanagan** skedded for Lorain County Fair.

IN SAN FRANCISCO . . .

Harry Y. Maynard was named manager of KNTV, new San Jose channel scheduled to begin operation Sept. 1 . . . **Les Malloy** sold KJR, Seattle, to **Link Dellar** of Sacramento . . . S. F. Television Set Sales Committee estimated 1,145,540 black-and-white tv sets were in operation in Northern California as of June 1 . . . **Willard Waterman** spent couple of days in S. F. preparing way for "Great Gildersleeve" kickoff . . . Deejay **Don Pitts** played the role of a juvenile killer in one "Line-Up" sequence . . . Arlett-Keating snagged the U. S. account for Nilsen's Australian radio-tv net . . . KRON doing special Air Force Association telecast . . . Gross and Roberts were retained by KQED to help plan educational outlet's longrange financing . . . In from Australia on the Oronsay were radio actor **Lou Vernon** and New Zealand chief announcer (IYA-Auckland) **Rex Sayers.**

IN PHILADELPHIA . . .

Stan Lee Broza, WPTZ program manager, vacationing in Connecticut . . . **E. Preston Stover,** WPTZ operations manager, will make "pool" pickup of the American Bar Association's meeting, Aug. 24. Arrangements were completed with **Dan Shields,** of NARTB, on recent visit here . . . **Bob Lawrence,** WIP's "On the Town" night beat reporter, taping interviews with stars and staff at Shakespearean Festival, at

(Continued on page 35)

UP & UP & UP WITH TOWERS

ARB's Top 25 for July

$64,000 Question	CBS	52.3
Toast of the Town	CBS	37.1
I've Got a Secret	CBS	33.0
Two for the Money	CBS	29.6
The Best of Groucho	NBC	29.1
What's My Line	CBS	28.6
Lux Video Theatre	NBC	28.0
Ford Theatre	NBC	27.2
Climax	CBS	26.9
Robert Montgomery Presents	NBC	26.9
G. E. Theatre	CBS	26.8
Disneyland	ABC	26.3
Dragnet	NBC	25.7
The Millionaire	CBS	25.6
The Medic	NBC	25.4
Spotlight Playhouse	CBS	24.2
Dollar a Second	NBC	24.1
Four Star Playhouse	CBS	23.7
U. S. Steel Hour	CBS	23.6
Godfrey's Talent Scouts	CBS	22.8
Godfrey and His Friends	CBS	22.7
Wednesday Night Fights	ABC	22.2
This Is Your Life	NBC	21.0
Private Secretary	CBS	20.9
Meet Millie	CBS	20.2

Radio Stations Want Colleges To Reappraise Fees on Grid Airings

Chicago, Aug. 9.

Sports directors at the major Chi radio stations are beginning to raise questions about the fees they're being charged to air college football games this fall. First, they figure the colleges should reappraise their AM rights charges in the light of the tv coin the schools will harvest this season. Secondly, there is the fear the grid broadcasts may be pricing themselves out of the going radio market.

It has been reported the Big 10 conference, from which most of the Windy City stations select their schedules, stands to earn over $600,000 for its participation in the eight-game NBC-TV national telecasts and the five-game CBS-TV regional hookup. Although the radio boys don't like to stress this point, this means they'll be bucking more home section tv gridcasts than ever before. Big 10 teams plus Notre Dame are slated to be showcased nationally by NBC-TV on four Saturdays while the CBS-TV Big 10 package will be direct competish on five other weekends.

Despite the additional tele dough coming in under the newly-incepted regional deals, there has been no move on the part of the midwest schools to adjust their booth charges for the AM sportscasters. (WBBM sports chief John Harrington has received a letter from Lester Jordan, athletic business manager at Southern Methodist, asking for his ideas on what would be a "fair deal financially for radio because of the television changes").

The rights range from one and a half to two and a half times the station's highest hour daytime rate. This means that for the 50 kw's the tap to bring the lines in can run as high as $1,500. On top of this must go the station's own time charges, the cable fees, an-

(Continued on page 38)

Antell's TV Quickie

Charles Antell, ordinarily a tv spot and radio spender, has moved into network video for a quickie six-week campaign for its Liquid Makeup line. Cosmetic outfit has bought the Sunday 7:30-8 p.m. slot on ABC-TV and installed makeup artist Ern Westmore in "Hollywood Backstage," in which Westmore will make up one film star and several women from the audience. Show runs through Sept. 11, with the network bringing in its 90-minute J. Arthur Rank pictures the following week.

Product Services is the agency and also the packager of the show.

'FCC on the KOB' Station Stalemate Into Its 15th Year

Washington, Aug. 9.

The Federal Communications Commission has sparred another indecisive round in its oldest and longest drawn out unsettled case —where to put radio station KOB so as to cause the least amount of grief.

The fight has been going on since 1941 and, although a U. S. Circuit Court of Appeals ordered expeditious action by the FCC in 1952, the Commission is only now getting ready to holding additional hearings next October.

Meantime, its latest order is more status quo:—KOB is to continue using the 770 kilocycle frequency, with 50 kw power daytime and 25 kw nights, pending the eventual final decision no matter how it may affect station WABC, the American Broadcasting-Paramount Theatres flagship in New York.

FCC Commissioners have come and gone and lawyers have grown old and gray in the service, fight-

(Continued on page 38)

FBI Never Forgets; Nab Elephant Boy

An "elephant boy" at "Arabian Nights" in Jones Beach, N.Y., parlayed a guest shot on Sunday night's (7) "What's My Line" show on CBS-TV into a $50 prize (experts guessed his job at the $50 mark), but it may cost him a prison rap plus a $5,000 fine.

Quiz contestant, who gave his name as Jimmy Mitchell, turned out to be James Marshall Showers, 27 years old, who, according to the FBI, has been wanted for interstate transportation of a car stolen in Royal Oak, Mich., last year. Two Royal Oak tv viewers spotted him and notified FBI. He was picked up Monday (8).

If convicted he faces up to a five-year term plus $5,000 fine.

Corning Glass May Give 'Color Spread' SRO Status

NBC-TV is close to a deal that would hang up the SRO shingle for the entire '55-'56 season on its Sunday night "Color Spread" specola series. With only six participations in the series still available, the network is dickering with Corning Glass to take on all six, thus creating a complete sellout. Deal isn't firm yet, but looks likely.

Sale of the six participations would net the web $426,000, bringing the total for the entire "Color Spread" series (80 participations) up to $5,302,000.

DANGER: 1-MAN TYCOON AT WORK

Harry Alan Towers, the one-man British program "industry", whose radio packages reach around the world (and now he appears to be on the way to dittoing in tv) has been in N.Y. these past few days firming up deals for release of U.S. vidpix properties on the new commercial tv setup preeming in September, and to finalize U.S. distribution deals for his British product. Accompanying Towers here is Lew Grade, the British talent agent who, like Towers, is prominently identified with the new commercial tv setup in Britain.

As a member of the board of directors and program chief of Associated Rediffusion on the commercial London-Birmingham lineup, he has (1) completed negotiations with CBS Films for British release of "I Love Lucy"; with Guild Films for release of the Liberace series; with Screen Gems for the "Ford Theatre" series (though without the Ford tag, since only announcements are sold); has finalized a deal with Television Programs of America for British telecasting of "Lassie."

At the same time Towers completed plans for CBS-TV Film Sales for American distribution of a new telepix series, "African Rifles," starring Michael Rennie, to be filmed in London with background shooting in Africa starting Sept. 1. Through his Associated status, he's involved in distribution and financing of the "Robin Hood" series being filmed in London and which goes on CBS-TV under joint Wildroot-Johnson & Johnson sponsorship auspices; his "Adventures of Scarlet Pimpernel" carries the Official Films distribution tag in this country (it's been in shooting for 10 weeks); his new Lilli Palmer "Theatre" series has a 20-in-the-can status, with NTA holding the U.S. distribution franchise.

While in this country Towers is also huddling with NBC prexy Pat Weaver on his new half-hour "Capt. Horatio Hornblower" adventure series being done in color, with NBC eying the series as a network showcase for next season.

Meanwhile, newest Towers project is a full-hour drama series being filmed at the Highbury studios in England using the 1,000-line high definition closed-circuit kinescope system—Britain's answer to DuMont's Electronicam. Towers has an exclusivity on its use in Britain and under the system he's turning out 120 minutes of screen time in a five-day shooting schedule. As a production tool, Towers says "America will be hearing a lot about this later."

Associated was originally frozen out of the new British commercial tv operation by virtue of being a "monopoly" (what with its Val Parnell, Lew and Leslie Grade, etc., directorate setup) but regained a foothold as an independent programmer by acquiring a third of the stock of Norman Collins' Incorporated Television Program Co. Ltd., which ran into financial troubles. Towers automatically took charge of programming and production-facilities.

Towers immediately negotiated a three-year lend-lease deal on TelePrompters for the Independent TV-News Co. (representing all the program contractors on the commercial tv operation). The move was inspired in part by criticism over the sad state of BBC shows, particularly in the area of news. Ironically, no sooner had the deal been completed than BBC moved in with its own TeleP deal to jump the gun on the commercial boys, who can't use the facilities until the Sept. bow.

HARTIGAN TO WPIX

Albert Hartigan assumes the program managerial job at WPIX, N. Y., which has been vacant since Robert Rich moved over to head sales at Associated Artists, the vidfilm distribbery, several weeks ago.

Hartigan was formerly a director and later assistant program manager of the N. Y. Daily News-owned station.

NBC-TV Wants to Move 600 Actors To Coast for 'Matinee' Dramas

NBC-TV is going into the transportation business. It wants 600 actors—boys and gals—who will make the N.Y. to L.A. transition in order to help the network get off the ground on its projected cross-the-board full hour tinted "Matinee" dramas which tee off in the fall. Since live drama in such large doses is comparatively new in terms of Coast-originations, there appears to be a scarcity of thesps with a tv know-how in Hollywood, hence NBC's bid for Gotham performers. In all NBC says it can use 4,000 actors per season.

Albert McCleery, who heads up the overall "Matinee" operation, has named Winston O'Keefe as head of talent for the ambitious five-times-a-week undertaking.

If the casting problem gets too tough, there's a strong possibility some of the shows may originate in New York. Marget Truman and Sarah Churchill, incidentally, are among those already pacted for some of the daytimers.

Larry Menkin is the first producer-director named for the series under the plan to divide the "Matinee" operation into five distinct units for each day of the week. Menkin shifts to the Coast Aug. 22.

KVTV Looks Ahead

Sioux City, Ia., Aug. 9.

Arthur J. Smith, resident manager of the local Cowles television station KVTV here, is roundrobbining key showmen, newspapermen and others on a "21st Century Guesstimate" of what life will be like in 2,000 A.D.

It is keyed to Smith moving KVTV into new studios this fall, and the ballots—in appropriately sealed envelopes, oversize and special format for ready identification—will become a permanent display item.

Naturally, these predictions will be placed in a time capsule, not to be opened until 2,000 A.D.

Showdown Due On Baseball Players' Yak-For-Pay Issue

Chicago, Aug. 9.

The question of whether or not baseball players will demand "talent" fees for in-the-park radio-tv news interviews is expected to be resolved at the World Series players' meeting. American League player rep Bob Feller and Robin Roberts, his National league counterpart, have informed Chi CBS sports director John Harrington, who has been blasting the diamond heroes' interview price tags, that the issue will be brought up for a vote.

The CBS sports and news departments just completed a survey of all major league ball clubs which found that seven teams are willing to be talked to by radio-tv news hawks for free, while eight adhere to a $50 per-session tap. (Washington Senators will gab for $25). The CBS newsmen encountered the talk-for-pay setup early in the season when they attempted to get taped and filmed baseball tidbits for the various news and sports shows on the WBBM and WBBM-TV schedule.

WBBM special events director Hugh Hill during the past several weeks has checked with the player reps of each team as it came into Comiskey Park or Wrigley Field. He found that in the National League, players from the St. Louis Cardinals, Brooklyn Dodgers, Pittsburgh Pirates and the Philadelphia Phillies were willing to make cuffo appearances in the ballyards. The Chicago Cubs, Milwaukee Braves, New York Giants and the Cincinnati Reds demand $50 or its equivalent.

The Chicago White Sox, Baltimore Orioles and the Cleveland Indians of the American League told Hill they would talk for free. It was a blanket "no" from the other teams in the league.

Checking the managers, Hill found the majority of them willing to yak-yak for free. Big exception was the N. Y. Giants' Leo Du-

(Continued on page 35)

Allyn Edwards to Host ABC-TV Feature Films

ABC-TV this week signed Allyn Edwards to emcee-host its series of Sunday night feature films, which the web has titled "Famous Film Festival." Edwards, onetime staffer on WNEW and WRCA in New York, went freelance last spring when he assumed emcee chores on "Mr. Citizen" on ABC-TV, since dropped by Liggett & Myers.

Series, which employs 20 J. Arthur Rank features and occupies the Sunday 7:30 to 9 post, starts Sept. 18.

GE as Co-Sponsor Of 'Medic' Series

General Electric this week bought into alternate-week sponsorship of "Medic" on NBC-TV, with GE primed for a Sept. 12 start on the Monday night segment. GE's buy came as a surprise, since it was believed that Dow Chemical, sponsor of the show since the start, was averse to sharing the segment with anyone. Apparently Dow, which is spreading its billings thinner these days (it bought into NBC's football "Game of the Week" pre-game warmups) wants to diversify its sponsorship pattern still further.

Young & Rubicam handles the GE billings on the show.

'Show Biz' (Book) Basis Of NBC Spec Oct. 19; Berle Probable Emcee

Milton Berle is expected to be the emcee for the NBC television spectacular of Oct. 9 to be based upon the book, "Show Biz: Vaude to Video," written by Abel Green, editor of VARIETY, and the late Joe Laurie Jr. Program will originate in Hollywood under the producership of Ernest Glucksman, longtime Martin & Lewis producer.

Original NBC idea was to produce a salute to the memory of Laurie but present intention is a broad cavalcade of theatrical history. NBC has not yet assigned the script nor set the roster of stars, a number of the latter being in prospect. It is not probable that the spectacular will directly dramatize the text of the book (which has also been the germ of a RCA Victor Album).

The book, "Show Biz," and another volume, the Julius Mattfeld-edited "VARIETY Music Cavalcade" have both been extensively used as source material for many local radio and video programs around the country.

Kirk, Dene Upped

Myron P. Kirk, v.p. and director of tv and radio, and Shafto H. Dene, v.p. and copy chief, have been elected senior vice presidents of Kudner Agency, it was announced by J. H. S. Ellis, president.

Kirk, a veteran advertising man, pioneered many of the present-day radio and tv formats. He joined Kudner in 1941.

200 VHF Stations Still Available, Mullaney Claims

Washington, Aug. 9.

Upwards of 200 additional television stations can be fitted into the present VHF band (Ch. 2 to 13 inclusive) without disturbing the present stations, it is claimed by authors of an allocations plan submitted to the FCC.

The new availabilities, states the proposal, would be for stations from as little as 100 watts to over 300 kilowatts, with at least 100 slots usable for 5kw and higher power.

The plan, prepared by John H. Mullaney, consulting radio-tv engineer, and the radio law firm of Welsh, Mott and Morgan, says at least four VHF channels would be made available in every major market.

Basically, the proposal consists of three factors: "a relaxation of the rules on mileage separation," increase of broadcast tower height, and the introduction of low-powered, directional antenna stations in smaller markets.

It would, says Mullaney, provide a place for UHF stations—now in the red—to move to, so that they would have a fighting chance to compete with existing VHF outlets. He said it could be done without either moving, or changing the power of, any existing VHF's. Study was made for a client who has been unable to make a go of UHF and seeks a VHF channel in his vicinity.

The plan does not contemplate adding additional VHF channels to the commercial tv spectrum, and figures that the surrendered UHF spectrum could be turned over to non-commercial broadcast services.

While it contends that existing VHF stations would not be adversely affected, and so would not fight it, this is regarded as dubious. The plan is based upon the FCC's "Final Television Allocation Report, otherwise known as the Sixth Report and Order, issued April 14, 1952.

The proposal claims it would fit the FCC requirement of providing at least one station for every community and one service available everywhere, to be followed by two stations for every community and two services everywhere.

Pitt Educ'l TV Station's 'Children's Corner' Hits Bigtime; Subs Winchell

Pittsburgh, Aug. 9.

Pittsburgh television's biggest success story and local educational tv's only one will go network for a showcase on Aug. 20 when Josie Carey, Fred Rogers and their "Children's Corner" replace the vacationing Paul Winchell for four weeks.

Miss Carey and Rogers started their combination of live-puppet fun, music and instruction on WQED right after educational station went into operation year and a half ago. "Children's Corner" was an immediate click in its daily hour strip and often drew as many as 4,000 letters weekly on a channel rated far down in viewing audience. Few months ago word got around of the success of the Carey-Rogers venture and they were asked to make kinescopes for every educational channel in the country.

Couple of these eventually came to NBC's attention, and Miss Carey and Rogers were called to New York for network conferences. Opening four-week deal was the result but it's understood NBC figures to hang on permanently to the show. Miss Carey's only previous experience in tv before starting her own show was as secretary and co-producer to Florence Sando and then Katherine Copeland when they were doing the "Ask the Girls" panel program on WDTV, later KDKA-TV.

Schenectady—Donn M. Chown, formerly assistant program manager for WJR, and radio adviser as well as writer-producer for Detroit Symphony Orchestra broadcasts via that station, has been appointed manager of programs for WGY.

NETWORK 1955-56 NIGHTTIME TV SCHEDULE

Agency Abbreviations: JWT—J. Walter Thompson; W&L—Warwick & Legler; BBDO—Batton, Barton, Durstine & Osborn; K&E—Kenyon & Eckhardt; Y&R—Young & Rubicam; DFS—Dancer, Fitzgerald & Sample; B&B—Benton & Bowles; McE—McCann-Erickson; BB&T—Biow, Beirn & Toigo; SSCB—Sullivan, Stauffer, Colwell & Bayles; NL&B—Needham, Louis & Brorby; FCB—Foote, Cone & Belding; L&M—Lennen & Mitchell; L&N—Lennen & Newell; C&W—Cunningham & Walsh; R&R—Ruthrauff & Ryan; BSF&D—Brooke, Smith, French & Dorrance.

NOTE: Where more than one sponsor is listed for a show, it's on alternating basis unless otherwise indicated.

† Indicates Film.

AMERICAN BROADCASTING COMPANY

SUNDAY

Time	Program	Sponsor	Agency
5:00	Super Circus	Kellogg (wkly)	Leo Burnett
		Dixie Cup	Hicks & Greist
		Chunky Chocolate	Hilton & Riggio
6:00-7:00	No Network Service		
7:00	You Asked for It	Skippy Peanut Butter	Guild, Bascomb & Bonfigli
7:30-9:00	Famous Film Festival†		
9:00	Chance of a Lifetime	Bromo-Seltzer	L&N
		Firestone	C&W
9:30	Amateur Hour	Pharmaceuticals	Edw. Kletter
10:00	Break the Bank	Dodge	Grant Adv.

MONDAY

7:00	Kukla, Fran & Ollie	Co-op	
7:15	John Daly News	Miles Labs	Geoffrey Wade
7:30	Topper†	Standard Brands	Ted Bates
8:00	TV Reader's Digest†	Studebaker-Packard	R&R
8:30	Voice of Firestone	Firestone	Sweeney & James
9:00	Open		
9:30	Medical Horizons	Ciba Pharmaceutical	JWT
10:00	Open		

TUESDAY

7:00	Kukla, Fran & Ollie	Co-op	
7:15	John Daly News	Tide Water Oil	Buchanan
7:30	Warner Bros. Presents†	Liggett & Myers (wkly)	C&W
		Monsanto Chem	NL&B
		Gen. Electric	Maxon, Y&R
8:30	Wyatt Earp†	Gen. Mills	D-F-S
		Parker Pen	Tatham-Laird
9:00	Make Room for Daddy†	Dodge	Grant Adv.
		American Tob.	SSCB
9:30	duPont Cavalcade Theatre†	E. I. duPont	BBDO
10:00	Name's the Same	Ralston-Purina	Guild, Bascomb & Bonfigli

WEDNESDAY

7:00	Kukla, Fran & Ollie	Co-op	
7:15	John Daly News	Miles Labs	Geoffrey Wade
7:30	Disneyland†	American Motors (wkly)	Geyer; BSF&D
		American Dairy	Campbell-Mithun
		Derby Foods	McE
8:30	MGM Parade†	American Tobacco	SSCB
		Gen. Foods	B&B
9:00	Masquerade Party	Knomark Mfg.	Emil Mogul
		Scrutan	Edw. W. Kletter
9:30	Penny to a Million	Brown & Williamson	Ted Bates
		Sheaffer Pen	Russell M. Seeds
10:00	Boxing Bouts	Pabst	W&L
		Mennen (Co-sponsors)	McE
10:45	Rocky Graziano Show	Co-op	

THURSDAY

7:00	Kukla, Fran & Ollie	Co-op	
7:15	John Daly News	Tide Water Oil	Buchanan
7:30	Lone Ranger†	Gen. Mills	DFS
		American Dairy	Campbell-Mithun
8:00	Bishop Sheen	Admiral	Erwin, Wasey
8:30	Stop the Music	Quality Goods	Grey Adv.
		Necchi	Grey Adv.
9:00	Star Tonight	Brillo	JWT
9:30	Open		
10:00	Open		

FRIDAY

7:00	Kukla, Fran & Ollie	Co-op	
7:15	John Daly News	Miles Labs	Geoffrey Wade
7:30	Rin Tin Tin†	Nabisco	K&E
8:00	Ozzie & Harriet†	Hotpoint (alt. wk.)	Maxon
		Quaker Oats (every 4th wk)	JWT
8:30	Men in Black†	Chevrolet	Campbell-Ewald
9:00	Dollar a Second	Mogen David	Weiss & Geller
9:30	The Vise†	Sterling Drug	DFS
10:00	Down You Go	Western Union (alt. wks.)	Albert Frank-Guenther Law

SATURDAY

7:00	Open		
7:30-9:00	Ozark Jubilee (3 out of 4 weeks)	Co-op	
8:00-9:00	Grand Ole Opry (every 4 weeks)	Ralston-Purina	Gardner
9:00-10:00	Lawrence Welk Show	Dodge	Grant

COLUMBIA BROADCASTING SYSTEM

SUNDAY

Time	Program	Sponsor	Agency
5:00	Omnibus	Aluminium, Ltd.	JWT
		Scott Paper (2 Open)	JWT
6:30	You Are There†	Electric Companies	N. W. Ayer
		Prudential Ins.	Calkins & Holden
7:00	Lassie†	Campbell Soup	BBDO
7:30	Private Sec'try† alt. with Jack Benny	American Tob.	BBDO
8:00	Ed Sullivan Show	Lincoln-Mercury	K&E
9:00	GE Theatre†	Gen. Electric	BBDO
9:30	Alf. Hitchcock Series†	Bristol-Myers	Y&R
10:00	Appt. With Adventure	P. Lorillard	Y&R
10:30	What's My Line	Jules Montenier	Earle Ludgin
		Remington Rand	Y&R
11:00-11:15	Sun. News Special	Norwich Pharmacal	B&B

MONDAY

7:15	Doug Edwards News	Amer. Home Prod.	BB&T
7:30	Robin Hood†	Wildroot	BBDO
		Johnson & Johnson	Y&R
8:00	Burns & Allen†	Goodrich	BBDO
		Carnation	Edwin, Wasey
8:30	Talent Scouts	Lipton	Y&R
		CBS-Columbia	Ted Bates

(Continued on page 28)

Canada's Radio-TV Setup Faces Major Study and Revision

Ottawa, Aug. 9.

Implementing a recommendation made in 1951 by a royal commission (headed by Rt. Hon. Vincent Massey, now Canada's Governor General), the federal government will appoint a special body to "study and revise" Canada's radio and television broadcasting setup. Announcement of the impending appointment was made in the last hours of the recent session of parliament during a five-hour House of Commons debate on estimates of $34,614,000 in loans and grants to the Canadian Broadcasting Corp.

In 1951, the royal commission on arts, letters and sciences, said the whole question of television broadcasting should be reconsidered by an independent investigating group not later than three years after the start of tv in Canada. Video airing preemed in Canada in the autumn of 1952.

It is expected the probe will clear, particularly, the parliamentary air of a flood of criticisms of Canadian Broadcasting Corp. video and radio operations which have been pouring into parliament and government commitees for some years. Special concern has been mentioned over the growing costs of television broadcasting, a matter of public concern since CBC is responsible to parliament and is financed chiefly through government moneys: loans, grants, special taxes. Other matters destined to come into the probe include CBC's policy of allowing only one video station to each major population area, as well as the whole matter of CBC's control of both radio and television broadcasting while itself operating both radio and video stations.

L. A. Radio

Continued from page 21

elaborate presentations to prospective sponsors and ad agencies all over the country, with the result that national advertising placements here have upped. These presentations are prepared and given by Frank W. Crane, SCBA managing director, and Stan Spero, sales manager of KMPC and chairman of the SCBA sales committee.

Also successful has been the Assn. promotion of radio set sales, through its "Buy a Radio, Listen to Radio" campaign. With the largest automobile population in the world, much of Southern California practically lives on wheels. Car dealers report that of the 30,000 new cars delivered here monthly, about 98% have car radios installed.

In the seven-county L.A. radio signal area, 25,000 other radios are sold monthly and nearly 10,000 of these are portables. In all, over 340,000 radios of one sort or another have been sold during the first six months of 1955, a three-to-one ratio over tv set sales, SCBA points out.

Pioneer KFI, a 50-kw clear channeller, has "realistically" cut back its night spot rates approximately 15%, effective Aug. 1. At the same time, confirming this daytime trend, the station is raising daytime programming rates 15%, minute spots 20%, and station breaks 25%.

Other stations have or will follow the time rate increase route, including KMPC, with an announced average 10% hike starting Sept. 1; KLAC, with a July 1 hike of about 15%; and KWKW Pasadena, with a 18 to 20% hike since last April.

Still others admitted that they are contemplating increases "shortly."

Albany—An Albany area chapter of American Women in Radio and Television has been formed. Members are voting by mail on a slate of officers. It has Jane Barton, of the State Radio-Television Bureau, nominated for president; Elaine Drooze, of WPTR, for v.p., and Jeanette Eddy, of WSPN, Saratoga, for secretary-treasurer.

FIFTH ARMY SHOW
With Stan Dale, John Borneman, Charles Schultz, Dotty & Ron Mirr, Nick Noble, Progressive Jazz Quintet, Bob Trendler orch
Exec Producer: Jay Faraghan
Producers: Lt. Bud Light, Les Urbach
Writer: Claire Tribble
Director: Lee Tredanari
30 Mins.; Fri., 7 p.m.
Sustaining
WGN-TV, Chicago

WGN-TV and the Chi-headquartered Fifth Army have joined forces on this alternate Friday night showcase of musical-variety talent drawn from the army's ranks in the midwest sector. Off the sample seen (5) the show hits the target from three angles. As entertainment it's above part as an "amateur" offering and compares favorably with the local commercial entries in the same idiom. It's an attractive public service bundle from WGN-TV's standpoint. And from the Army's end it's a neat way to wrap up and deliver those recruiting messages.

Much of the credit for the general polish of the operation must go to host Pfc. Stan Dale, who is temporarily detoured from his professional deejay duties via the draft, and producers Jay Faraghan and Les Urbach for the station and Lt. Bud Light for the Army who have trimmed the half-hour with topflight production values.

On this go there were no particularly standout guest turns but the overall quality was satisfactory. For the modern jazz fans there was the Progressive Jazz Quintet up from Ft. Leavenworth who pumped out a couple of gone tunes. Good touch was Dale's quickie interview with the pianist-arranger on the technical definition of progressive jazz. Pfc. Charles Schultz contributed two Al Jolson blackface carbons that were fairly accurate and Dotty & Ron Mirr, a married Army couple from Indianapolis, provided the romantic touch with a brace of duets. Comic elements were supplied by Pvt. John Borneman who wove a daffy professor routine through the half-hour for mild impact. Nick Noble, came in as the pro guest to warble his Wing release "The Bible Told Me So," for an added filip.

Dale handles the visitors gracefully and they all seemed to enjoy their duty. *Dave.*

PROFESSIONAL WRESTLING
With Marty Glickman
Producer: James Dolan
Director: James Saunders
120 Mins.; Thurs., 9 p.m.
WABD, N.Y.

Last Thursday (4), WABD, N.Y., did the first in a weekly series of two-hour wrestling cards. Stanza wasn't televised in the usual smoke-filled arena where most of the clientele paid six bits to go, but from a N.Y. video studio where an audience of the most elite kibitzers the station could find, were encouraged by the near-perfect acoustics to make clever remarks as they sat under the no-smoking signs. But this might change when the program gets that cigar sponsor it genuinely deserves and the station is thereafter obligated to hide the no-smoking signs. Besides, the sponsor will then take charge of the cuffo tix, and because his discrimination will probably decrease with the amount of prospective customers he wishes to impress, future kibitzers might be rather inarticulate for such audible surroundings.

Now that technology and comfort have taken over and the good old arena days are irretrievably lost, the camerawork seemed a little better. Of course, there were some faults engendered by studio wrestling which balanced the dumbbells, so to speak. Nevertheless, the script and the dramatic personnae hadn't changed, only proving that a wrestler is a whestler, regardless of the backdrop. *Art.*

THEY'RE OFF AT SARATOGA
With Fred Capossela
15 Mins.; Tues-thru-Fri., 7:30 p.m.
FITZGERALD BREWING CO.
WRGB-TV, Schenectady
(George R. Nelson)

Program leaves the WRGB gate four nights a week for a 15-minute run down the video racing strip, under the sure guidance of Fred Capossela, official announcer at New York tracks and in Florida, as well as caller of top turf events on network radio and television webs. He is working alone this season: live, on recaps of the day's card at Saratoga; via sound track, on pictures of the races, shot by Thoroughbred Films, Inc.

Four of the eight events are usually projected—three, on the flat, and one through the field. "Call" is the one done by Capossela over Spa. track's p.a. system, a description of stretch run being added. He handles the latter with

(Continued on page 35)

Tele Follow-Up Comment

Bob Crosby is a fine bandleader, fair country singer and a successful emcee, but he's no great shakes as an actor. At the risk of unduly fingerpointing Crosby as the villain of the piece, his performance on "Climax's" presentation last week of "One Night Stand" was one of the key flaws in a generally sloppy production. Crosby's thesping inexperience caused him to upset the pace of the drama, step all over other cast members' lines and generally detract from the credibility of the play.

As a writer, however, Crosby wasn't bad, for Bernard Gerard's adaptation of his collaboration with his manager, Gil Rodin, on this episode in the life of pianist Joe Sullivan, showed flashes of genuine pathos and warmth. But Crosby made the mistake of writing in too large a role for himself. Overall, the script tended to be uneven and repetitive, however.

Crosby took the occasion to reunite several of his original Bobcats sidemen for the show, with the key roles of Sullivan, Rodin and Bob Zurke handled by John Forsythe, Bob Sweeney and Donald Buka, and Sullivan's wife by Cloris Leachman. Forsythe did a masterful job in portraying Sullivan during the period when, striken with TB, he refuses to go to a sanitorium for a cure. Miss Leachman was given little to do other than to look worried, and Sweeney likewise appeared at a loss as the band manager. Buka got in some fine eccentric licks as Zurke.

It's a pity, since the play wasn't very good, that some of that Dixieland couldn't have been properly resurrected. But only passing attention was given to such Crosby classics as "South Rampart Street Parade," "Honky Tonk Train Blues," "Big Noise from Winetka," "Gin Mill Blues" and "What's New." In virtually every case, there was a fadeout right in the middle of the number. Nor were the talents of such sidemen as Billy Butterfield, Matty Matlock or Bobby Haggart, to mention just three, properly displayed.

Director Herb Swope Jr. got lost in the shuffle somewhere, and for sheer mistimings, fluffs, lack of live-and-slide coordination and general miscuing, "One Night Stand" should go unrivalled for several months to come. *Chan.*

Ed Sullivan moved his "Toast of the Town" segment up to Stratford, Conn., Sunday (7) for a looksee at the American Shakespeare Festival Theatre and Academy, where he picked up the repertory company in scenes from its two current productions, "The Tempest" and "Julius Caesar," and sandwiched a regular variety show between the two excerpts. It wasn't up to "Toast" par for a number of reasons—the variety elments were n.s.g., the "Tempest" excerpts incohesive and the so-called looksee at the Stratford setup consisted of a few pans through the audience.

What might have been in order, rather than picking up a couple of unrelated and out-of-context scenes, was an out-of-doors pickup of the building and grounds, then moving inside to show the theatre, backstage and front. But there didn't seem much point in going out to Stratford when Sullivan could have just as easily showed audience shots in the show's own N. Y. theatre. Was this trip necessary?

There's not much point in excerpting Shakespeare, particularly in the case of a play like "The Tempest." Raymond Massey, Jack Palance and Roddy McDowell performed unfalteringly, but taking the scenes as they were made as much sense as showing a two-minute film clip of a new picture—very little. The closing scenes from "Caesar" were better, or at least more self-sufficient, comprising the assassination scene and Marc Antony's funeral oration. Hurd Hatfield seemed a little overdramatic in his death scene, but Christopher Plummer's oration had sense and spirit.

As to the variety elements, they consisted of Mindy Carson, Bill Haley's Comets and Britisher Max Bygraves. Latter, who has played the States in the past, should have come better prepared. His routine with Priscilla the Goose was more whimsy than comedics, and as such was disappointing. Done in a different mood and setting, it might have gone over, but here it was interrupted by long intervals of silence. Miss Carson did nicely with her first number, "Wake the Town and Tell the People," but her interpretation of "My Heart Belongs to Daddy" lacked humor and sprightliness—she sang it almost like a ballad. Haley's Comets did one rock 'n' roll number and weren't heard from again. *Chan.*

Occasionally, television comes up with the type of original play whose structure, mood or story endows it with enduring values. Case in point is "The Prince and the Puppet," a warm and simple story about a youngster whose unhappy relationship with his mother is set aright by an understanding puppet-master. As presented on "Studio One Summer Theatre" Monday night (8) with Bil and Cora Baird and Van Dyke Parks in the leads, it was a little gem of a play, a sort of fairy tale in modern dress (and with a modern problem) with a universal appeal.

The Shirley Peterson play is certainly worthy of a repeat (particularly since it had that low summertime viewership level), but moreover, would be an ideal picture property, combining its fairytale qualities with the offbeat setting of a puppet shop. Story concerns the unhappy son of a widowed career woman who meets the puppeteer, his wife and his woodcarver when they're hired to perform at his birthday party. Puppeteer gets the boy's sympathy and finally succeeds in straightening things out by staging a have-it-out discussion between the boy and his puppets, with mom standing out of sight but participating through one of the puppets which symbolizes her to the boy.

Story, of course, has its oversimplifications, but as directed by Seymour Robbie and enacted by the topflight cast, it set a mood of charm and simplicity from the outset and built steadily and rapidly to the touching climax. The Bairds, w.k. as puppeteers, easily have the potential to become established as fine thesps too, each of them contributing deft and sure performances. Bil Baird did a thoroughly convincing and sympathetic job as the devil-may-care, almost-childlike puppeteer, creating an offbeat mood and character right at the start. Cora Baird, with less of a meaty role, did a fine job as his sensible and restraining wife.

Young Parks unquestionably is one of the best juvenile actors in the business, and he delivered a performance that was remarkable in its depth and perception for such a youngster. He really was the unhappy boy, and he made his audience believe it. Phyllis Hill, as the mother, was highly effective, playing her role with a tautness that emphasized the troubled relationship. Joseph Sweeney as the woodcarver and John Shay as Miss Hill's suitor rounded out the cast perfectly.

Robbie's direction was deft and sure, and it was backed by some topflight technical contributions—a fine workshop set, good lighting and a suitable musical score. "Studio One Summer Theatre" more than made up for some of its dull entries this season with "The Prince and the Puppet." *Chan.*

Peggy Mann, a former CBS radio writer who took off to France and some time later published a first novel, "A Room in Paris" (now in its third printing), made her television debut Sunday (7) as adaptor of that novel for the Philco-week turn of "Television Playhouse" on NBC. Astutely aware that television is a medium for one-story-at-a-time, Miss Mann peeled away all sub-plots and most of the Parisian vignettes which decorate (and considerably enliven) the novel. What emerged was straight boy-meets-girl, but done with much tenderness, depth of characteriaztion and believability.

Of course the verbotens of tv required that "A Room in Paris" be two rooms. The nice girl with a job on the right bank did not move in with the artist on the left bank but rented a room directly above his with the same view. Similarly the boy's ex-sweetie was described as a former occupant of the hotel only, not that particular room. All of which is an "of course" in professional terms. Equally too-hot-to-handle-on-tv was the novel's snapshot of the Negro artist, Jud, who was incapable of returning the budding love of a white girl.

Paul Lammeris directed the tale against a few artful sets which nicely suggested without bothering to show Paris. As is characteristic of this series, the finished product moved with steady engrossment. The story focussed on the boy, since he was the one with the problem, his refusal to go back home and get a job and his insistence upon goldbricking on the GI bill pretending to be an artist. (Inferentially the script was a criticism of artists who can't draw or say anything recognizable by others, calling themselves abstractionists and implying that doubters are Philistines).

John Cassavetes and Kathleen Maguire made an ideal pair of lovers, she with the "practicality" of the American girl against which the GI's rail. A nifty line from the novel was practically thrown away by one of the players: "French girls look up to you, American girls look through you." Caprice Chantel, reputedly just in from France and making her tv debut, was very effective as Simone, the easy-to-get-and-easy-to-lose babe. Al Markim as Buzz and Jenny Egan as a neurotic, querulous, ugly duckling hotel maid also stood out.

This was a steadily enjoyable bit of drama with an emotionally valid awakening at the end when the boy admitted he was a fake artist and a Bohemian only by courtesy of the U. S. taxpayer. All of the professional elements, starting with the novelist's own tight adaption, exhibited the sureness which marks the best (but not most) tv drama. *Land.*

When Conrad Hilton opens a hotel, he does it up big. Last June, he planed a flock of VIPs from the U. S. to Istanbul for the preem of a new addition to the Hilton chain and last Sunday (8) night, he threw an elaborate pre-opening party at his $16,000,000 Beverly Hilton Hotel in Beverly Hills, Calif. The public wasn't able to get in on the Istanbul junket, but they were afforded a looksee at the Coast soiree—via television.

The Hilton shindig was given tv showcasing over NBC's "Colgate Variety Hour," which originated from the hotel's Bali Room where the party was being held. It was a field day for video viewers interested in orbing Hollywood celebs, but for those desiring meaty entertainment, it was another story. The show had little to offer.

The room was loaded with film names, most of whom were greeted by columnist Hedda Hopper, who hostessed the affair for tv. While Edgar Bergen handled the emecee chores, Miss Hopper gabbed with a number of the guests, dishing out a hefty quota of endearing terms and compliments. Her partners in conversation, however, were able to throw in assorted plugs for their latest or upcoming endeavors. There wasn't much entertainment value in this aspect of the proceedings.

Bergen, working with Charlie McCarthy, and his other wooden helpmates, provided some scattered laugh moments. The performing contingent, comprised of the Vagabonds, the Dorman Bros., the Merriel Abbott Dancers and French songstress Paule Desjardims, didn't register too strongly, though.

Both the Vagabonds, a vocal-instrumental quartet, and the Dorman freres leaned heavily on low comedy bits, with the latter pair getting such guests as columnist Earl Wilson and actor Robert Cummings to participate in their shenanigans. Wilson, for one, looked mighty uncomfortable. Miss Desjardims did an okay vocalling job in her native tongue, while the performance by the terp line was satisfactory.

As usual, there was a plug for a Hollywood pic via the spotlighting of a film clip from Paramount's "To Catch a Thief." the Colgate show, incidentally, is produced by York Pictures, a Martin & Lewis-Paramount subsid. The "Thief" trailer, however, was a neat come-on selection. The Colgate cameras also focused on the exterior and interior layout of the Hilton hotel, adding up to a powerhouse plug for the operation. *Jess.*

ROBT. Q TV'ER HIT BY 2 CANCELLATIONS

CBS-TV's "Robert Q. Lewis Show" daytimer got hit with two cancellations this week that deprives the segment of three sponsored quarter-hours. General Mills dropped out of the Wednesday and Friday 2:15-2:30 segments, while Helene Curtis ankled the Tuesday period, same time.

General Mills ankles as of the Aug. 26 show, while Curtis' axing becomes effective the following week (30).

THE FIRST STEP INTO SPACE
With Hugh Downs, Herbert Kaplow, Athelstan F. Spilhaus, others
Producer: Reuven Frank
Editor: John Lynch
Writers: Paul Cunningham, Frank Directors: John Goetz, Charles Jones
30 Mins., Sat. (6) 8 p.m.
NBC-TV, from various places

NBC-TV went about as far as it could go in "The First Step Into Space," a one-time news-in-depth show about that satellite the U.S. proposes to launch by 1957 or 1958. In the time available, it poked into the probable scientific and political affects the zippy (18,000 mph) "basketball" might have. It eyed the mechanics of the outta-this-world marvel too. The program, concisely written by producer Reuven Frank and Paul Cunningham, squeezed in a lot and while it didn't proffer any final answers it did bring up several pertinent questions.

Dr. Athelstan F. Spilhaus, one of the satellite designers, started the stanza with a recap of the principle objective of the project. Same man closed the show as well, with a moderately-phrased declaration of how the instrument might help international solidarity, and therein he seemed to be answering the objections of a badly identified U.S. Senator (Henry Jackson, who appeared on film midway in stanza) to relinquishing the satellite findings to the Soviet before the Commies showed that they really merited American trust. Spilhaus said that it is likely that nations as scientifically neck-andneck as the U.S. and Russia would reach discoveries at about the same time. Therefore, he suggested, why not share the satellite project with Russia in the hope of furthering friendly ties. Besides, he felt that in order to obtain all the information that the speedy satellite had to offer about space, it would be necessary to set up monitoring stations outside the U.S., perhaps in Commie territory.

This was certainly not all. NBC caster Hugh Downs did a neat job on how the satellite might be launched. This was a leadin to a more profound question raised by other networker Herbert Kaplow, who guided the half-hour telecast through a stilted but revealing discussion with a scientist from the Aero-Medical labs at Wright-Patterson Field in Dayton about man's part in possibly other outer-space ventures. The show pointed out rather emphatically that this "first step" would unquestionably lead to others involving human beings. A pilot and a second scientist added small bits to this portion.

After the senator made his bid for attention, one of the more interesting aspects to the trade came up obliquely. To transmit the findings made via the satellite, it was explained that a transistor will be used. That would mean that the tiny object of so much concern to radio set manufacturers of late has the sock to get a signal to earth from as much as 300 miles up thataway. Think of what it can do down here.

In the midst of the general debunking of news in depth, NBC proved that there is still a spark of hope. *Art.*

PLAY BALL
With Jay Barrington
Director: Bill Wormington
30 Mins., 9:30 p.m., Sun.
BILL SULLIVAN CHEVROLET
WDAF-TV, Kansas City
(Marvin Littman)

A quiz show with a sports formula has been inaugurated on WDAF-TV's Sunday evening schedule, and for the moment is putting the finger on baseball. Jay Barrington, sports director of the station, acts as umpire-referee-m.c., putting the quiz to two teams of contestants.

Questions are received from listeners, each of whom gets a free wash job and lube for his car at the sponsor's establishment. Best question of the week receives a radio. Varied values are ascribed to questions, and correct answers move runners around the diamond to pile up scores.

Contestants are selected at random, such as employes of two competing airlines, members of clubs, players from various athletic teams here, etc. They score by pushing the runners around the bases by answering questions correctly, and the winning team is properly rewarded.

Show is the property of the agency, and sponsor is one of leading Chevvy dealers here. Plan is to keep it on year-round, switching the format in season to football theme, then to basketball, and back to baseball. Show represents a major effort among local productions and looks to be a permanent WDAF-TV entry. *Quin.*

PRO

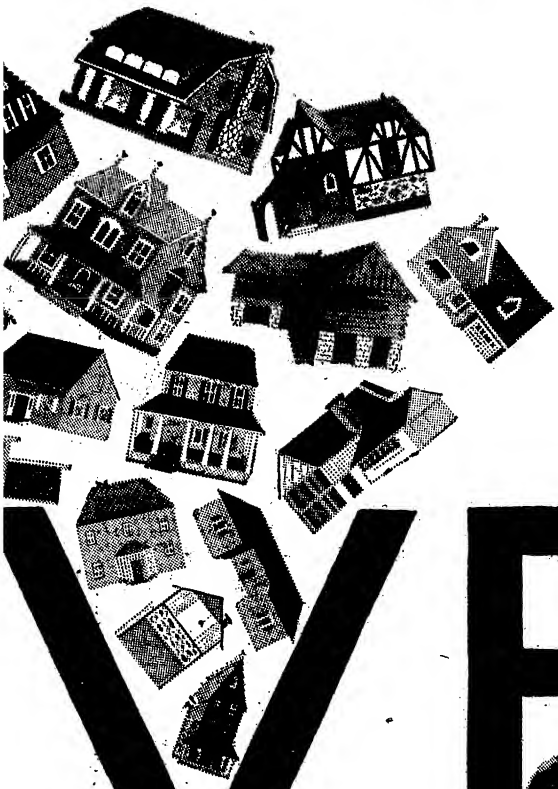
MONITOR, NBC's new radio pattern, showed such tremendous potential that advertisers invested over $1,500,000 before its premiere.

Now, after 6 weeks of broadcasting, the MONITOR story can be told in hard facts,

MONITOR programming attracts a big cumulative audience... fast! With 15 participations spaced over a weekend, an advertiser reaches 3,670,000 different homes... reaches them at the rate of 367 unduplicated homes per dollar.*

MONITOR gives its sponsors more homes per dollar than any weekend sponsor on the second network. If weekend radio advertisers sponsoring conventional-type programs on the next network were to invest comparable sums in MONITOR, here's what they would get:

more homes for your money on



VEN!

SPONSOR	LENGTH	Current Show on 2nd Network COST	DIFF. HOMES REACHED	Same Money Invested in MONITOR DIFF. HOMES REACHED	GAIN
A	60 Min.	$22,800	917,000	4,130,000	350%
B	30 Min.	11,300	1,055,000	3,670,000	248%
C	15 Min.	7,600	1,192,000	3,120,000	165%

This is without counting MONITOR's huge bonus audience listening to car radios and portables. A special Advertest survey of car-riders during the last July weekend showed that more listeners were tuned to NBC than to all other networks combined.

Reach greater audiences with your advertising dollar by switching to radio's future pattern. MONITOR is virtually sold out for the coming Labor Day weekend, but other choice weekend time is still available. Call your NBC Representative today.

MONITOR

Exciting things are happening on the NBC RADIO NETWORK

a service of RCA

*Nielsen Special Report, covering 2 weeks ending June 25.

Gimbels, DuMont in Tie To Plug Merchandise Via Closed-Circuit Color

Gimbel's, N. Y. department store, is tieing in with DuMont, in order to do a two-week tint stint via closed-circuit video starting next Monday (15). Store will use DuMont's new "Vitascan," the spotlight system that replaces need for regular tele cameras, to push merchandise.

In addition to showing new and sale merchandise to customers from seven points where color monitors will be located, outfit plans to use the "Vitascan" spot (a la RCA Exhibition Hall) to permit the public to see itself on tv.

DuMont's stake in the department store setup is that the 14-day showing of its new no camera device runs concurrently with showing of its new line of video receivers at Gimbel's.

'BREAK THE BANK' IN 'SHOW PLANE' STUNT

Grant Advertising publicity crew has taken a leaf out of the Broadway show train book for a unique "show plane" stunt in connection with next Sunday's (14) "Break the Bank" show on ABC-TV. Agency has made a deal with United Airlines under which the carrier's regular Chicago-Detroit-Philadelphia-New York flight on Friday (12) will be tagged the "Break the Bank Showplane" and passagers and crew will be given tickets to a reserved section at the Ritz Theatre where the show originates Sunday night.

Stunt isn't a show plane in the orthodox sense, since the plane's passengers are regular passengers of the airline, and no attempt is being made to contact them in advance of the flight. Once on the plane, however, they will be told about the show, given tickets and finally met at Newark Airport by "Bank" emcee Bert Parks, who'll conduct them into Manhattan. Plane will bear the "showplane" banner. Idea was worked out by Tom Johnston, Lucy Villarosa and Bob Gurvitz of Grant's Dodge News Bureau for Dodge, which sponsors the show. Though the flight originates in Chicago, it's being tagged as a Detroit-to-N.Y. show plane to focus attention on the home of the automaker.

Leo Burnett as Board Chairman; Heath Prexy

Chicago, Aug. 9.

Simultaneously with his agency's 20th anni, Leo Burnett has upped himself to chairman of the board status with Richard Heath taking over the president's chair. Burnett, who founded the ad shop back in 1935 and personally helmed its skyrocketing growth into the top 10, will continue to devote full-time to its affairs.

Heath has been with Burnett for 19 of the 20 years, during which time the agency's billings have grown to the current annual level of $65,000,000. Burnett launched the business with a seven-man staff and three clients whose first-year billings totalled less than $1,000,000. Today the agency has 625 staffers in its Chi homeoffice and its New York, Hollywood and Toronto branches servicing a roster of 26 advertisers.

Wayne Griffin to Pitt

Pittsburgh, Aug. 9.

Wayne Griffin, longtime Chi radio and tv personality and veteran announcer for network wrestling telecasts, is switching to Pittsburgh for his future base of operations on two counts. Griffin recently went into the travel agency business with a local outfit and he has also just been signed by KDKA-TV to head up a new hour-long morning show.

Program begins Aug. 29 and will run from 9 to 10 Monday through Friday. It'll be an audience participation hodge-podge and will be called "The Nine O'Clock Show" until a contest among viewers picks a permanent tag.

Columbus—Stanley Morris, recently of WSPD-TV, Toledo, has joined WLW-C's production staff here. He'll handle "Meet'n' Time at Moore's," oldest tv show in Columbus.

NETWORK 1955-56 NIGHTTIME TV SCHEDULE

Continued from page 24

9:00	I Love Lucy†	P&G	BB&T
		Gen. Foods	Y&R
9:30	Dec. Bride†	Gen. Foods	B&B
10:00	Studio One	Westinghouse	McE
	TUESDAY		
7:15	Doug Edwards News	American Tob.	SSCB
7:30	Name That Tune	Whitehall Pharm.	BB&T
8:00	Navy Log†	Sheaffer Pen	Seeds
		Maytag	McE
8:30	You'll Never Get Rich† (Phil Silvers)	R. J. Reynolds	Esty
		Amana	Maury, Lee & Marshall
9:00	Joe & Mabel†	Carter	SSCB
		Ceritol	Edw. Kletter
9:30	Red Skelton	S. C. Johnson	NL&B
		Pet Milk	Gardner
10:00	$64,000 Question	Revlon	Norman, Craig & Kummel
10:30	To be announced	Gen. Motors	Kudner
	WEDNESDAY		
7:15	Doug Edwards News	Ronson	Norman, Craig & Kummel
7:30	Cochise†		
8:00	Arth. Godfrey Friends	Toni (½ hr. wkly)	Weiss & Geller
		Pillsbury	Burnett
		Gen. Motors	FCB
9:00	The Millionaire†	Colgate	Ted Bates
9:30	I've Got Secret	R. J. Reyno'ds	Esty
10:00	Front Row Center	Gen. Electric	Y&R
	Alt. with U. S. Steel Hour	U. S. Steel	BBDO
	THURSDAY		
7:15	Doug Edwards News	American Tob.	SSCB
7:30	Sgt. Preston of Yukon†	Quaker Oats	Wherry Baker & Tilden
8:00	Bob Cummings Show†	R. J. Reynolds	Esty
8:30	Climax-Shower of Stars	Chrysler	McE
9:30	Four Star Playhouse†	Singer Sewing	Y&R
		Bristol-Myers	Y&R
10:00	Johnny Carson Show	Gen. Foods	Y&R
		Revlon	Norman, Craig & Kummel
10:30	Wanted		
	FRIDAY		
7:15	Doug Edwards News	Ronson	Norman, Craig & Kummel
7:30	My Friend Flicka†		
8:00	Mama	Gen. Foods	B&B
8:30	Our Miss Brooks†	Gen. Foods	Y&R
9:00	Crusader†	R. J. Reynolds	Esty
9:30	Schlitz Playhouse†	Schlitz	L&M
10:00	The Lineup†	Brown & Williamson	Ted Bates
		Procter & Gamble	Y&R
10:30	Person to Person	Elgin Watch	Y&R
		Amoco	Jos. Katz
		Hamm Brewing	Campbell-Mithun
	SATURDAY		
7:00	Gene Autry†	Wrigley	R&R
7:30	Beat the Clock	Sylvania	JWT
8:00	Stage Show or	Nestle	Bryan Houston
	The Honeymooners† (Jackie Gleason)	Buick	Kudner
8:30	(See above)		
9:00	2 for Money	P. Lorillard	L&N
9:30-11	Star Jubilee (once a month)	Ford	JWT
9:30	It's Always Jan† (Janis Paige)	P&G	BB&T
10:00	Gunsmoke†	Liggett & Myers	C&W
10:30	Damon Runyon Thea.†	Anheuser-Busch	D'Arcy

NATIONAL BROADCASTING COMPANY

SUNDAY

Time	Program	Sponsor	Agency
4:00-5:30	Maurice Evans Specs (8)	Hallmark	FCB
	Wide Wide World (20)	United Motors (¼ of series)	Campbell-Ewald
5:30	Capt. Gallant†	Heinz	Maxon
6:00	Meet the Press	Pan American	JWT
		Johns-Manville	JWT
6:30	Roy Rogers†	Gen. Foods	B&B
7:00	It's a Great Life†	Chrysler	Mel
7:30	Frontier†	Reynolds Metals	Clinton E. Frank
7:30-9:00	Color Spread (monthly)	Sunbeam (12)	Perrin-Paus
		Maybelline (4)	Gordon Best
	(Sponsor references to the right are for first four shows only. Numerals indicate number of spots.)	U. S. Rubber (2)	F. D. Richards
		Lewis-Howe (2)	DFS
		Buick (1)	Kudner
		Goodyear (1)	Y&R
		Standard Brands (3)	Ted Bates
8:00	Colgate Variety Hour	Colgate	Esty
9:00	TV Playhouse	Philco	Hutchins
		Goodyear	Y&R
10:00	Loretta Young†	Procter & Gamble	B&B
10:30	Louella Parsons Show†	Toni; Brown & Williamson	Weiss & Geller; Bates
	MONDAY		
7:30	Tony Martin	Assoc. Prods.	John W. Shaw
		Webcor	Grey
7:45	News Caravan	R. J. Reynolds	Esty
8:00	Caesar's Hour	Remington Rand	Y&R
		Speidel	SSCB
		American Chicle (co-sponsors)	DFS
8:00-9:30	Producers Showcase (every 4th wk.)	RCA	K&E
		Ford (co-sponsors)	K&E
9:00	Medic†	Dow Chem.-Gen. Electric	MacManus, J & A; Y&R
9:30	Robt. Montgomery Presents	Schick	K&E
		Johnson's Wax	NL&B
10:30	No network service		
11:30-1:00	Tonight (Steve Allen)	Participating	
	TUESDAY		
7:30	Dinah Shore	Chevrolet	Campbell-Ewald
7:45	News Caravan	R. J. Reynolds	Esty
8:00	Martha Raye (every 3 wks.)	Sunbeam	Perrin-Paus
		RCA	K&E
		Whirlpool	K&E
	Milton Berle (every 3 wks.)	Same sponsors	

(Continued on page 34)

FCC Can't Tangle With Canadian Shows Beamed Into U.S., Despite Beefs

Washington, Aug. 9.

The FCC has no authority to tangle with Canada over tv programs which originate in the other nation and are received in this country, it has notified a complainant in Detroit.

Neither the issue nor the Commission's authority have changed in the years since FCC found itself unable to halt the advertising of cancer cures, rejuvenation operations and the like, originated in powerful Mexican radio stations near the U. S. border.

Recent beef came from Gregory M. Pillion, of Detroit, who protested the video program, "Meet the UAW-CIO" originating at station CKLW-TV, just across the border from Detroit, in Windsor, Canada.

Pillion said he expects to be a candidate for Congress next year and asked if the Commission couldn't get him equal time to reply to the CIO, since the telecasts are received in the Detroit area. On top of that, he requested appointment of an International Commission to "iron out the injustices that may arise from the program which has been shifted from WJBK-TV, Detroit."

The FCC replied there was no statute or treaty which gave the agency control of program content of foreign stations, but suggested that it might be able to step in "if the material broadcast is in whole or in part transmitted to one Canadian station 'live' by wire or radio from a location in the United States."

Regarding an international commission, FCC referred Pillion to the State Dept.

Cincy Seeks to Extend '56 Sked on TV Ballcasts

Cincinnati, Aug. 9.

Gabe Paul, Cincinnati Baseball Club president, is negotiating for extension of next year's tv schedule. He wants to add all of the away-from-home games to telecasts of 20 weekday afternoon encounters at Crosley Field, the pattern for several years.

Mort Watters, head of WCPO-TV, said he would like to go along with the extension. His station is doing the telecasts this season and broadcasts by WSAI, a switch for the first time from WCPO.

Burger beer is the tagger.

NBC Kidshow Study

Continued from page 22

plot and character, particularly in old westerns.

On the plus side, the Committee commended NBC for its code over children's programming; for the efforts in interpreting and applying the code, both by continuity acceptance and by producers and performers; the policy of integrated enlightenment, doubled in a year and a half's time; and the recent appointment of a supervisor of children's programs (Dr. Horwich).

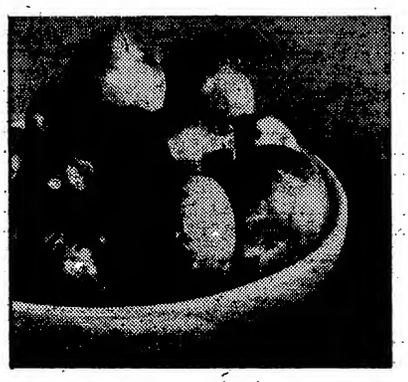
Dozen recommendations list improvements in the code to make it a little more positive and to include specifications of "possible educational value such as fostering proper language, correct grammar and a better understanding of the world in which we live"; increasing teenage programs; consolidating 5-6 p.m. weekdays as the 6-12 year age classifications and 9-11 a.m. for nursery age; specific instructions on avoiding exploitation of children; cutting down time devoted to westerns and including more nature-folklore in them; giving more "balance" to programming with accent on hobbies, how-to-do-it, storytelling, etc.; desirable standards for commercials; avoiding overuse of specific features or characters; seeking expert advice on specialized fields; distribution of the report throughout the network; and additional research.

Bridgeport — After three years' sustaining and on-and-off participations, WICC's "Dick's Den," only stay-up show in Southern New England, has landed a sponsor, Miller's High Life, which will payroll the disk-and-chatter session from midnight to 6 a.m. five nights a week. Dick Alexander mans the late grind.

"Reaching For The Stars" is a homely little motto we adopted at the start to sort of symbolize what our company is all about. When you reach for the stars, you may not quite get one, but you won't come up with a handful of mud, either.

For the few who care about advertising agency birthdays:

WE'RE 20 NOW



We started out on August 5, 1935, with eight people, three clients spending less than a million dollars a year, and a bowl of ripe red apples in our small reception room.

Today, 20 years later, we have 625 people, 28 clients, a little over 65 times the billing we started with, and a bowl of ripe red apples in each of 12 reception rooms.

WE WORK FOR THE FOLLOWING COMPANIES:

AMERICAN MINERAL SPIRITS CO. ★ ATCHISON, TOPEKA & SANTA FE RAILWAY CO. ★ BROWN SHOE COMPANY ★ CAMPBELL SOUP COMPANY ★ COMMONWEALTH EDISON COMPANY and PUBLIC SERVICE COMPANY ★ COMSTOCK FOODS, INC. ★ CONVERTED RICE, INC. ★ CRANE CO. ★ THE ELECTRIC ASSOCIATION (Chicago) ★ THE ENGLANDER COMPANY, INC. ★ GREEN GIANT COMPANY ★ HARRIS TRUST AND SAVINGS BANK ★ G. HEILEMAN BREWING CO. ★ THE HOOVER COMPANY ★ KELLOGG COMPANY ★ THE KENDALL COMPANY ★ MARS, INCORPORATED ★ THE MAYTAG COMPANY ★ PHILIP MORRIS INC. ★ MOTOROLA, INC. ★ CHAS. PFIZER & CO., INC. ★ PILLSBURY MILLS, INC. ★ THE PROCTER & GAMBLE COMPANY ★ THE PURE OIL COMPANY ★ THE PURE FUEL OIL COMPANY ★ SUGAR INFORMATION, INC. ★ TEA COUNCIL OF THE U.S.A., INC. ★ THE TONI COMPANY

Of course, many of the products of these companies were available 20 years ago, and there isn't one of them that isn't a whole lot better today than it was in 1935.

But the surprising thing is to see how many of their products just didn't exist 20 years ago. For instance: *television sets . . . baking mixes . . . antibiotics . . . automatic washers and dryers . . . dome railroad cars . . . plastic bandages . . . frozen soups . . . steam-or-dry irons . . . home permanents . . . ready-sweetened cereals . . . home freezers . . . filter-tip cigarettes . . . high-octane gasolines . . . tubeless tires . . . foam latex mattresses . . . transistors . . . liquid detergents . . . titanium . . . hi-fi.* When you live with truths like these every day, you know the American System is real and it works.

Leo Burnett Company, Inc.

CHICAGO 1, ILLINOIS

NEW YORK • HOLLYWOOD • TORONTO

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

LOUISVILLE — *Approx. Set Count*—415,000 — *Stations*—WAVE (3), WHAS (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Ramar of the Jungle (Adv)	WHAS	TPA	Sun. 5:30-6:00	37.9	88	42.9	Soldier Parade	WAVE	5.0
2. Superman (Adv)	WHAS	Flamingo	Sun. 6:00-6:30	37.6	85	44.0	Super Circus	WAVE	6.4
3. City Detective (Myst)	WAVE	MCA	Tues. 9:30-10:00	36.9	72	51.0	See It Now	WHAS	14.2
4. Badge 714 (Myst)	WHAS	NBC	Fri. 9:30-10:00	28.2	67	41.8	Sports; Theatre	WAVE	13.6
							Damon Runyon Theatre	WAVE	13.6
5. Liberace (Mus)	WAVE	Guild	Wed. 9:30-10:00	27.5	58	47.3	Front Row Center	WHAS	19.8
5. Mr. District Attorney (Myst)	WHAS	Ziv	Fri. 10:00-10:30	27.5	81	33.9	Starlight Theatre	WAVE	6.5
							Night Edition; Scoreboard	WAVE	6.5
7. Waterfront (Adv)	WAVE	MCA	Sat. 9:30-10:00	23.3	47	49.0	Hollywood Theatre	WHAS	25.7
8. I Led 3 Lives (Dr)	WHAS	Ziv	Tues. 8:00-8:30	23.1	41	55.8	Fireside Theatre	WAVE	32.7
9. Kit Carson (W)	WAVE	MCA	Sun. 5:00-5:30	22.3	50	44.4	Sunday Lucy Show	WHAS	22.1
10. Meet Corliss Archer (Com)	WHAS	Ziv	Mon. 7:30-8:00	21.3	46	45.8	Caesar's Hour	WAVE	24.5

DAVENP'T-ROCK ISLAND — *Approx. Set Count*—300,000 — *Stations*—WOC-TV (6), WHBF (4)

1. Racket Squad (Myst)	WOC	ABC	Tues. 8:30-9:00	34.5	68	50.7	See It Now	WHBF	16.3
2. Waterfront (Adv)	WOC	MCA	Sat. 9:00-9:30	33.2	67	49.5	Life With Father	WHBF	15.9
3. Death Valley Days (W)	WOC	McCann-Erickson	Wed. 8:30-9:00	32.9	68	48.3	Front Row Center	WHBF	15.4
4. I Led 3 Lives (Dr)	WHBF	Ziv	Wed. 9:00-9:30	29.6	63	46.7	Penny to a Million	WOC	17.1
5. Soldiers of Fortune (Adv)	WHBF	MCA	Fri. 9:00-9:30	29.0	61	47.4	Masquerade Party	WOC	18.1
6. Badge 714 (Myst)	WOC	NBC	Wed. 9:30-10:00	27.1	76	35.7	Ray Bolger	WHBF	8.6
7. Biff Baker, USA (Adv)	WOC	MCA	Sat. 9:30-10:00	23.2	57	40.9	You Asked for It	WHBF	17.7
8. Life of Riley (Com)	WOC	NBC	Sat. 10:00-10:30	22.9	64	35.7	Quad City Camera	WHBF	12.9
							Texas Rasslin'	WHBF	12.9
9. Inner Sanctum (Myst)	WOC	NBC	Thurs. 9:30-10:00	21.3	55	38.4	Break the Bank	WHBF	17.1
10. Meet Carliss Archer (Com)	WHBF	Ziv	Thurs. 8:30-9:00	18.1	45	39.7	Trip the Trio	WOC	21.6

SAN ANTONIO — *Approx. Set Count*—225,000 — *Stations*—WOAI (4), KENS (5)

1. Mr. District Attorney (Myst)	WOAI	Ziv	Thurs. 9:30-10:00	28.8	52	54.7	Mission Baseball Game	KENS	24.7
1. Secret File, USA (Adv)	WOAI	Official	Fri. 9:30-10:00	28.8	68	42.1	Eddie Cantor	KENS	11.5
3. Waterfront (Adv)	WOAI	MCA	Wed. 9:30-10:00	25.3	45	56.2	Godfrey and Friends	KENS	29.7
4. Passport to Danger (Adv)	WOAI	ABC	Tues. 9:30-10:00	25.0	61	40.9	Meet Mr. McNulty	KENS	14.7
5. Favorite Story (Dr)	KENS	Ziv	Tues. 8:30-9:00	22.4	46	48.6	Martha Raye	WOAI	25.3
6. Soldiers of Fortune (Adv)	WOAI	MCA	Sun. 8:30-9:00	20.6	37	54.8	What's My Line	KENS	33.0
7. Superman (Adv)	KENS	Flamingo	Thurs. 6:00-6:30	20.3	72	28.3	6 O'Clock News	WOAI	8.0
							Weather; Sports News	WOAI	8.0
8. Racket Squad (Myst)	KENS	ABC	Wed. 10:00-10:30	20.0	60	33.0	Request Performance	WOAI	12.4
							10 O'Clock News	WOAI	12.4
8. I Led 3 Lives (Dr)	WOAI	Ziv	Mon. 9:30-10:00	20.0	50	40.0	Starlight Theatre	KENS	18.8
10. Guy Lombardo (Mus)	WOAI	MCA	Tues. 6:30-7:00	19.4	62	31.2	Halls of Ivy	KENS	11.8

HARRISBURG — *Approx. Set Count*—200,000 — *Stations*—WCMB (27), WHP (55), WTPA (71), WHUM (61), WGAL (8)

1. I Led 3 Lives (Dr)	WGAL	Ziv	Sat. 7:00-7:30	25.9	75	35.3	Saturday Theatre	WHP	6.8
2. Waterfront (Adv)	WHP	MCA	Sat. 9:30-10:00	21.6	35	61.7	Play of the Week	WGAL	21.0
3. Mr. District Attorney (Myst)	WGAL	Ziv	Wed. 10:30-11:00	19.4	42	46.3	Wed. Night Fights	WTPA	13.8
4. Death Valley Days (W)	WGAL	McCann-Erickson	Sun. 6:30-7:00	18.3	66	27.6	You Are There	WHP	3.4
5. Superman (Adv)	WGAL	Flamingo	Mon. 6:00-6:30	18.0	50	35.7	Six Gun Playhouse	WHP	9.0
6. The Whistler (Myst)	WHP	CBS	Fri. 10:00-10:30	14.9	30	49.9	Cavalcade of Sports	WGAL	24.4
7. Science Fiction Theatre (Adv)	WHP	Ziv	Mon. 8:30-9:00	13.1	8	70.0	Godfrey's Talent Scouts	WGAL	43.7
8. Liberace (Mus)	WGAL	Guild	Wed. 7:00-7:30	10.6	60	17.7	7 O'Clock News	WHP	3.0
							Film Short	WHP	3.0
9. Eddie Cantor (Com)	WGAL	Ziv	Thurs. 8:30-9:00	9.7	26	36.8	Climax	WHP	22.8
10. Eddie Cantor (Com)	WHP	Ziv	Tues. 9:00-9:30	9.0	14	64.3	Fireside Theatre	WGAL	44.2

WICHITA — *Approx. Set Count*—125,000 — *Stations*—KAKE (10), KEDD (16), KTVH (12)

1. Man Behind the Badge (Myst)	KTVH	MCA	Fri. 9:00-9:30	36.2	68	53.3	Colonel March	KEDD	8.7
2. Badge 714 (Myst)	KEDD	NBC	Thurs. 9:30-10:00	31.8	63	50.6	Stage 10	KAKE	12.4
3. Waterfront (Adv)	KAKE	MCA	Wed. 9:00-9:30	30.8	60	51.5	My Hero	KTVH	15.3
4. I Led 3 Lives (Dr)	KAKE	Ziv	Thurs. 8:30-9:00	28.5	48	59.3	Lux Video Theatre	KEDD	17.6
5. Soldiers of Fortune (Adv)	KTVH	MCA	Tues. 9:00-9:30	28.3	50	51.3	Dusty's Jamboree	KAKE	17.4
6. Life of Riley (Com)	KTVH	NBC	Mon. 9:00-9:30	25.8	48	53.9	TV Reader's Digest	KAKE	24.8
7. Buffalo Bill Jr. (W)	KTVH	CBS	Sat. 10:00-10:30	25.6	100	25.6	No Competition		
8. Annie Oakley (W)	KTVH	CBS	Tues. 9:30-10:00	25.0	56	44.8	Hollywood Offbeat	KAKE	15.7
9. Star & the Story (Dr)	KEDD	Official	Sat. 9:00-9:30	23.4	51	46.0	Best of Hollywood	KAKE	17.6
10. Scotland Yard (Myst)	KEDD	Amer.-Brit. TV	Sun. 9:30-10:00	20.7	53	38.7	Big Picture	KAKE	13.2

ZIV IN BLAST AT PIX MAJORS

Cantor Wants Out

Hollywood, Aug. 9.

Eddie Cantor has asked Ziv Television Programs to settle his contract which commits him to 39 more half-hour telepix.

Cantor has a 50% ownership in the vidpix and radio shows he produces and stars in for Ziv syndication.

Pact also ties him to 110 more half-hour radio programs, which he plans to fulfill. He has already completed 39 telepix, which have been sold in 220 markets but wants out on the remaining block because of the drain on his health.

Jos. Kaufman Plans 104 Tintpix Spec's Based on French Classics

Veteran indie motion picture producer Joseph Kaufman, whose initial telefilm entry, "Long John Silver," has just gone into syndication, is now mapping one of the most ambitious telefilm projects to date, a series of 104 60-minute and 90-minute color films based on works controlled by the French Societe des Auteurs et Compositeurs Dramatiques. Kaufman signed a deal with the Societe this week for world television rights to 104 plays to be produced over the next four years.

Authors to be represented in the series include Musset, Hugo, Dumas, Fils, Scribe, Sardou, Courteline, and Rostand along with contemporaries like Paul Claudel, Jean Giraudoux and Henri Bernstein. Societe, founded in 1791 by Beaumarchais, controls the rights to some 3,000 plays. Contract with Kaufman was signed Monday (8) in a ceremony at the Hotel Pierre, N.Y., by Mme. Ninon Tallon, U.S. rep of the Societe. Mme. Tallon will act as a member of the Artistic Advisory Committee on the series.

Kaufman plans to produce at least 26 shows per year, with the telefilms varying from 60 to 90 minutes in length. He will shoot them in color in Paris, N.Y. and the Coast. Production starts this fall, and Kaufman expects to have the first films ready for distribution by winter. Kaufman, whose production activities up to a year ago were restricted to theatrical features, produced his first telefilm entry in connection with his "Long John Silver" feature distributed last winter through Distributors Corp. of America. He handed distribution of the series over to CBS Television Film Sales a few weeks ago, and it was launched into syndication a couple of weeks back.

CBS Flagship In 100G Rank TV Buy

ABC Film Syndication got off the hook $100,000 worth on its newly acquired package of J. Arthur Rank features, landing a sale of the 15 films to WCBS-TV in New York less than two weeks after it got rights to the films. Deal with WCBS-TV, the CBS flagship, is an unusual one, since it gives the station rights to the package for three years on an unlimited run basis. Ordinarily, feature deals run for 18 months to two years with a specified number of runs outlined in the contract.

WCBS-TV, already stocked with 26 Rank pictures acquired a couple of months ago from National Telefilm Associates, is understood to have outbid WOR-TV and WPIX for the New York rights to the ABC package, which incidentally has been tabbed the Anniversary Package. Station is planning a November start on the pix, firstrunning them on its "Late Show" and "Early Show." November starting date is convenient for ABC Syndication as well, since it's reluctant to allow three of its films to hit the air until theatrical distribution pacts on the films currently in effect expire at that time. Three films being withheld until Nov. 1 because of the theatrical arrangements are "Man in the White Suit," "Quartet" and "Brief Encounter."

Other films in the package are "Black Narcissus" (Deborah Kerr, David Farrar; 1947), "The Seventh Veil" (James Mason, Ann Todd;

(Continued on page 35)

Chevvy's 'Men In Black'

Los Angeles, Aug. 9.

Chevrolet has picked up Buster Collier-Harry Joe Brown's "Men in Black" anthology teleseries, following a quick look at the pilot starring Don Taylor.

Actor will direct some of the segments, plus appearing in them. Shooting starts Aug. 22 at Samuel Goldwyn studios, provided SAG strike is settled.

Overlap Markets Again a Major Telepix Problem

Major telefilm trade problem of overlap markets has come up again, this time in a reportedly kingsized hassle involving the sale of a series in both Philadelphia and Wilmington. Series is "Sherlock Holmes," which was sold by UM&M, its distrib, both to WCAU-TV in Philly and to WDEL-TV in Wilmington. Causing the row, of course, is the fact that the Wilmington signal gets right into the heart of Philly, thus in effect destroying WCAU-TV's exclusivity on the show.

Though WCAU-TV is said to be doing a burn, apparently its hands are tied on the matter contractually. Charles Amory, UM&M prez, though preferring not to talk about the matter, said the contracts read to the effect that the purchaser shall have exclusivity in his "metropolitan area," and under the FCC definitions, both pacts are perfectly legal. He did say, however, that in the future Philly stations will probably write a clause into all telefilm contracts to the effect that a sale to Wilmington shall be deemed to infringe on Philly exclusivity, indicating that there has been a good deal of friction over the matter.

Problem of overlap has plagued syndicators since the lifting of the FCC freeze. It occurs where the signal of a smaller market gets into the central coverage area of a larger one. Since virtually all vidpix are sold on an exclusive-in-the-market basis, a conflict is created. The syndicator of course prefers to sell to the larger market, where the price is higher, but in so doing eliminates the possibility of a sale to the smaller market because the second sale would destroy the first's exclusivity. In cases where the syndicator can't sell the large market, he'll sometimes sell the smaller, but this is not always done because the prospects of a sale in the large market are ruined.

UM&M sale of "Holmes" to both markets is the first case of a dual sale to Philadelphia-Wilmington since the latter station came on the air several months ago, and is probably the first case of such a dual sale in any situation by any syndicator in a couple of years.

CHESTER ERSKINE'S 'FACT'

Hollywood, Aug. 9.

Chester Erskine, who produces the "Reader's Digest" series of telefilms, will add a new vidpix series to his program, tagged "Fact."

Series will be based on real events, past and present, and cover every variety of subject matter.

SEES NO REAL CONTRIBUTION

Major motion picture studios were the object of a bitter attack this week by Frederic W. Ziv, who declared their potential contributions to the telefilm industry are few and their detractions from television many. The attack came in the form of a statement to the press, one of the Ziv Television Programs board chairman's few public pronouncements.

Ziv's attack on the majors made the following points: (1) that their telefilms would only be a "by-product" of their theatrical ventures and therefore the top theatrical stars, writers, directors and producers would not be used for tv, nor would their main plant facilities; (2) that the majors are unaccustomed to tv techniques, and that all the budgets at their disposal won't necessarily make for quality; and (3) that this by-product will be "loaded with free advertising for their movies at the expense of sponsors, tv stations and the television audience."

"I would like to feel that we could look to them (the majors)," Ziv said, "for a real contribution to quality programming which would enhance our medium and increase audience enjoyment and enlightenment, but I see no evidence of such forward looking steps. Who are these men who now talk of embracing this exciting new medium, which has already learned to make most effective use of their basic product—film—without their help? They are the men who a few short years ago were consumed with fear and confusion as they sought to meet the competitive challenge when tv's home audience impact began to be felt at their theatre boxoffices. What new ideas emerged from their crisis? Meet the decreasing boxoffice grosses with lower and lower budgets. Depreciate quality to get costs down. Reduce staff."

It wasn't until the studios "wisely turned their backs away from their concern over what was happening in the home and addressed themselves to what was happening in their own theatres" that they made their recovery, Ziv said. Meanwhile, many of the top technicians, writers, directors and production men became "thoroughly integrated" into the new tv-film field in the first staff cuts by the majors, Ziv added. But the recovery of the majors was made with "budgets running into the millions; with boxoffice star names, writers and directors. Yet these are not the stars, writers and directors they plan to use in their new television programs. These people must be reserved for feature picture production."

Trailer-Happy

"By-product film," which Ziv terms the majors' telefilm ventures, "cannot justifiably be given right-of-way through these huge production plants whose first objective must be the production of better, bigger boxoffice, theatrical features for which there is a great public and a great profit throughout the world. Their customers (the exhibitors) will not permit any substantial diversion of plant, technical skill, executive leader-

(Continued on page 38)

MCA-TV Seeks Alternate Bankroller for 'O. Henry'

Chicago, Aug. 9.

MCA-TV is looking for an alternate bankroller to join Greyhound Corp. for a spot-booked ride on the "O. Henry" vidpix series. Bus company is thinking in terms of some 50 markets as a starter with the possibility of expanding the string to 100 after the first of the year, if a suitable alternate can be found.

The Gross-Krasne produced series stars Thomas Mitchell who, incidentally, headlines the "Mayor of the Town" telepix bundle also distributed by MCA-TV.

Beaumont & Hohman agency reps Greyhound.

SAG Strike Settlement Seen Near With Compromise from Both Sides

Hollywood, Aug. 9.

An area of agreement has been reached between the Screen Actors Guild and the Alliance of TV Film Producers in the current Guild strike against vidpix producers. It is likely after bargaining they will settle for between 35 and 40% on the controversial second run issue. Indications point to an end to the walkout by the end of week.

Guild is expected to come down in demands from the present 75% interim agreement signed with seven Hollywood, and three out-of-town companies, with the producers coming up in their offers. The solid producer front has slowly been breaking from the outset of the strike. A trio of production companies dominated by stars—Jimmy Durante, Loretta Young, and Jane Wyman took a stand against striking against themselves and signed an interim pact calling for 75% second run coin.

Others decided it was too costly to be unable to go ahead with committed teleseries and inked the same terms. Alliance at first held firm, but bargaining has been continuing, which leads to an expected settlement. John A. Phau, Federal Conciliation Commissioner, offered his assistance to help the groups get together in settlement of negotiations, but neither side directly sought such mediation aid.

Re-evaluation what constitutes a second run was felt necessary by producers, among whom opinion is strong that a suitable compromise would be to pay second-run residuals after a film shown in five major markets and perhaps in five additional secondary markets. Then, only then, should the residual scale become effective, some producers declare. The Guild is standing "prepared and ready" to throw pickets around any producers who attempt to resume production without agreeing to a new contract, according to Guild spokesman. Both TV Alliance and the Assn. of Motion Picture Producers have assured SAG, however, that they would not attempt to resume such production until settlement.

Only Five N. Y. Shows

Screen Actors Guild has affected only five shows in New York, since that's the current extent of Gotham telefilm production. Three companies are involved, CBS-TV, Guild Films and Screen Gems. Phil Silvers unit, which has 17 CBS

(Continued on page 35)

OF Isn't Worried

Telefilm company in the best situation under the Screen Actors Guild strike is Official Films, all of whose upcoming product is unaffected by the walkout. Reason for this is that all Official's new properties are being filmed in Great Britain with British producers, financing and most important, English actors. On the Official slate are "Robin Hood," "The Scarlet Pimpernel," "Sir Henry Morgan," "Mr. Pastry" and "Tangiers."

Matter of fact, Official stands to gain by the strike, since it's in a position to deliver new product while packagers of Hollywood product can't. Moreover, Official has stocked up on several rerun series such as "My Little Margie," "Willy" and "Foreign Intrigue," and is in a position to deliver relatively "virgin-to-syndication" properties on a local and regional basis.

ABC-TV's Poser: 'What Do We Do After Rank Pix?'

ABC-TV has a "$64,000 Question" of its own, but unhappily for the network, it's a literal one and has nothing to do with television's top-rated program. The kingsized poser facing the ABC toppers is, "What do we do for top features after we run off our Rank films this year?"

Network's acquisition of the 35 J. Arthur Rank pictures, though set under a five-year deal, was so constructed as to permit only one year's worth of network exposure. Web sold off 15 of the 35 pix to its ABC Film Syndication subsid and plotted the other 20 for Sunday night exposure on a 52-week basis, figuring 20 firstruns, 20 repeats and 12 second repeats. Obviously, after such a major stretch, the network won't be able to use the same 20 next year (films will probably be turned over to the subsid for syndication). Nor can it use the 15 currently being sold by the syndication arm for network, since each station deal is an exclusive one.

Question, then, is what the network is going to use for product come September, 1956. In a sense, the problem is based on the assumption that the network feature showcasing will prove successful, but even if the web achieves a half-sold status, it stands to come out ahead and figures continuing the project. That the problem is one of immediate concern is indicated in the fact that John H. Mitchell, v.p. in charge of the tv network, who finalized the Rank deal, has been talking to Tom O'Neil with an eye fixed on some of those RKO features for '56-'57 showcasing. Understood O'Neil listened politely but didn't express himself one way or the other.

While planning a year ahead of time may appear to be jumping the gun, this isn't the case. Network dickered for fully three months before it tied up the Rank package, and if it should have to angle for an American package rather than a British, the negotiations might take even longer.

Ziv's Upped Budget

Ziv Television Programs has upped its budget for advertising, promotion, research and merchandising to $650,000 for the coming year, an increase of 37% over last year. Coin will be shared by syndication and national sales departments.

SAG in Gangup On Sterling Drug

Hollywood, Aug. 9.

Screen Actors Guild is taking steps that may result in a national inter-union boycott of Sterling Drug. It's in retaliation for the manufacturer taking the production of tv film commercials out of the U.S.

While a SAG condemnation action against Sterling isn't calculated to stop the company from continuing with its production plans in England, it's hoped by the union that it will prevent other advertisers from taking commercial production out of the country to escape union fees and regulations. More important, it's felt that SAG's anti-Sterling measures might be meant as a warning against telefilm producers who are considering foreign production to avoid current union demands for pay increases. Successful stoppage of Sterling sales might influence other national bankrollers not to underwrite series which were produced abroad to escape SAG demands.

Late last week in N.Y., SAG got the support of the N.Y. State Federation of Labor in resolving the "injustice" of Sterling in selling its product to American consumers while simultaneously depriving this

(Continued on page 35)

FROM MCA-TV FILM SYNDICATION.

GENE AUTRY

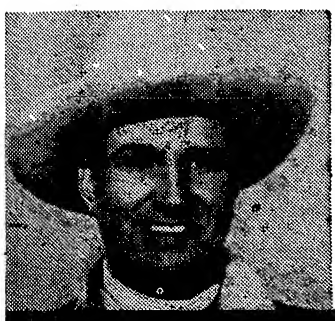
ROY

"DR. HUDSON'S SECRET JOURNAL"

RAY M

...the first top situation

. . top quality fall programming



ROGERS

starring **JOHN HOWARD**

ILLAND

comedy to hit syndicated TV

56

HOUR-LONG FEATURES

Hand-picked, top budget Republic Pictures Corporation feature films (53 min., 20 sec.) starring Gene Autry and a cast of top supporting players. Immediately available for local or regional sponsorship.

67

HOUR-LONG FEATURES

Republic Pictures Corporation high budget productions (53 min., 20 sec.) starring Roy Rogers and featuring a well-known supporting cast. Immediately available for local or regional sponsorship.

39

HALF-HOUR FILMS

A brilliant new series of dramas taken from the best seller by Lloyd C. Douglas, internationally famed author of "Magnificent Obsession" and "The Robe." Immediately available for local or regional sponsorship.

52

HALF-HOUR FILMS

First-run in over 100 markets. Hilarious comedies featuring Ray Milland, one of America's most popular actors. Sponsored for two straight years by General Electric. Immediately available for local or regional sponsorship.

MCA TV

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

A SHOW FOR EVERY PRODUCT...EVERY MARKET...EVERY BUDGET!

Guy Lombardo and His Royal Canadians • Mayor of the Town • Man Behind the Badge • Waterfront • The Lone Wolf • Abbott and Costello • Where Were You? • Famous Playhouse • Pride of the Family • Space Ranger • City Detective • Heart of the City • Biff Baker, U.S.A. • Curtain Call • Follow That Man • Hollywood Off-Beat • I'm The Law • Playhouse 15 • Royal Playhouse and Counterpoint • Soldiers of Fortune • Telesports Digest • Touchdown •

Heymann Gets Nod On 'MGM Parade'

Hollywood, Aug. 9.

Ira Heymann, for 14 years film editor for Metro's trailers under Frank Whitbeck, and Al Sarno, his assistant, have been assigned to Metro's tv department which will create the company's weekly half-hour ABC-TV "MGM Parade."

Others joining MGM tv department, headed by exec producer Les Peterson, are writer Ray Wander and associate producer Jack Atlas, also formerly of the trailer department.

Prep Web Syndication For 'Mr. President'

Hollywood, Aug. 9.

"Mr. President," upcoming vidpix series based on lives of U. S. Presidents, is being prepped for network syndication by producer Stuart Reynolds. The series will have same format of former radio program starring Edward Arnold, but will have different star for each episode.

Am honored that some of the greats of show business have become my clients in the matter of stocks and bonds. You, too, are welcome to write or call me—NO obligation.

JESSE BLOCK

Registered Representative
IRA HAUPT & CO.
Investment Brokers
501 7th Ave., New York 18, N .Y.
LOngacre 5-6262

NETWORK 1955-56 NIGHTTIME TV SCHEDULE

Continued from page 28

	Bob Hope (Rotating with other stars every 3 wks.)	Chevrolet	Campbell-Ewald
9:00	Fireside Theatre† (Jane Wyman)	Procter & Gamble	Compton
9:30	Pontiac Hour (alt. with)	Pontiac	MacManus, J & A
	Armstrong Circle Thea.	Armstrong Cork	BBDO
10:30-11:00	Big Town†	Lever	McE
		A. C. Spark Plug	D. P. Brother
11:30-1:00	Tonight	Participating	

WEDNESDAY

7:30	Eddie Fisher	Coca-Cola	D'Arcy
7:45	News Caravan	R. J. Reynolds	Esty
8:00	Screen Directors Playhouse†	Eastman Kodak	JWT
8:30	Father Knows Best†	Scott Paper	JWT
9:00	Kraft TV Theatre	Kraft	JWT
10:00	This Is Your Life	Hazel Bishop	Raymond Spector
		Procter & Gamble	B&B
10:30-11:00	To be announced		
11:30-1:00	Tonight	Participating	

THURSDAY

7:30	Dinah Shore	Chevrolet	Campbell-Ewald
7:45	News Caravan	R. J. Reynolds	Esty
8:00	You Bet Your Life† (Groucho Marx)	DeSoto-Plymouth	BBDO
8:30	People's Choice† (Jackie Cooper)	Borden	BBDO
9:00	Dragnet†	Liggett & Myers	C&W
9:30	Ford Theatre†	Ford	JWT
10:00-11:00	Lux Video Thea.	Lever	JWT
11:30-1:00	Tonight	Participating	

FRIDAY

7:30	Eddie Fisher	Coca-Cola	D'Arcy
7:45	News Caravan	Plymouth	N. W. Ayer
8:00	Truth or Consequences†	P. Lorillard	L&N
8:30	Life of Riley†	Gulf Oil	Y&R
9:00	Big Story	American Tob.	SSCB
		Simoniz	SSCB
9:30	Drama Series	Campbell Soup	BBDO
		Pond's Extract	JWT
10:00	Cavalcade of Sports	Gillette	Maxon
10:45-11:00	Red Barber's Corner	State Farm Ins.	NL&B
11:30-1:00	Tonight	Participating	

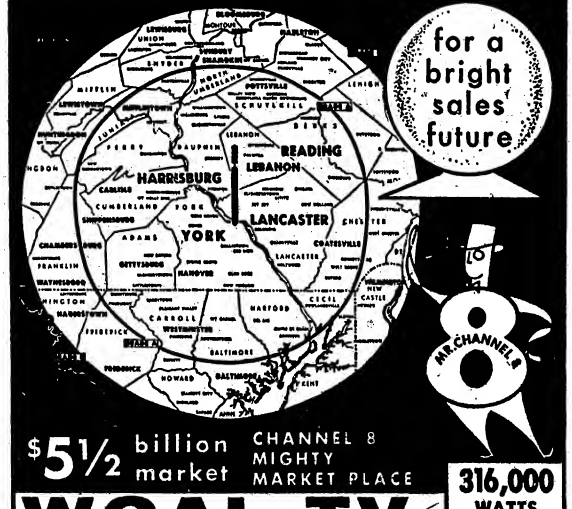
SATURDAY

7:30	To be announced		
8:00	Perry Como	Gold Seal	Campbell-Mithun
		Kleenex	FC&B
		Dormeyer	John W. Shaw
		Noxzema	SSCB
9:00	People Are Funny†	Toni	Leo Burnett
		Paper-Mate	FCB
9:00-10:30	Max Liebman Presents (every 4th wk.)	Oldsmobile	D. P. Brother
9:30	Texaco Star Thea. (Jimmy Durante)	Texaco	Kudner
10:00	George Gobel	Armour	FCB
		Pet Milk	Gardner
10:30	Hit Parade	American Tob.	BBDO
		Warner-Hudnut	K&E

Guild's Filmed Com'ls

Guild Films is invading the filmed commercial field. Firm last week hired Joel Spector and Wally Gould, who have been in commercial production on their own, to head up a new commercials department. Guild thus becomes the second program distributor to enter the general commercials field, the first having been Screen Gems.

AMERICA'S 10TH TV MARKET



$5½ billion market CHANNEL 8 MIGHTY MARKET PLACE 316,000 WATTS

WGAL-TV

LANCASTER, PA. • NBC • CBS • DUMONT

STEINMAN STATION, Clair McCollough, Pres.

Representatives:
MEEKER TV, INC.

Inside Stuff—Radio-TV

New York World-Telegram & Sun took up the question of television blacklists in a four-part series by its specialist on Communism, Frederick Woltman, which started yesterday (Tues.) with front-page, eight-column-wide exposure. Series is timed with the results of the AFTRA vote on banning thesps who plead the Fifth Amendment from membership, and also the upcoming House Un-American Activities Committee hearings on Communist infiltration of radio-tv and the stage in N. Y.

First of the series detailed the state of blacklisting as it presently exists, pointing out that "tv has no formal, widespread or airtight blacklist for Communist activity, much less for political opinion," but that "the tv networks and advertising agencies do keep separate, individual files on past Red-front records of prospective artists; and have special departments to handle them." Headline on the kickoff article was "Networks Try to Keep 'Pink' Files Fair."

Woltman cited the case of Hume Cronyn, whom he described as "one artist who had a direct, personal encounter with so-called blacklisting—and is willing to talk about it publicly." He quoted Cronyn as relating how he had found himself blacklisted and finally got one network exec to give him a bill of particulars. Cronyn then did some research on his own, disproving the charges and coming up with some evidence to show that he had contributed to anti-Communist causes and had volunteered for the Canadian Air Force during the Hitler-Stalin alliance. His evidence, he said, cleared him with most of the industry, but a few agencies will still automatically blacklist him, he said. Cronyn was quoted as saying that most of the tv executives "bent over backward to help me."

Paul Levitan, producer at the CBS Public Affairs Department, has been selected to handle radio and television affairs in connection with the eighth annual World Boy Scout Jamboree to be held Aug. 18 through Aug. 28 at Niagara-on-the-Lake, Canada, by the Boy Scouts of America and of Canada.

Levitan, who served in the same capacity at the third annual jamboree held by the Boy Scouts of America in Santa Ana, Calif., two years ago, will be working out of Boy Scout headquarters in Canada coordinating all tv coverage of the jamboree.

Jamboree will be televised by CBS on "Let's Take a Trip" Sunday, Aug. 21, from 4:30 to 5:30 p.m. in the program's first and only full hour of coverage of the events.

Gino Prato, the Italian shoemaker from the Bronx who hit Page One of the dailies throughout the country via his "$64,000 Question" successes, got to talk to his 92-year-old father in Italy last week with the help of WOV, the N. Y. radio indie. Station, which carries taped programs from Italy and acts as a sort of communications ambassador between Italian-Americans in N. Y. and their relatives and hometowns in Italy, taped Prato's father in Statale, Italy, and aired the tapes yesterday (Tues.).

Prato had said that one of the reasons he wanted to win the "$64,000" coin was to visit his father, whom he hasn't seen in 32 years.

TPA's Now Got A Global Gleam

Television Programs of America, whose international sales efforts up to now have been confined to Canada, is moving into the world market in a big way. Having already sold its "Lassie" series last week to British commercial tv, the firm is in the process of setting up offices in London and Rome, and has leased three properties for Australian tv.

British deal is with Associated Re-Diffusion and Associated Broadcasting, and will bring in some $650,000 a year, according to TPA prez Milton Gordon, who just returned from Britain last week and is planning another trip late this month. Upcoming trip will be for the purpose of setting up the London office and an Italian subsid in Rome. On the Australian end, TPA has leased rights to Artransa Ltd. for Down Under tv (starts next year) for "Lassie," "Halls of Ivy" and "Ellery Queen."

Final development in the international field is the sale of "Ramar of the Jungle" to Audivision Belge for the Brussels outlet.

woman to woman

PEGEEN FITZGERALD is back on the air. She's just joined Jinx Falkenburg, Mary Margaret McBride, Sydney Smith and the host of other great women personalities who are making WRCA-radio ladies' choice in New York.

Pegeen knows women, and what they want to hear. And on her new show, **STRICTLY PEGEEN**, Monday through Friday, 9:35 to 10:00 A.M., she chats about books, cooking, pets, celebrities and anything that pops into her head.

And she knows how to sell women. When Pegeen recommends a product, her listeners buy it. They've been doing it for 15 years.

Join the list of advertisers who've found that New York women respond to woman talk — the kind they get so interestingly from Pegeen Fitzgerald.

WRCA • 660

NBC RADIO IN NEW YORK

Represented by NBC SPOT SALES

From The Production Centres

Continued from page 22

Stratford, Conn. . . . **Herb Carneal,** KYW sports director, will announce exclusive WPTZ telecast of the National A.A.U. Women's swimming championship meet here . . . WCAU-TV has slanted early morning lineup (7:55-10 a.m.) towards family appeal with "Mr. and Mrs." team (**Gene** and **Joan Crane**); **Jack Valentine,** cowboy crooner; sportscaster **Bill Campbell, Chef Albert** and a puppet show . . . **Joe McCauley,** emcee on WIP's "Kitchen Kapers," vacationing. Subbing are **Johnny Wilcox,** regular on show, and **Bob Powell,** late night deejay.

IN DETROIT . . .

"Nature Trails," filmed by **Tom** and **Arlene Hadley,** who live in Michigan and who collaborated with Walt Disney in the filming of "Nature's Half Acre," returns to WWJ-TV this week in the 9:30 p.m. Sunday time slot. The half-hour show will be seen in color as soon as WWJ-TV colorcasts begin . . . WJR is tossing the football around and catching plenty of sponsors. Goebel Brewing Co. and the Speedway Petroleum Corp. will co-sponsor the complete exhibition and regular games of the Detroit Lions. Detroit Plymouth dealers are picking up the tab for U. of Michigan and Michigan State U. (formerly College) games. Standard Oil Co. will sponsor "Pigskin Preview" for 10 minutes preceding college games. "Football Flashes" a 15-minute program following college games, will be sponsored by Continental Motors and National Casualty Co., who also have bought "The Lions' Press Box" to precede the professional games . . . WWJ and WWJ-TV have appointed Free & Peters as exclusive national sales rep, effective Sept. 1.

IN WASHINGTON . . .

William Grayson has been named program manager for WRC-NBC, replacing **George Dorsey,** who left to head local office of Universal-International Pictures . . . **Ben Strouse,** v.p. and general manager of WWDC-MBS, named publicity chairman for the Community Chest . . . Weather expert **Louis Allen,** ex of WTOP-CBS, has joined staff of WMAL-ABC, with two weather shows daily . . . **Spanky Mac Farland,** former Hollywood moppet star of the "Our Gang" series, so encouraged by public reaction to his personal appearance stint at WRC-NBC, on which "The Little Rascals," tv version of the old Hal Roach pix are featured, that he plans a nationwide tour in a comeback effort . . . CBS news correspondent **Bill Costello** pinchhitting for the vacationing **Claude Mahoney** on latter's web farm shows . . . WWDC personality **Art Brown** emceeing an Ad Club program this week to introduce nine "Miss Washington" finalists, a contest sponsored by station . . . WMAL-TV will telecast five pre-season and league grid games of the Baltimore Colts starting Sept. 6.

IN PITTSBURGH . . .

Sun Drug Co. has bought "Dr. Hudson's Secret Journal" on KDKA-TV . . . **Johnny Leban,** production manager of WCAE, and his wife celebrated their 15th wedding anni . . . **Art Pallan,** WWSW deejay, has taken his family to North East, Pa., for two weeks . . . **William Wood,** general manager of WQED, and his wife sailed for Europe. They'll be gone a month . . . **Katherine Copeland,** who used to have her own tv show here, flew in from New York to cut some radio commercials for a Pittsburgh fur house . . . **Jim Westover** and his wife drove to Indianapolis for first week of their vacation, then to Cape Cod for the last two . . . **Jim Thompson** and **Otto Krenn** doing **Jack Henry's** morning newscasts on KQV while he's away for three weeks.

100G Rank TV Buy

Continued from page 31

1946), "Kind Hearts and Coronets" (Alec Guinness, Dennis Price, Valerie Hobson; 1950), "Great Expectations" (John Mills, Valerie Hobson, Jean Simmons; 1947), "The Browning Version" (Michael Redgrave, Jean Kent; 1951), "Prelude to Fame" (Guy Rolfe, Kathleen Byron; 1950); "The Magnet" (William Fox, Kay Walsh; 1951), "Crash of Silence" (Terence Morgan, Jack Hawkins, Phyllis Calvert; 1953); "Christopher Columbus" (Fredric March, Florence Eldridge; 1949), "Jassy" (Margaret Lockwood, Basil Sydney; 1948), "Green for Danger" (Sally Grey, Trevor Howard, Alastair Sim; 1947), "So Long Fair" (Jean Simmons, Dick Bogarde; 1951). Three of the films, "Narcissus," "Jassy" and "Christopher Columbus," are in color.

Tele Reviews

Continued from page 25

an authoritative sense of the dramatic; photo finishes on several programs viewed were thrillers.

Occasional unevenness—possibly inherent in the format and with the time factor—is noted. Caposesla might profit from a better makeup job. Bob Cragin and Bob Stone, agency staffers, work with WRGB crew in setting up the August program. *Jaco.*

REDDY'S ROOST
Producer: Gene Milner
60 Mins., Sat. 8:30 p.m.
WIP, Philadelphia

Onetime emcee of "Fitch Bandwagon", Tom Reddy has made the long trek to progessive jazz in his new "Roost". A jazz enthusiast, Reddy during the interim assisted in the writing and producing of the Stan Kenton and Woody Herman summer series at Balboa Beach, Calif., and had a hand in the 1952 Benny Goodman bash at Carnegie Hall.

Self-termed "a sketchy chronology," preem showed a comprehensive selection considering the limitations of the time period. Reddy dug away back for some interesting, if beaten-up and scratchy collectors items. Platters ranged from the warm beat of New Orleans and Kansas City to the cold stressed arrangements of Kenton and cool relaxed style of Shearing. Artists presented included Duke Ellington, Benny Goodman Sextet, Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke, Count Basie, Les Brown, Charlie Barnet, Dizzy Gillespie, Felonius Monk and Jimmy Lunceford.

Judging by this informative introduction, avant garde listeners and students can expect a solid survey of new jazz trend in "Roost's" future sessions. *Gagh.*

SAG Strike

Continued from page 31

"You'll Never Get Rich" vidfilms already in the can, closed down its operation at the DuMont Television Centre early last week in anticipation of the strike, while "Joe and Mabel," with only a few in the can, stopped operations at Bedford Park Studios in the Bronx.

Both Guild shows, earmarked for syndication, closed down at the Biltmore Studios in downtown Manhattan. Shows are "The Goldbergs" and "I Spy," which were shooting at the Biltmore on alternate weeks. "Patti Page Show," which Screen Gems is filming for Oldsmobile at Fox-Movietone, also closed down. Commercial business, which is N. Y.'s heaviest film activity, is unaffected by the strike.

Walkout hit at least one foreign production and will probably affect another series not yet in production in N. Y. Foreign segment is "Crunch and Des," being shot in Bermuda by an RKO Pathe crew for NBC Film Division. Forrest Tucker heads an American cast, and NBC said it "assumed" a walkout had been staged. Upcoming series is Jackie Gleason's "The Honeymooners" slated to begin shooting Aug. 15 at the Adelphi Theatre (DuMont) in N. Y. If the strike lasts until that date, Gleason probably won't be able to film the series, but there's nothing to prevent him from doing it live, as he has in the past.

Yak-For-Pay

Continued from page 23

rocher, who flipped the old "See my agent" show biz standby.

"Other competitive recreations are grasping for the sports dollars as never before. It is axiomatic, therefore, that baseball needs all the favorable publicity it can possibly get. Oldtimers never overlooked a chance to promote the sport and to spread goodwill. Why should modern players be any different? They certainly do not possess greater talent," Harrington argues.

Sterling Drug

Continued from page 31

country of film biz. Sterling is producing a great many film tv commercials under the aegis of Peter Elgar who's working jointly with British production interests.

The union now expects the support of the California State Federation of Labor, and is encouraging joint CIO-AFL support in condemning Sterling. This condemnation is construed for all practical purposes as a boycott against the drug company's products.

Also, SAG is said to have held talks with British unions, principally with the National Assn. of Theatrical and Kine Employees, whose spokesman in Parliament is Tom O'Brien. In this case, SAG's apparent intentions is to stop Elgar at the production source.

Mutual's Hearst Strip

Continued from page 1

is said to be readying an hour lineup around Winchell that contains only Hearst Corp. men. He's got in mind at 6:15, just after Winchell, a news and views session by John Randolph Hearst and Edwin Lee. (That team is presently in at 9, since Fulton Lewis Jr. lost his network sponsor in that time.) And Mutual has for some time had Bob Considine at 6:30 and Harry Wismer at 6:45. Both men scribble for Hearst, as does Winchell.

Winchell's last ABC show was on June 26. He announced that he was splitting with the web several weeks earlier because he discovered that he was not being afforded enough protection against libel suits.

Television Chatter

New York

Hildegarde, before doing another tv guester on the "Arthur Murray Party" Aug. 23, plays a concert with the Connecticut Symphony at Fairfield Aug. 19 . . . **Georgiana Carhart,** panelist on Barry, Enright & Friendly's "Life Begins at 80," also did a bit part in BE&F's pilot film of "Conflict," a series on mental health . . . **Ruth Altman,** featured on Broadway in "The Boy Friend," signed for a lead in one of the "I Spy" episodes by Guild Films . . . **William J. Carpenter,** formerly with WHYN-TV in Springfield, Mass., and WTRI-TV, Albany, joined NBC Film Division's sales staff . . . MPTV veep **Ed Madden** to Montauk Point for vacation . . . Publicist **Sam Blake** in Detroit to line up remotes for the NBC-TV Dunninger show and also to set personal appearances for **Willie Bryant** in connection with the deejay's "Rock 'n' Roll" theatrical feature. Blake repping Studio Films in both chores . . . The **Tom Loeb's** (he's national program manager for NBC-TV) parents of a baby girl, Melissa . . . **Martin Stone** set his newest merchandising deal, repping MPTV on an exclusive basis on the "Sherlock Holmes" series . . . **Alan Reisner,** "Climax!" director, in New York for six weeks on combined business-vacation trip, returning to the Coast to resume directorial chores Sept. 15. . . . **Bernice J. Kerman** now scripting NBC-TV's "The World of Mr. Sweeney" . . . Comedienne **Fay De Witt,** currently at the Saxony, Miami, set for the Frankie Laine Show Aug. 17.

David Winters in "Valiant Lady" today (Wed.) . . . **Chris Schenkel** is doing the ABC All-Star football game Friday (12) . . . DuMont's WTTG, in Washington, has inked **Anita Summers** as the first woman on its regular announcing staff. Gal was formerly with TV Guide. . . . Kay Jewelry into a new WABD casing this fall in behalf of Finlay Strauss stores . . . "Telepix News," narrated by **John Tillman,** re-inked by Con-Ed for sixth straight year. **Jane Pickens,** who stepped in via WRCA-TV during **Jinx Falkenberg's** month vacation, guests **Xavier Cugat** and **Abbe Lane** tomorrow (Thurs.), and devotes the Friday (12) afternoon stanza to **Mitch Miller** taking the anti and **Alan Freed** taking the pro in a rhythm and blues debate.

Kajar booked as featured magician on the **Paul Tripp** "It's Magic" segment next Sunday (14) . . . **Donald Woods,** host on "Damon Runyon Theatre" and radio's "The Woolworth Hour," plays the lead "The Moon Is Blue" at Bristol, Pa., week of Aug. 15-20 . . . **Gabe Dell,** out of "Ankles Away," subbed for **Hans Conreid** on "Pantomime Quiz" last week when Conreid was forced to remain on the Coast due to changes in Paramount's shooting schedule on its new **George Gobel** pic, in which Conreid is featured.

Bill Wendell into CBS-TV "Morning Show" for next two weeks . . . **Willard Waterman,** who stars in the NBC-syndicated "Great Gildersleeve," guests on "It Pays to Be Married" Aug. 17 . . . **Selma Diamond,** head writer on **Sid Caesar's** summer replacement show, p'anes to Europe Aug. 16. . . . **Alf Jackson,** manager of technical operations for WRCA and WRCA-TV, is leaving for London to serve as consultant to Associated Broadcasting Co. Ltd. He leaves next Monday (15) and returns in three months . . . The Topnotchers, vocal group, finished a four-week stint on **Arthur Godfrey's** morning show and are being dickered as regulars for next season . . . **John Conte** planed to the Coast for a role in next week's (18) "Climax!"

TELENEWS SERIES ON GLOBAL TENSIONS

Telenews has finished six half-hour telefilms in a series about political hotspots around the world. It's the first activity by the company in quite some time.

Company has the six all ready for syndication, but has as yet indicated no firm commitments on doing other films to round out the cycle. First films cover the North African situation via studies on its people, governments and the political ferment in Morocco and Tunisia.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

ADVERTISING AGENCIES
prefer M M FILM SERVICES because it has top flight editors—Meets rush deadlines—Does a completely professional job — Is reasonably priced — Conveniently located at 723 7th Ave. — 48th and 7th—
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at JU 6-7430

Don't Buy A New Car Until You Talk to
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FORD
or
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Radio Reviews

AGE OF THE ATOM
With Dallas Townsend, narrator
Producer: J. McMullen
25 Mins.; Mon., 10:05 p.m.
CBS, from N.Y.

This was the first of a series of broadcasts arranged by CBS News and Public Affairs to coincide with the Geneva conference on the peaceful uses of atomic energy. It proved the extent to which radio as a medium for documentaries has outlived its usefulness in the tv era.

But, if "Age of the Atom" turned out to be a pretty dull sort of show, it wasn't all because the visual element wasn't there. It could still have been a stirring introduction to a new age, when men are trying to harness the power of the atom for peace instead of war. True, there is more excitement in the terror of an atomic bomb, but there is a romance and a tingling promise, too, in the new world that atoms-for-peace could create.

If the CBS show Monday (8) was an indication of what the rest of the series will be like, only the hardiest of our idealists will stick with it. There was a time when radio documentaries were pretty big productions in their own right, with musical bridges and drama and a lot of oral hokus-pokus. The noise may have been extraneous, but it had one important effect: It frequently succeeded in turning a basically dry subject into something to hold the interest of the listener.

Monday's curtain-raiser started with the whine of a generator and, if you listened closely, it was spiked with a lot of pertinent facts and figures to illustrate and dramatize the march of the peaceful atom and its—still limited—effects on the industrial U.S. and its citizens. There were interviews galore, with a bartender serving atomic cocktails, with a salesman for atomic reactors, with Gordon Dean, former chairman of the Atomic Energy Commission, with citizens of Balston-Spa whose town is the first one to benefit from atomic power.

As a research thesis, nothing was overlooked. As a radio program, it lacked only entertainment values. As a clincher, Alexander Kendrick reported briefly from Geneva where, it appears, scientists from all over the world are rubbing elbows and engaging in ultra-scientific talk. If any of it was down-to-earth, as we may have a right to suspect, Kendrick didn't feel like communicating it to his audience. Considering that "Age of the Atom" was cued to the Geneva happenings in the first place, the local report seemed rather hasty and poorly prepared.

It is undoubtedly true that it's difficult to put together a program on the peaceful uses of the atom when it's barely got beyond the bomb stage. But ingenuity might have made up for the amount of trivial information in the show. And while some of the short and pungent recorded comments had definite merit, others—such as the "dramatic" scene of a woman being given radioactive isotopes to drink for a medical test — just were a waste of time.

How more interesting would it have been for most listeners had it been explained why it's easy to drive a ship with atomic energy while it's such a problem to make a plant run on atomic fuel. A documentary on radio must have drama. "Age of the Atom," a naturally dramatic subject, fizzled for the lack of it. *Hift.*

THE DUCHESS
With Virginia Marmaduke
Producer: Herb Lateau
Writer: Miss Marmaduke
15 Mins.; Mon.-Wed.-Fri., 1:30 p.m.
WMAQ, Chicago

Vet newshen Virginia Marmaduke is the newest addition to WMAQ's "reporting" staff, dishing up the femme slanted features on this thrice-weekly early afternoon edition. A general assignment Sun-Times staffer for a dozen years and currently a feature writer for the Chicago Trib's Sunday mag, Miss Marmaduke makes the switch to radio with ease and should prove an asset in the hardslugging competition for the hausfrau audience.

The format, however, doesn't bring out the full values of her newspaper experience. As on the show heard (3) she digs up people to interview around the city, bringing the story back for an off-the-copy reading. That Miss Marmaduke knows the angles and is not afraid to interject a personal opinion was shown in her report of an interview with motion picture actress Kathy Grant. Natch, the $64 query related to the rumors playing the gossip column circuit re Miss Grant's romance with Bing Crosby.

Miss M. obviously wasn't satisfied with Miss G.'s answers, especially those related to the possibility the whole thing might be tied in with the actress' current tour in behalf of the "Phenix City Story" pic. Anyway, it showed the news gal knows how to probe and that's she not going to let her WMAQ airtime become another automatic outlet for pressagentry.

But because she was merely describing the interviews, much of the punch was lost in the second-hand routing. Her chat with Miss Grant and the visit with Lana Kay Roberts, the 10-year-old golfer of growing fame, would have been naturals via the tape recorder. The Chi NBC station has signed on a pro. Why not give her the tools to work with? One of the station's best "conversation pieces" is Len O'Connors' early evening taped q&a sessions. Why not one slanted at the gals finishing up the lunch dishes? *Dave.*

'FCC on the KOB'

Continued from page 23

ing this case which was born when the North American Regional Broadcasting Agreement of 1941 was signed by the United States, Canada, Mexico, etc.

The agreement divided the use of available radio frequencies, so that there should be no interference among licenses issued by the different countries.

Mexico got the 1180 kc band; the nearest the U. S. was permitted to use it was at Buffalo, N. Y. This was a blow for station KOB, in Albuquerque, N. M., one of the oldest in the U. S., founded in 1922. From 1928, KOB was on 1180 kc. It finally obtained the band as a clear channel, getting 50 kilowatt power in May, 1940.

NARBA ruled out KOB, and the FCC had to find another band where it could deliver a major signal. The first effort was to put KOB on the 1030 band, a clear channel assigned to WBZ, in Boston. WBZ complained bitterly of interference. The FCC looked around and decided there would be less interference if KOB were assigned to 770 kc, a clear channel frequency being used by WJZ, New York (whose call letters were changed to WABC in March, 1953).

WJZ let out a loud howl of interference but the FCC stood pat. It couldn't find any other place to assign KOB, without loss of considerable service to its area of New Mexico. KOB received a special service authorization. The pushing and hauling continued until 1944 when KOB applied for a regular license to use the 770 channel on an unlimited basis with 50 kw power.

Hearings got under way in January, 1945, but the FCC suddenly decided on a fullscale survey of the clear channels. Meanwhile it postponed any decision on the KOB-WJZ hassle, despite a petition by WJZ for action. A year later, WJZ asked dismissal of KOB's petition for a regular license to use 770. The clear channel hearings ran until the end of October, 1947, but there was no immediate decision.

Meantime, KOB continued to receive extensions of its "temporary" special service authorization. Finally, in 1949, WJZ filed a strong complaint, opposing any further extension. Getting nowhere with the Commission, WJZ appealed its case to the Federal courts.

The U. S. Circuit Court for the District of Columbia ruled that the FCC could not indefinitely continue the "temporary" status quo of KOB on the 770 channel, but added that continuance would not be inconsistent, "pending expeditious action by the Commission looking towards a final solution of the problem." That was in 1952.

On May 27, 1955, the FCC announced it was going to reopen the case and conduct further hearings in October. Meantime, it had before it an application by KOB for another extension of its special service authorization. This is what has just been ordered by FCC.

The end is not in sight.

College Grid Fees

Continued from page 23

nouncer and spotter fees and their traveling expenses. And to bring the price down within reason for the local bankroller the station's frequently have to absorb most of these costs to the point where the only money made on the deal is from the adjacencies sold around the games.

It takes a local bankroller with the resources of a Chi Ford dealers' association, which is laying out some $30,000 for WBBM's 11-game schedule, to pick up the tab on a major outlet. WCFL, the only other 50,000-watter with its grid bundle sold, has its Notre Dame airers going out under its year-around sports package for Oklahoma Oil, General Cigar, Coca-Cola and General Finance. Later two clients are also aboard WIND's Northwestern slate.

WMAQ has assembled a nine-game lineup which is up for sale. If there are no takers, station will probably cut in on NBC's games via the "Monitor" spread. WGN, which last year took the Mutual grid feed rather than package its own, is mulling a tieup with WILL, the U of Illinois station, whereby the Tribune station will serve as the Chi outlet for the downstater.

Those Phoney Loan Sharks

Radio around the metropolitan New York markets, the richest in the world, is acting in the poorest taste and flirting with certain Federal Communications Commission fire and immeasurable ill will. The near-Jersey and greater Gotham sector independents had a sampling of the "bait and switch" criticism, and soon thereafter came the "food clubs," and now they are encouraging a segment of what is perhaps the most heinous scavenger business —the loan shark.

They are not called that, but it smacks strongly of that. People with piled-up debts are wooed with flossy silken spiels by announcers who, themselves, must have a guilt complex every time they utter the double-talk language, to "put all your debts in one pot; we'll take care of it for you; organize your credit program," etc.

Even the lowliest of indie time-spot radio commercials cost money. This kind of "let us do all the financial worrying for you" outfit isn't a benevolent organization by any means. It's so obvious that the small debtor, the poor man who apparently is over extended over his ears with installment buying, will have to pay a still greater premium for his economic foolhardiness.

N. Y. State Attorney-General Jacob K. Javits has cracked down on the switch & baiters and the food clubs, and has also expressed himself on these phoney moneylending outfits, but the radio stations continue selling them time. For much less the FCC has frowned upon and cracked down on certain independents. Maybe summer biz ain't good but if they want to stay in business they should absolutely refuse to sell time to these double-talking "credit" associations. In actuality, why the NARTB hasn't exercised some positive action is in itself surprising.

The National Assn. of Radio & Television Broadcasters regularly goes in for lofty discussions on brand approaches—this is an earthy, material, on the customer-level, down-to-the-ground type of ad commercial they shouldn't blind themselves to. The money-hungry independent station who looks upon this as another spot sale must share the guilt of the repercussions that are bound to come. The N. Y. Daily News recognized that recently with its own affirmative "expose," pointing up that (1), the creditors would rather deal with delinquent debtors and work out a possible installment solution directly, rather than do business with these pseudo-benevolent credit agents; and (2), the latter just as often do not stagger the payments in a manner to assuage the manifold creditors; because (3), they, the let-us-worry-for-you kiddies, meantime are trying to get it from two ends—one, a chiseling on what is owed on the one side, while collecting in full (plus surcharges) from the poor debtor. *Abel.*

Ziv

(Continued from page 31)

ship or know-how to a new medium that is so directly competitive to the basic interests of the motion picture industry. Financial institutions and others who have a major stake in this field will join the powerful exhibitor interests to see that by-product does not become major product. Audiences will not welcome tv programming that turns out to be half-hour or hour-long trailers designed to glorify a given movie and tease the viewer into a motion picture theatre at boxoffice prices for the real dramatic meat."

Ziv pointed out that the business of producing film for tv is an "exacting business in itself," which has few direct counterparts in the production of theatrical features. "The ability of a DeMille or a Selznick to produce great extravaganzas and historical panoramas is no guarantee of ability to serve the home television audience and the advertisers who support the American television system." Moreover, Ziv said, the majors have had no experience with the advertiser-supported system of entertainment.

Burlington, Vt. — Charles W. Grinnell of Montpelier has been named to succeed John D. Swan as manager of radio station WCAX here. He will assume his new duties on Sept. 15.

RAB'S NEW STATIONS TO BALANCE LOSSES

Though the Radio Advertising Bureau has lost a batch of member stations over the past several weeks, it's nevertheless managing to hold its over-800 membership mark. In the past two months, 47 stations have joined RAB to counterbalance losses.

Meanwhile, the organization seeks to up its annual budget to $1,000,000 from the present $720,000. In another direction, RAB has outlined its fall series of sales clinics. The Jan.-through-June clinics were held in 67 cities, with the new one going into 37 markets beginning Aug. 22 in L. A. New cycle will be called "Sound Selling in Selling Sound."

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CINCINNATI, NEW YORK, HOLLYWOOD

'NO SONG LIKE AN OLD SONG'

Dailies Now Wooing Platter Biz, But Will They Give Up Much Space?

The romance between the dailies and the record business is getting hotter. The press around the nation has awakened to the juve interest in wax and is beginning to slot more stories about recording people on its teenage pages.

The Hearst press, for example, has tagged New York deejay Bill Silbert to pen a platter chatter pillar for its papers. He kicks it off in the third week of September in the Detroit Times, and King Features will take it from there to peddle it around the country.

Publicity and promotion departments of the major labels have been alerted to the dailies' interest and are now prepping special mat services angled towards the teenage pages. The diskeries have steadily serviced the press around the country with new platter releases for reviewers, but now they're angling for some of that tough free space.

Many industryites believe that the dailies won't give the recording industry the same space treatment it now gives pix and tv. There's the matter of advertising involved and the disk companies apply their ad coin to their packaged goods, and it goes mostly to the mags. They figure that audio, not ads, sell pop platters and they'll continue to ride with the disk jockey for a commercial at the price of a cuffo disk. They're not turning their backs to the dailies' interest, however, and they figure that any space they get is all gravy.

Col Setting 'Meet Kosty' Package for September; From Lush to Longhair

Those 98c 12-inch LP samplers are getting to be a habit with Columbia Records. Having wound up a six-week drive on its "I Like Jazz" set, Col is prepping a "Meet Andre Kostelanetz" package for release next month.

The Kosty album will contain selections from a dozen of his albums that range from lush mood music to longhair extractions. Label is also planning a hefty ad campaign to make the consumer Kosty conscious.

Label shut off its "I Like Jazz" campaign last week after the execs figured it had served its purpose in promoting the diskery's jazz line. In its six weeks on the market, the package racked up close to 240,000 sales.

COL FALL SALES DRIVE 35% AHEAD OF 1954

The dealers are going along for Columbia Records' "Hit A Day" fall sales drive. The push, which was kicked off only two weeks ago, is already running 35% ahead of last year's fall orders. Diskery has wound up close to 75% of its national dealer meets and expects to wrap it all up within the next week.

Package leaders in the sales spurt are Michel LeGrand, "Great Moments in Sports" and the Philadelphia Orch's LP coupling of "Petrouchka" and "Rite of Spring."

Infringe Suit on Coast Over 'Durango' Tune

Los Angeles, Aug. 9.

Federal Court suit for asserted copyright infringement of his song, "Durango," has been filed by Kenneth L. Hanna against Clef Records, Mercury Records Distributors Inc. and Indigo Music Inc.

Tunesmith claims that the song he wrote and copyrighted in 1949 was released by the defendants in 1953, with Eddy Safranski credited as the composer. Hanna requests an accounting and impoundment of record.

Lesser-Known Gershwins For New LP Package

Walden Records is currently digging into the George Gershwin catalog in preparation for a three 12-inch LP package tentatively tagged "The Gershwin Years." The set will feature many of the composer's lesser-known works.

Diskery's recently-released Harold Arlen album is now in its third pressing and three new Arlen packages are now being planned.

Am-Par Steps Up Tune, Talent Hunt

With an eye to an October kick-off for Am-Par's pop line, label's artists & repertoire head Sid Feller is stepping up his tune and talent prowl. Although no pacts have yet been consummated, Feller has been dickering during the past few weeks with more than a dozen singers.

Feller is putting the stress on new talent and is giving all comers a hearing. Starting this week, he's opening his doors to publishers to audition new material. No special publisher day has been designated but Feller figures he'll have to establish one once the pop line starts rolling.

Meantime, Si Paul, label's national promotion chief, is on the Coast lining up distribs for the launching of the "Mickey Mouse Club" line which will launch Am-Par's activities early next month. Sam Clark, label's prexy, is touring the east on a similar mission. The "Mickey Mouse Club" disks will be tied in with the Walt Disney ABC-TV show of the same name.

MERCURY'S PACKAGED DISKS FALL LINEUP

Mercury Records has lined up a barrage of pop, classical and jazz packages for its fall sales campaign. Due for release within the next two months are 18 pop 12-inch LPs, 32 jazz 12-inch LPs and 20 classical 12-inch LPs.

Included in the list of LPs to be released are newly recorded items as well as recoupled sets taken from the 10-inch catalog closed out by the label early this summer.

Merc is also prepping a push on its kidisk line. Its Childcraft and Playcraft disks will add new Patti Page and Rusty Draper song and story sets and there'll also be a drive on new 10-inch singles.

RCA Execs Hit Road To Brief Distribs on Pgm.

RCA Victor execs hit the road Monday (8) to brief distributors around the country on its "Best Buy" program for 1955. Nine execs, with the aid of field men who'll be picked up along the way, will wrap up the confabs with the diskery's 52 distribs by the end of the week.

On "Operation Road" are Larry Kanaga, George Marek, Bill Bullock, Bill Alexander, Jack Burgess, Harry Jenkins, Irvin Tarr, Ed Welker and Bob Yorke.

RCA Ups 'Rolly' Coffin

Ralston H. Coffin has been named veepee of advertising and sales promotion at RCA. He had been director of ad sales there for the past 18 months.

Coffin joined RCA in 1949 as director of advertising of the Victor division.

Before joining RCA Coffin had been account exec at McCann-Erickson. He'll report to Orrin E. Dunlap Jr., v.p. of press relations and institutional advertising.

STANDARDS GET COS. OFF HOOK

By MIKE GROSS

"God bless the standards." That's one record company exec's summation of the current avalanche of oldies on the pop single market.

In recent weeks, at least 15 catalog tunes have been dusted off for a fresh wax workover. And with some of them breaking for hits, it's expected that the artists & repertoire boys will be spending more time looking into the files of the old line publishing houses.

Reasons behind the sudden splurge of standards on the pop market are varied. Some a&r men attribute the resurgence to the summer doldrums when publishers hold back new material for the fall to cash in on the disk sales pickup. "We still have to release new records," an a&r topper said, "so we're forced to go after the oldies."

Other explanations had more longrange aspects. By putting a standard on one side of a new platter, many diskers figure they can avoid having two publishers slugging it out for the top side,

(Continued on page 44)

Granz Planning To Branch Out To Longhair

Hollywood, Aug. 9.

Norman Granz, who for years has been the leader in both disk and concert dates among the indie jazz labels, is making plans to branch out from his jazz stronghold with an eye towards the classical market.

As yet, no production plans have been lined up other than Granz currently seeking a tie-in with some agency that books longhair artists.

Granz claims he's entering the field because he feels that if given the proper exploitation via lots of selling, classics could once again take their place among the top biz factors in the entertainment field.

"The only reason longhair music is dying, is that it's sold on a dead basis," said Granz.

Granz, although not entering the classics as a paragon to his jazz labels, does intend to promote it just as strongly as he does his jazz concert dates.

Granz, who produces the "Jazz at the Philharmonic" series, releases through his Clef and Norgran labels.

Incidentally, Granz disclosed that he has been approached by reps from the William Morris and Music Corp. of America offices anent prepping a tv jazz series, which he declined. "They only approached me because they are in dire need for tv shows. I don't think they would really appreciate jazz."

Col Inks Barbara Ruick

Thrush Barbara Ruick has been tagged to a longterm pact by Columbia Records. She formerly recorded for MGM Records.

She'll cut her first session next week when Mitch Miller, Col's a&r chief, hits the Coast for two weeks of recording sessions.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Edison Claims Tape Infringe In Webcor Suit; Hassle Affects Trade

A hassle with far-reaching implications for the tape industry was touched off last week when Thomas A. Edison Inc. filed suit against the Webster-Chicago Corp., charging infringement of basic tape recorder patents.

In the pleading, filed in U. S. District Court for Southern District of N. Y., Edison claimed that Webcor had violated patent rights involving electronic and mechanical devices related to the transport mechanisms of magnetic tape recorders.

Edison stated that it had acquired the rights to the patents and the right to grant licenses to other manufacturers in an agreement with the International Electronic Co. of Philadelphia consummated in late 1953. At that time Henry G. Riter 3d, company's prexy, stated that Edison planned to retain exclusive use of patents directly related to dictating equipment.

In April of this year, Webcor initiated a declaratory suit vs. Edison, requesting the courts to invalidate the patents in question.

It's estimated that the tape recording industry has now passed the $100,000,000 mark at the retail level with some 50 manufactures currently in the field.

Cap's Wiswell on Coast On A&R Setup Briefing

Andy Wiswell, Capitol Records' newly-appointed artists & repertoire chief in the east, headed for the label's Coast h.q. for a two-week briefing on diskery's a&r setup.

While he's away, Cap's L. A. to N. Y. a&r shuttling system prevails. Dave Cavanaugh is now on the Gotham beat.

Special Deals For London's Fall Pgm.

A special rakeoff plan on its extended play platters and a delayed dating program on its complete album line will highlight London Records fall sales program, which kicks off today (Wed.).

For the EP push, diskery is offering a 25% discount plan which will be effective from Aug. 10 through Sept. 15. The dating program gives dealers opportunity to pay on this month's orders in October, November and December. There'll be a dozen new pop and classical albums issued for the fall drive. Highlight of the pop LP releases will be Mantovani's Gershwin set.

The diskery is also planning a fall campaign for the London International division. Special discount deals will bring the dealer cost on a $4.98 12-inch LP down to $2.22 and on a $2.98 10-inch LP down to $1.50. The discount plan covers the 135 LPs in the International line. London International was kicked off early in February and now includes, such overseas labels as Telefunken, L'Oisea-Lyre and Durium.

Diskery has added 12 new distributor agents around the country to handle the line. Another highlight of the fall sales push is the 100% return privilege given retailers on London International platters.

DOUBLEDAY SHOPS INTO DISK BIZ; DOLPHIN TAG

The Doubleday Book Shops are stepping into the disk biz. Under the monicker of Dolphin Records, Doubleday is planning to release a series of longplay albums.

The first package, which will hit the market Aug. 15, features Cyril Ritchard singing eight songs and reciting a poem. The set is tagged "Odd Songs and A Poem." Tunesmiths repped in the album are Dick Adler & Jerry Ross, Nancy Hamilton & Morgan Lewis, Michael Brown, Ivor Novello, David Climie, Peter Nolan & Joseph Titzell, and Sumner Locke Elliott & Susan Reed. The poem is "The Duet," by Ella Wheeler Wilcox.

Dolphin will be headed up by Georges Prince. The first album will be a 10-inch LP to be peddled at $4.

More Distrib Revamps Set Up By Columbia

Columbia Records continues to revamp its distributor lineup around the country. Last week shifts were made in Buffalo, Pittsburgh and Erie, Pa.

In Buffalo, CBS-Columbia of Western New York, took over the record line from Faysan Distributors. Latter, however, will continue to handle Col's phono line. Top-Line Distributors was added to the Col setup in the Pittsburgh area to handle the phono line. The Danforth Corp. will continue as Col's disk and phono distrib in that area but its phono push will be concentrated on record dealers. Bard Distributing will now handle the Col line in Erie.

MGM Longhair Division Steps Up Release Sked For Fall Sales Drive

MGM Records' classical division is stepping up its release schedule for the fall sales compaign. Heretofore, label had been issuing three releases at the rate of six LPs a month for the three-month period beginning in September. The new plans call for five releases containing six LP sets.

Highlight of MGM's classical drive will be the first recording of Kurt Weill's two-act opera, "Der Jasager." It's set for a late September release. This will mark the fourth set of Weill's "serious" music released by the diskery. The others include the original cast album of "The Threepenny Opera," an orchestral suite from the same score by Izler Solomon and the recently released "Concerto for Violin and Wind Orchestra."

The newly organized Beaux Arts Trio has been added to the classical roster and their LPs will be included in the upcoming drive. The trio consists of Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello.

BOSTON SYMPH, RCA IN NEW LONGTERM PACT

The Boston Symphony Orchestra and RCA Victor are continuing their longtime affiliation. A new longterm pact will be inked tomorrow (Thurs.) at a special cocktailery at Tanglewood in Lenox, Mass. The Boston Symph, which is celebrating its 75th anni this coming year, has been with the Victor label since 1917.

RCA execs, including prexy Frank M. Folsom, veepee and operations manager of the Victor division Larry Kanaga, a&r topper George R. Marek, and a&r manager of the Red Seal department Alan Kayes, will converge on Tanglewood for the pacting ceremonies.

Baker May Get By In Britain As a Singer

London, Aug. 2.

Chet Baker, American trumpet star who is to play in Europe with his Quartet, opening at Amsterdam Sept. 17, is likely to appear in Britain in a solo singing capacity.

Musicians Union restrictions will not allow him to play trumpet but as a singer he has been heard on various records and might be a big draw here on his name value.

Jocks, Jukes and Disks

By MIKE GROSS

Jim Lowe: "Maybellene"-"Rene La Rue" (Dot). "Maybellene" is of r&b origin (Chuck Berry on Chess) but it looks like its biggest score will be in the pop field, especially via Jim Lowe's rowdy and free-wheeling interpretation. It's an up-tempo slice that's high-spirited and infectious. A natural for big play on all levels. **Ralph Marterie** gives the tune an okay beat on Mercury and **Johnny Long** offers a pleasant shuffle rhythm, but it'll be hard to take the play away from Lowe. "Rene La Rue," on the reverse, has a bright western flavor but it'll be buried under the weight of its mate.

Sunny Gale: "Soldier Boy"-"Certainly Baby" (RCA Victor). The r&b beat is back in the pop groove in full force with Sunny Gale's bangup workover of "Soldier Boy." Tune is perfect for her powerhouse delivery and she brings it in a winner. Side should head for a quick takeoff on the jock and juke levels. She gives "Certainly Baby" a lot of punch but the tune doesn't hold up.

The Four Coins: "The Song That Brought Us Together"-"Need You" (Epic). The Four Coins get a strong crack at the bestseller bracket with "The Song That Brought Us Together." It's a slick ballad item with an infectious beat and the boys give it a topdrawer rendition. The jocks will help this one to the top. "Need You" is a minor league novelty item that gets its bounce from The Coins' nifty harmonizing.

The Four Tophatters: "Forty-Five Men In A Telephone Booth"-"Wild Rosie" (Cadence). A jumping novelty item with a driving vocal is hard to stop. Such a slice is The Tophatters' "Forty-Five Men In A Telephone Booth." It's the kind of cut that moves with the gaiety and abandon that attracts big deejay spins and coinbox play. "Wild Rosie," on the bottom deck, is given some of the same spirit but it doesn't quite come off.

Percy Faith Orch: "Tropical Merengue"-"We Won't Say Goodbye" (Columbia). There's an exciting Latino tempo to Percy Faith's version of "Tropical Merengue" that gives it a takeoff chance. Orch delivers in a brisk and colorful style. It's a hip-swinging side. The ballad on the flip is pleasant enough but its stepout chances are pretty slim. A vocal chorus handles the lyric neatly.

Connee Boswell: "Mind If I Tag Along"-"Don't Believe Everyone's Your Friend" (Decca). Connee Boswell shows that she's still a top song-seller on her cut of "Mind If I Tag Along." Given the proper deejay exposure, the side could turn into a noisemaker. It's a quality ballad entry and Miss Boswell gives it added stature. She switches to a swinging gospel style on the bottom deck. Not too much commercial potential, however.

Georgia Gibbs: "I Want You To Be My Baby"-"Come Rain or Come Shine" (Mercury). If a hot rhythmic pace and some highpowered warbling were all that were necessary for a payoff platter, then "I Want You To Be My Baby" would be a shoo-in. Georgia Gibbs belts with unusual fervor and the orch and chorus do a workmanlike job in keeping up with her, but it doesn't seem to jell. She stands a better chance with the oldie, "Come Rain or Come Shine," which is solid in all departments.

Art Mooney Orch: "Twenty Tiny Fingers"-"Happy Song" (MGM). This is a breezy, lighthearted coupling that should hold its own in the summer platter competition. "Twenty Tiny Fingers" is a cute novelty side while "A Happy Song" is a lively offering that will appeal to the deejay programmers. Art Mooney's orch gives 'em both a flavorsome ride, accenting the banjo on the latter.

Henri Rene Orch: "The Toy Tiger" - "C-O-N-S-T-A-N-T-I-N-O-P-L-E" (Victor). "The Toy Tiger" gives Henri Rene a frivolous item to play around with and it comes across as a delightful instrumental that will attract deejay attention. Tune has a catchy melodic theme and Rene highlights it with his slick orch workover. He gets a vocal chorus assist on the reverse but it's doubtful if anything could help pull it off the ground.

Ella Mae Morse: "An Occasional Man"-"Birmin'ham" (Capitol). Although Ella Mae Morse has been out of action for some time, this coupling shows that she hasn't lost her touch. Both tunes from the upcoming pic score of "The Girl Rush" gives her ample opportunity to display her wax savvy. "Occasional Man," a light calypso flavored entry, should get her back on the deejay turntables in a hurry. She's also effective on "Birmin'ham," a neatly constructed rhythm item.

Eydie Gorme: "What Is The Secret of Your Success"-"Soldier Boy" (Coral). "What is the Secret of Your Success," has an okay rhythmic riff and a fair lyric, but it's the kind of song that needs plenty of exposure before it can grab hold. Eydie Gorme gives it another of her solid warbling jobs. She misses the boat, however, with an overly sweet rendition of the r&b "Soldier Boy."

Lola Dee: "Only You (and You Alone)"-"Paper Roses" (Wing). Lola Dee has just average material to work with on this coupling but she does her job well. On "Only You," a big ballad, she belts in strong style and on "Paper Roses," a pop item with western overtones, she delivers with a warm flavor.

Don Cherry: "Fifty Million Salty Kisses"-"What Am I Trying To Forget" (Columbia). Don Cherry gets in a frisky mood on "Fifty Million Salty Kisses" and belts home a highly listenable wax entry. It's a gay item with the kind of rhythmic punch that attracts spins. Reverse is a routine ballad effort.

Matt Dennis: "Dennis Anyone" (RCA Victor). Recorded during a performance at a Coast bistro, this set has the intimacy and warmth that's identified with Matt Dennis. He's got a winning way with a tune and he creates a soft and ear-caressing mood with an easy piping and keyboard style. The 12 compositions in the package are Dennis originals and they all hit home. Heading the list are "Where Do We Go From Here," "Show Me The Way To Get Out Of This World," "Too Late For Love" and "Uncle Fud." Laying down the rhythm beat for Dennis' ivory work are **Ray Leatherwood**, bass; **Bill Pitman**, guitar, and **Alvin Stoller**, drums.

Percy Faith Orch: "Music For Her" (Columbia). When Percy Faith gets in a romantic mood, his arrangements and orch handling are sure to be lush and colorful. In "Music For Her," Faith has 12 romantic ballads to work over and he gives 'em all A-1 treatment. "The Nearness Of You," "The Way You Look Tonight" and "I'll Be Seeing You" set the tone for everything else in the package.

John Raitt: "Highlights of Broadway" (Capitol). John Raitt has been on the musical boards for some time and his knowhow with a show-tune comes through on wax, too. He goes through a flock of tunes from recent-year legituners in fine style. George Bassman's arrangements give him a valuable assist. Among the top items in the set are "Soliloquy," "Almost Like Being In Love," "I Got The Sun In The Morning" and "How Are Things In Glocca Morra."

Pete Jolly: "Jolly Jumps In" (RCA Victor). Pete Jolly will be a name that'll soon be making the rounds of the jazz circles. He makes an impressive wax debut in this set with a topdrawer display of his piano technique and jazz improvisation style. He works over 10 tunes, standards and originals, with a trio and sextet. Some of his sidemen are such standout Coast jazzsters as **Shelly Manne**, drums; **Curtis Counce**, bass; **Howard Roberts**, guitar, and **Shorty Rogers**, trumpet.

Dean Martin: "Swingin' Down Yonder" (Capitol). Dixie songs in Neapolitan styling seems like a far-fetched idea but Dean Martin puts the Confederacy at ease with some easygoing treatments of several top songs from below the Mason-Dixon line. Among the 12 tunes are such faves as "Is It True What They Say About Dixie," "Waitin' For The Robert E. Lee," "Georgia On My Find" and "Sleepy Time Down South." Arrangements are by **Dave Cavanaugh**. Orch is conducted by **Dick Stabile**.

Best Bets

JIM LOWE (*Dot*) ..... **MAYBELLENE** ..... *Rene La Rue*
SUNNY GALE (*RCA Victor*) ..... **SOLDIER BOY** ..... *Certainly Baby*
FOUR COINS (*Epic*) ..... **SONG THAT BROUGHT US TOGETHER** ..... *Need You*
FOUR TOPHATTERS (*Cadence*) ..... **FORTY-FIVE MEN T'L'PHONE BOOTH** ..... *Wild Rosie*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
207th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
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Album Reviews

Blane, Martin Wooed By MGM for Song Album

MGM Records is huddling with Ralph Blane and Hugh Martin to cut a special album of their songs. If the deal is wrapped up, the clefting team will put into the groove the top tunes from their Broadway tuners and filmusicals.

It's expected that the set will also include songs from the score of "The Girl Rush," upcoming pic musical starring Rosalind Russell. RCA Victor has already latched on to the soundtrack rights.

VARIETY 10 Best Sellers on Coin-Machines

1.	**LEARNIN' THE BLUES (10)**	*Frank Sinatra*	*Capitol*
2.	**HARD TO GET (8)**	*Gisele MacKenzie*	*Label X*
3.	**ROCK AROUND THE CLOCK (11)**	*Bill Haley's Comets*	*Decca*
4.	**AIN'T THAT A SHAME (3)**	*Pat Boone* *Fats Domino*	*Dot* *Imperial*
5.	**SWEET AND GENTLE (5)**	*Alan Dale* *Georgia Gibbs*	*Coral* *Mercury*
6.	**UNCHAINED MELODY (17)**	*Roy Hamilton* *Al Hibbler* *Les Baxter*	*Epic* *Decca* *Capitol*
7.	**IT'S A SIN TO TELL A LIE (7)**	*Somethin' Smith*	*Epic*
8.	**SOMETHING'S GOTTA GIVE (6)**	*McGuire Sisters* *Sammy Davis Jr.*	*Coral* *Decca*
9.	**A BLOSSOM FELL (12)**	*Nat (King) Cole* *Dickie Valentine*	*Capitol* *London*
10.	**YELLOW ROSE OF TEXAS (1)**	*Mitch Miller* *Johnny Desmond*	*Columbia* *Coral*

Second Group

HONEY BABE	*Art Mooney*	*MGM*
CHERRY PINK AND APPLE BLOSSOM WHITE	*Perez Prado* *Alan Dale*	*Victor* *Coral*
POPCORN SONG	*Cliffie Stone*	*Capitol*
DOMANI	*Julius LaRosa* *Tony Martin*	*Cadence* *Victor*
SEVENTEEN	*Boyd Bennett* *Fontane Sisters* *Rusty Draper*	*King* *Dot* *Mercury*
MAN IN A RAINCOAT	*Marion Marlowe* *Priscilla Wright*	*Cadence* *Unique*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.*	*Decca*
TINA MARIE	*Perry Como*	*Victor*
WAKE THE TOWN AND TELL THE PEOPLE	*Les Baxter* *Mindy Carson*	*Capitol* *Columbia*
IF I MAY	*Nat (King) Cole*	*Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of July 29-Aug. 4, 1955

A Blossom Fell	Shapiro-B
Ain't That A Shame	Commodore
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Bible Tells Me So	Paramount
Blue Star	Young
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Domani	Montauk
Fooled	Harms
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
My Love Came Back To Me	Southern
Pete Kelly's Blues—†"Pete Kelly's Blues"	Mark VII
Piddily Patter Patter	Marks
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic	Famous
Tina Marie	Roncom
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

Ain't That A Shame	Commodore
Alabama Jubilee	Remick
All of You—*"Silk Stockings"	Chappell
Ballad of Davy Crockett—†"Davy Crockett"	Wonderland
Banjo's Back in Town	World
Blue Star	Young
Chee Chee-oo Chee	H&R
Disenchanted Blues	Cromwell
Hard to Get	Witmark
Honey Babe—†"Battle Cry"	Witmark
Hummingbird	Jungnickel
I Know Your Mother Loves You	Leeds
I Looked At You	Cromwell
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Italian Lullabye	Paxton
Japanese Rhumba	Peer
Learnin' the Blues	Barton
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
My One Sin	Mellin
Piddily Patter Patter	Marks
Play Me Hearts and Flowers	Advanced
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Touch of the Blues	Rogers
Two Lost Souls—*"Damn Yankees"	Frank
Unchained Melody—†"Unchained"	Frank
Where Too, My Love	Meadowbr'k
Yellow Rose of Texas	Planetary

Banner Season Due for Jazz Units; Hot Combos Hitting Big Grosses

Jazz units are finding unexpected strength in various parts of the country. The hot combos are hitting big grosses and frequently get in on percentages in spots where the usual name bands are just about getting by. Louis Armstrong and Dave Brubeck are among those that have been taking out earnings higher than the original guarantee. This coming fall and winter is expected to be a banner year for the name jazzists.

One of the reasons for the anticipated higher boxoffice value lies in the fact that the units have been getting big publicity as a result of the various festivals and longhair dates. For example, the units and soloists that worked at the Newport Jazz Festival gained in stature. Brubeck has also essayed a series of longhair stands that bring not too much money, but a lot of prestige. These include stands with the Buffalo Symphony Orch; Ravinia, Ill., dates in a longhair atmosphere; Lenox, Mass., and a stand at the Hollywood Bowl with Benny Goodman, and Carmen MacRae, which is slated for Aug. 19.

In addition, the jazzists will also be getting much prestige with the filmbiog of Benny Goodman, now in production at Universal. The tunes and atmosphere of circa 1936, when the swing era reached its apex, will get a lot of additional glamor. Revival of this era can only do good for the band business and jazz units, according to agency men, inasmuch as there was a lot of good music and excellent jazzmen in circulation at that time. Giving the public a taste of the best is likely to perk up appetites for more of the same.

Meanwhile, the jazz units are showing unexpected strength and prosperity around the country. Units such as Woody Herman's Third Herd, Gerry Mulligan and Count Basie are getting along well financially. At the same time spots such as New York's Basin Street, Birdland and the Metropole do very well when there's good jazz attractions on tap. There are sundry spots around the country that also use the swingsters as change of pace or as regulars. In most instances, the operators have found jazz to be a paying policy.

Best British Sheet Sellers

(*Week ending July 30*)
London, Aug. 2.

Unchained Melody ....Frank
Dreamboat .....Leeds
Evermore .....Rogers
I Wonder .....Macmelodies
Stranger in Paradise...Frank
Cherry Pink .....Maddox
Where Dimple Be..Cinephonic
Stowaway .....Morris
Don't Worry .....Wright
Everywhere .....Bron
Softly .....Cavendish
Bridges of Paris....Southern

Second 12

Every Day .....Robbins
You, My Love .....Dash
Sincerely .....Dash
Earth Angel .....Chappell
Tomorrow .....Cavendish
Melody of Love.....Connelly
Unsuspecting Heart.....Berry
Mama .....Macmelodies
Crazy Otto Rag .....Kassner
Ready, Willing, Able ...Berry
That's How Love
Song Born .....Chappel
John and Julie .....Toff

Leathernecks To Victor

The Leathernecks, harmonica trio, have joined the RCA Victor roster. Combo was recently discharged from the U. S. Marines.

The boys cut their first session for the label recently. Initial platter is set for release this week.

Cha-Cha-Cha Is Now Going Straight; No More Yank Frills to Cuban Beat

The cha-cha-cha is in a state of transition. Although the latest Latino dance craze is not more than six months old in the U.S., a move is already on to take away its gringo overtones and give it the more authentic Cuban beat.

Johnnie Comacho, head of artists repertoire for RCA Victor's International division, is spearheading the drive with his upcoming Tito Rodriguez etchings. According to Comacho, the cha-cha-cha as it's been played here is just a modification on the mambo, whereas the authentic style is much softer and more refined. To get this effect, Rodriguez has replaced his brass instrumentation with violins, cello, viola and flute.

The softer sound, Comacho figures, will open new markets in the U.S., because it's easier to dance and listen to. He also believes that the subdued Latino tempo will now be able to find a spot on the pop deejay turntables leading to wider exposure. He expects that sales in the Latin-American countries will pick up, too, because the new style is a replica of the homemade product.

The new cha-cha-cha beat hits the market this week with Rodriguez's coupling of "Nosotros" and "De Noce." The International division is geared for a strong sales push on the platter. The sales end is now headed up by John Davidson, who took over when Frank Amaru shifted to Label X. Davidson previously had been with Victor's Chicago branch.

Bleyer Back in Gotham After 6-Wk. O'Seas Tour

Archie Bleyer, Cadence Records prez, returned to his New York h.q. yesterday (Tues.) after a six-week European tour.

During his overseas junket, Bleyer huddled in London with E. R. (Ted) Lewis, head of British Decca which distributes the Cadence line abroad. Bleyer also headed up several recording sessions in Copenhagen, cutting crooner Chris Dane.

Coral Gets Kittens

Hollywood, Aug. 9.

On the basis of a record that Paula Kelly, Carol Richards and Joanie O'Brien waxed while appearing as a trio on CBS-TV's "Bob Crosby Show," the three have been signed to a two-year contract as The Three Kittens by Coral Records.

Hal Dickenson, regular member of The Modernaires, produced the initial session for The Kittens.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	HALEY'S COMETS (Decca) "Rock Around the Clock"	3	1	2	1	..	1	1	..	1	9	1	1	1	2	..	6	..	1	1	4	2	3	157
2	3	PAT BOONE (Dot) "Ain't That a Shame"	1	3	..	..	..	..	2	2	..	7	4	2	..	1	1	3	..	2	..	..	..	1	103
3	10	MITCH MILLER (Columbia) "Yellow Rose of Texas"	4	4	1	2	1	2	9	6	..	1	..	3	..	..	..	2	2	..	..	..	..	4	102
4	2	GISELE MacKENZIE (Label X) "Hard to Get"	6	5	4	7	6	4	3	..	7	..	2	..	..	9	..	..	6	4	10	8	..	6	78
5	5	NAT (KING) COLE (Capitol) "A Blossom Fell"	5	7	5	..	..	..	5	..	8	..	6	..	..	..	..	..	..	10	3	3	1	..	57
6	4	FRANK SINATRA (Capitol) "Learnin' the Blues"	2	..	..	3	..	..	4	..	10	..	3	..	..	8	..	..	..	6	9	1	9	..	55
7	14	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	6	3	8	7	..	..	5	..	..	..	..	..	..	5	..	..	7	..	..	7	..	40
8	20	CHUCK BERRY (Chess) "Maybelline"	..	..	..	..	..	3	..	1	5	..	..	..	..	..	3	..	5	..	..	..	..	..	38
9	8	CHUCK MILLER (Mercury) "House of Blue Lights"	..	..	..	..	..	..	6	4	..	..	..	..	3	10	..	8	..	6	..	6	..	..	34
10	..	PAUL FORD (Capitol) "Hummingbird"	7	..	..	..	..	9	..	..	..	7	..	6	10	4	9	..	3	..	..	..	..	..	33
11	6	LES BAXTER (Capitol) "Unchained Melody"	..	2	..	..	..	..	7	9	..	..	9	..	..	..	..	..	..	..	5	2	..	..	32
12A	12	JULIUS LaROSA (Cadence) "Domani"	..	..	..	6	..	..	10	..	..	..	..	5	..	..	..	1	4	..	..	..	..	..	29
12B	7	McGUIRE SISTERS (Coral) "Something's Gotta Give"	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	4	..	5	..	..	3	..	29
14	8	PEREZ PRADO (Victor) "Cherry Pink Mambo"	8	8	..	..	..	..	8	..	3	..	8	..	..	..	..	..	..	..	..	5	..	..	26
15	21	LES BAXTER (Capitol) "Wake the Town"	..	..	6	5	3	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	9	25
16A	12	BOYD BENNETT (King) "Seventeen"	10	..	..	..	..	..	..	3	..	..	..	4	..	..	..	..	7	..	..	..	..	..	20
16B	22	SAMMY DAVIS JR (Decca) "Something's Gotta Give"	..	..	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	..	6	..	..	20
18A	11	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	9	10	..	..	..	8	..	..	..	3	10	..	10	..	..	..	..	9	..	..	..	..	18
18B	23	HILLTOPPERS (Dot) "Kentuckian Song"	..	..	..	10	..	..	..	10	..	..	..	..	..	4	..	8	..	..	..	..	..	5	18
18C	..	NICK NOBLE (Wing) "Bible Tells Me So"	..	..	..	..	..	..	..	..	..	..	..	6	..	6	..	..	3	..	..	..	..	..	18
21	24	PRISCILLA WRIGHT (Unique) "Man In a Raincoat"	..	..	..	9	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	..	8	17
22A	..	TERESA BREWER (Coral) "Banjo's Back in Town"	..	..	..	..	2	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	14
22B	..	JOHNNY DESMOND (Coral) "Yellow Rose of Texas"	..	..	..	..	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	14
22C	17	ROGER WILLIAMS (Kapp) "Autumn Leaves"	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	1	..	..	..	..	..	14
25	..	NAT (KING) COLE (Capitol) "My One Sin"	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	10	..	..	..	..	..	13

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	LONESOME ECHO Jackie Gleason Capitol W 627 EBF 1, 2-627	DAMN YANKEES Original Cast Victor LOC 1021 EOC 1021	PETE KELLY'S BLUES Lee-Fitzgerald Decca DL 8166 ED 758

Decca 6-Mo. Net Up to $1,610,691

Decca Records' net earnings for the six month period ended June 30 of this year jumped to $1,610,691 from the $1,204,288 take for a similar period last year. This year's melon, which includes the company's share of undistributed earnings of its subsid, Universal Pictures, is equal to $1 per share on 1,602,501 outstanding shares of capital stock. On June 30 Decca owned 718,585 shares of U, representing approximately 71% of the pic company's outstanding common stock.

In the corresponding period of '54, Decca's take was equal to 75c per share on the same number of shares of capital stock outstanding.

Frontiersmen Sue Coast Diskery for Wrong Use Of Name on 'Crockett' Disk

Los Angeles, Aug. 9.

Wonderland's recording of "The Ballad of Davy Crockett" is under fire by The Frontiersmen, oldtime singing combo (E. A. Bosse, Hal Sothern, Wayne West), who slapped a $250,000 suit in L.A. Superior Court against the diskery for asserted "unfair and unlawful" use of their name in connection with the platter.

Plaintiffs charge that on the face of the recording is the wording, "Recorded by The Frontiersmen," but it's not theirs. Complaint states that the plaintiffs have been known as The Frontiersmen since 1938, and as a result of the wax, many radio and tv deejays, as well as the public, believed they did the recording.

Court is asked to restrain Wonderland from using the name, The Frontiersmen, on any recording not made by them, and order the defendants to turn over to the bench for destruction all advertising matter using the name. An accounting of profits realized from recording also is asked by plaintiffs on the basis of unfair competition.

Decca Adds Malagons

The Malagon Sisters, trio from the San Dominican Republic, have been added to the Decca Records roster. Milt Gabler, Decca's a&r chief, recently recorded the group on the Coast.

Initial release is due in a few weeks.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Burns—WINS—New York	George LeZotte—WAVZ—New Haven	Lou Dennis—WBRY—Waterbury	Fred Fiske—WWDC—Washington	Hugh Wanke—WCAO—Baltimore	Hank Elliott—WORL—Boston	Art Goodwin—WHEN—Syracuse	Paul Flanagan—WTRY—Troy	Bud Brees—WFEN—Philadelphia	Jay Michael—WCAE—Pittsburgh	Bruce Farnsworth—WIKE—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Bill Wright—WAPI—Birmingham	Chuck Thompson—WALA—Mobile	Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Jerry Kay—WTIX—New Orleans	Bill Dawson—WQOK—Greenville	Bill Allen—WLAC—Nashville	Dave Walshak—KOTI—Gonzales	Ken Donnelly—WAVY—Norfolk	Carl Stutz—WRVA—Richmond	MIDWEST: Buddy Black—WGN—Chicago	Don Bell—KRNT—Des Moines	Robin Seymour—WKMH—Dearborn	Art Blake—KFAM—St. Cloud	Chuck Norman—WIL—St. Louis	Sandy Jackson—KOWH—Omaha	Ron Dunn—WCFC—Cincinnati	Maurice Jackson—WVKO—Columbus	Gene Plati—KELO—Sioux Falls	Gene Edwards—WEIT—Milwaukee	FAR WEST: Chuck Blower—KTKT—Tucson	Larry Finley—KFWB—Los Angeles	Russ Coglin—KROW—Oakland	Graham Alexander—KCMJ—Palm Springs	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno	TOTAL POINTS
1	3	14	Bill Haley's Comets	Decca	*Rock Around the Clock	..	..	1	1	..	..	1	..	4	5	2	..	..	..	1	..	..	4	..	..	..	1	..	3	2	..	1	1	1	2	..	..	3	..	..	..	1	..	3	8	164
2	2	10	Gisele MacKenzie	Label X	*Hard to Get	2	..	5	4	..	2	..	..	..	8	1	..	2	..	3	..	1	3	10	4	..	9	2	4	6	..	..	..	..	..	..	..	2	2	..	2	8	9	5	148
3	6	8	Julius LaRosa	Cadence	†Domani	6	5	4	..	..	..	..	3	1	7	..	4	..	2	..	..	6	8	8	2	..	10	..	1	5	..	..	..	..	..	..	..	6	6	..	5	..	..	9	111
4	1	15	Frank Sinatra	Capitol	*Learnin' the Blues	3	3	..	..	..	..	3	..	..	..	..	..	1	4	6	..	..	..	..	..	..	..	7	..	4	..	..	3	..	8	..	6	..	10	..	8	..	4	4	1	101
5	7	6	Pat Boone	Dot	†Ain't That a Shame	..	..	3	3	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	3	1	..	..	1	..	..	2	4	10	1	..	1	..	..	..	..	..	..	..	96
6	5	9	Alan Dale	Coral	†Sweet and Gentle	..	..	6	6	1	..	10	8	..	..	..	..	..	1	..	..	..	1	9	1	..	..	..	..	7	5	..	..	..	..	..	6	..	..	..	6	3	5	..	..	90
7	4	12	McGuire Sisters	Coral	*Something's Gotta Give	1	9	..	..	4	..	..	..	..	..	..	..	5	5	..	..	..	..	..	3	..	5	3	8	..	..	..	5	..	..	..	..	..	..	..	4	..	5	3	83
8	20	3	Mitch Miller	Columbia	†Yellow Rose of Texas	..	1	8	7	..	10	..	..	..	9	..	9	9	..	..	..	..	..	5	..	..	..	..	2	..	..	8	9	..	..	7	..	1	4	..	..	..	..	..	..	65
9	22	7	Doris Day	Columbia	*Never Stop Loving You	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	3	..	..	..	4	..	..	..	3	..	4	..	..	10	..	2	7	..	..	10	..	7	..	..	64
10	19	18	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	2	..	..	..	4	..	..	7	..	..	..	9	..	..	..	..	1	..	2	..	..	..	2	..	..	6	..	..	..	..	..	..	..	..	..	10	..	56
11	13	7	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	7	..	2	6	8	..	..	..	9	..	6	1	..	54
12	8	14	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	..	2	..	..	..	..	2	..	8	..	3	..	..	..	..	..	..	..	..	..	9	6	9	..	..	..	..	..	..	..	..	..	..	7	..	8	4	52
13	15	8	Sammy Davis Jr.	Decca	*That Old Black Magic	5	..	..	..	..	..	..	7	..	..	9	..	10	..	..	..	7	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	8	..	2	6	1	..	7	49
14A	30	7	Les Baxter	Capitol	*Wake the Town	8	..	7	..	..	3	..	..	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	8	4	..	..	..	9	..	..	..	43
14B	30	3	Johnny Desmond	Coral	†Yellow Rose of Texas	..	..	..	..	10	..	..	1	..	..	..	..	..	..	..	8	..	..	..	9	..	2	..	..	1	8	..	..	6	..	..	..	..	..	..	..	..	..	..	43
16	25	7	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8	4	..	..	..	..	..	..	..	..	..	..	1	..	..	..	2	37
17	17	6	Frankie Laine	Columbia	†Hummingbird	..	..	..	..	..	1	..	..	..	4	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	2	..	7	..	..	..	..	..	..	..	..	..	..	36
18	42	2	Fontane Sisters	Dot	†Seventeen	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	9	..	3	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	35
19	10	10	Priscilla Wright	Unique	†Man in a Raincoat	7	..	..	..	..	2	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	..	9	9	..	10	..	..	..	..	34
20	..	4	Cliffie Stone	Capitol	†Popcorn Song	..	..	..	..	..	..	..	..	..	..	5	..	..	4	..	..	7	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	33
21	11	6	Les Paul-Mary Ford	Capitol	†Hummingbird	..	..	..	..	..	8	..	3	..	..	2	..	..	..	..	..	4	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	..	..	30
22	20	4	Boyd Bennett	King	†Seventeen	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	1	3	..	..	..	..	..	..	..	..	29
23	12	5	Patti Page	Mercury	†Piddily Patter Patter	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	10	4	..	..	..	..	..	..	..	..	..	..	7	10	..	8	..	..	..	28
24	26	10	Felicia Sanders	Columbia	*Blue Star	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	4	2	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	27
25	..	1	Chuck Berry	Chess	†Maybelline	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	25
26	34	6	Nat (King) Cole	Capitol	†My One Sin	..	..	..	6	..	..	8	..	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	7	..	10	..	..	..	..	..	..	..	..	..	..	22
27A	9	22	Les Baxter	Capitol	*Unchained Melody	6	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	8	..	..	..	..	..	..	..	..	..	..	..	6	10	21
27B	..	1	Ray Anthony	Capitol	*Pete Kelly's Blues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	..	..	..	21
29A	24	2	Perry Como	Victor	*Fooled	..	..	..	..	9	..	..	10	..	10	..	..	..	..	..	..	5	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
29B	14	6	Hilltoppers	Dot	*Kentuckian Song	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	20
29C	30	6	Marion Marlowe	Cadence	†Man in a Raincoat	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	7	..	..	..	..	3	..	..	20
32A	..	1	Crew-Cuts	Mercury	†Gum Drop	..	..	..	..	9	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	18
32B	..	2	Nick Noble	Wing	†Bible Tells Me So	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	18
34	45	25	Perez Prado	Victor	*Cherry Pink Mambo	..	..	5	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	6	17
35A	..	3	Jim Lowe	Dot	†Close the Door	..	..	..	..	..	..	6	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35B	26	2	Perry Como	Victor	†Tina Marie	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35C	18	5	Sammy Davis Jr.	Decca	*Something's Gotta Give	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	15
35D	..	1	Joni James	MGM	*Moment I Saw You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	3	..	..	..	..	15
35E	..	1	Mindy Carson	Columbia	*Wake the Town	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	2	..	..	..	..	..	..	..	15
40A	26	20	Al Hibbler	Decca	*Unchained Melody	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	14
40B	..	15	Roy Hamilton	Epic	*Unchained Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
42A	34	2	Jaye P. Morgan	Victor	*Longest Walk	..	..	..	8	..	..	..	..	..	..	..	..	..	..	9	..	..	..	8	7	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	13
42B	..	1	Four Aces	Decca	*Love Is Many-Splendored	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	..	13
44	38	4	Sarah Vaughan	Mercury	*Experience Unnecessary	9	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	9
45	16	17	Art Mooney	MGM	*Honey Babe	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	8

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FOUR AMES! TWO HITS!

You ain't heard
Rock 'N Roll
'til you've dug

SO WILL I

It's the greatest
Rhythm March
of them all!

MY BONNIE LASSIE

20/47-6208

A "New Orthophonic"
High Fidelity Recording

RCA VICTOR

Colgate Kudos Set For Capitol

Hollywood, Aug. 9.

"Colgate Variety Hour" will kudose Capitol Records' new Hollywood building, and the label's recording stars, with an hour's salute late in January at the dedication ceremonies. Story of the company from the first recording will be narrated and dramatized, with Cap's artists participating in the musical portion.

"Variety Hour" is projecting other programs fashioned around outstanding show biz fgiures similar to the biographical pattern on "Toast of the Town" in past seasons.

MANTOVANI TO BATON 42 U.S.-CANADA DATES

London, Aug. 2.

Mantovani is to conduct 42 concerts in seven weeks in Canada and the United States this fall. He will conduct American orchestras, with two British sidemen added, in a series of concert dates opening in Toronto on Sept. 1 and terminating at Carnegie Hall, N. Y., on Nov. 6.

During his tour he will be featured on the Ed Sullivan "Toast of the Town" show Oct. 2.

In Canada he will conduct local orchestras at Toronto, Montreal, Quebec and Ottawa, while in the States he is scheduled to visit Baltimore, Boston, Cleveland, Detroit, St. Louis, Des Moines, Omaha, Minneapolis, Chicago and Philadelphia.

Aussie Disk Biz Bright; U.S. Tunes in Ready Sale

Sydney, Aug. 2.

U.S. tunes are finding a ready sale with platter payees here. Local diskers report business very brisk as teenagers go in for sock rhythm fare.

Tunes currently on local Hit Parades are "Cherry Pink," "High & Mighty," "Rock Around the Clock," "Melody of Love," "Blue Mirage," "Where Will the Dimple Be," "Sincerely," "Je Vous Aime Beaucoup," "How Important Can It Be," "Dance With Me, Henry."

New Coast Indie

Hollywood, Aug. 9.

Jack Vangerov, Abraham Erlich, Larry Meed and Tex Thomas have formed an indie label, Mambo Records. Initial release will be "Money for My Honey," featuring Riff Ruffin's orch. On the flip is "The Darkest Hour."

Both tunes are being published by Spark Music Company, a BMI outfit.

FOR YOUR PROGRAM
MONDAY THRU SUNDAY
Styne and Cahn's
"SATURDAY NIGHT IS THE LONLIEST NIGHT IN THE WEEK"
CAHN MUSIC, Inc.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Unchained Melody (Frank)	2	2	9	1	1	4	4	3	1	1	2	1	4	108
2	2	*Rock Around Clock (Myers)	5	..	3	3	3	3	1	1	5	3	..	9	..	74
3	4	*Hard to Get (Witmark)	..	3	1	4	6	..	2	5	..	7	4	2	..	65
4	5	*Something's Gotta (Robbins)	..	4	..	5	4	7	6	..	3	5	6	6	3	61
5	3	*Cherry Pink (Chappell)	..	..	10	2	5	8	7	..	..	2	3	3	5	54
6	10	*Never Stop Loving (Feist) t)	3	7	8	6	..	6	..	6	4	..	5	4	..	50
7A	6	*Blue Star (Young)	10	1	5	..	9	2	5	2	..	10	..	..	..	44
7B	7	*Learnin' the Blues (Barton)	..	5	..	9	2	..	3	10	..	4	10	..	1	44
9	8	*A Blossom Fell (Shapiro-B)	..	..	..	8	..	1	8	..	9	6	8	5	..	32
10	12	†Man in a Raincoat (BMI)	9	8	..	..	10	10	..	4	..	..	..	7	2	27
11	11	*It's a Sin to Tell a Lie (BVC)	7	..	6	10	7	..	9	..	..	9	..	..	7	22
12A	9	*Honey Babe (Witmark)	..	..	..	..	8	..	10	9	2	..	9	..	..	17
12B	..	*Bible Tells Me (Paramount)	4	..	..	..	..	..	..	..	..	..	1	..	..	17
14	..	†Hummingbird (Jungnickel)	8	..	..	7	..	..	..	7	..	8	..	..	..	14
15	..	†Yellow Rose (Planetary)	1	..	..	..	..	..	..	..	..	..	..	..	..	10

Whitman Disk Surprise As Top British Seller

London, Aug. 2.

Big surprise in recording circles is the success of the Slim Whitman record (London) of his yodelling "Rose Marie."

Against serious competition it has topped the best-selling pop record list in Britain last week, having jumped up three places since the previous week.

Whitman is virtually unknown here and his record has been made by the public, who requested it for such programs as "Housewives' Choice" and "Family Favorites." That the British are taking to country and western music is also proved by the fact that Whitman's record of "Indian Love Call" also entered the best-selling record list last week, and already agencies are bidding for his services in variety here.

Chi Eatery to Book Modern Jazz Names

Chicago, Aug. 9.

One of Chi's top restaurants, London House, will feature modern jazz attractions come the fall. The restaurant will be remodeled to provide for listening as well as eating. Oscar and George Merlenthal, owners of London House and Mr. Kelly's, the latter a Rush St. eatery showcasing jazz talent, have decided to parlay steaks and jazz at London House because of the success obtained with their food-music policy at Mr. Kelly's.

The Barbara Carroll Trio will inaugurate the new room Sept. 4 with a four week engagement, followed by the Don Shirley Duo Oct. 12, also for four weeks.

Harold Dittenhoefer has been upped to product manager of the phonograph department at Columbia Records. He'll continue to supervise Col's service and repair department.

'No Song'

Continued from page 39

causing divided play on the deejay shows. It also gives the disk company a chance to concentrate on the plug side since the publisher of the standard seldom goes all out to push his catalog item.

Pressure Factor

The pressure of getting a tune to fill out a session that's been put together hurriedly to "cover" a song that has broken through on another label, is also a factor in the standards' new prominence. The recording men have found that it's easier to pick up an oldie than to sift through the reams of new and untested material to complete the date. It's not a wasted side either, the recording men reveal, because after a number of standards have been cut, they're put together for an album release and everybody gets an extra ride at no additional cost.

Some diskers say that "oldie" is a misnomer for a standard. The majority of the pop disk-buying market is made up of teenagers who've never heard these songs before. And when a standard is cut by one of their fave disk artists, it has the same impact as a 1955 creation. The standards have also given the a&r men who haven't fallen into the rhythm & blues groove a chance to apply the beat to solid material. The beat is good, they explain; it's the r&b song itself that's bad.

Banjo Craze

Among the standards that have been given a new life on wax are "Swanee" by Jaye P. Morgan on Victor; "Two Sleepy People" by Dean Martin and Line Renaud on Capitol; "Come Rain or Come Shine" by Georgia Gibbs on Mercury; "A Fine Romance" by Sammy Davis Jr. and Carmen McRae on Decca; "Don't Sit Under The Apple Tree" by The Four Knights on Capitol; "If I Could Be With You" by The Fontane Sisters on Dot; "Nobody" by Perry Como on RCA Victor; "Shine on Harvest Moon" by The Four Aces on Decca; "St. Louis Blues" by Jo Stafford on Columbia; "Danny Boy" by Al Hibbler on Decca, and "Autumn Leaves" by Roger Williams on Kapp.

The banjo craze has also helped put a flock of standards on the map again. Among them are "You Are My Sunshine," "Ma, He's Making Eyes At Me" and "Alabama Jubilee" by The Ferko String Band on Media and "It's A Sin To Tell A Lie" and "Ace in the Hole" by Somethin' Smith on Epic.

Among the oldies that have broken into the hit lists are "That Old Black Magic" and "Love Me Or Leave Me," both by Sammy Davis Jr. for Decca.

The Peppermints, femme trio from Fargo, N. D., have been added to the Mercury Records roster.

Quickie Strikes Annoy 2 British Pix Studios

London, Aug. 9.

Lightning strikes by electricians halted production at two British studios last Wednesday (3). They stopped work in protest at the "inadequacy" of the claim by their union for a wage hike. These stopped production for a whole day at Shepperton Studios and for an hour at the Nettlefold Studios, Walton-on-Thames.

The British Film Producers Assn. has convened an emergency session this afternoon (Tues.) to consider new wage claims submitted by the Electrical Trades Union and also by the National Assn. of Theatrical and Kine Employees.

Clay Boland-Jerry Leng Pub; Johnny Green Mgr.

Dr. Clay Boland and Jerry Leng have opened a music publishing biz, with Johnny Green as general prof. mgr. Hq. in N. Y.

Dr. Boland—an ex Philadelphia dentist—composed, arranged, produced and directed 16 annual Mask & Wig shows for the University of Pennsylvania. For his contribution of song hits to these campus productions he was presented with the Award of Merit and the Guggenheim Award.

Leng also contributed to the Mask & Wig shows of the U. of P. and is currently working on the first songs to be issued by the new firm.

Strength to Cap

Hollywood, Aug. 9.

Capitol has pacted Texas Bill Strength as an addition to the diskery's country and western artists.

Strength's initial recording session last week was under supervision of Ken Nelson, label's country and western A&R chief.

Cap Inks Haymes

Hollywood, Aug. 9.

Singer Dick Haymes has been signed by Capitol Records to a longterm contract.

Alan Livingston, diskery's A&R veepee, handled the pacting.

Col Sales Setup Now Reshaped

With the addition of Dick Linke to the Columbia sales force, label's director of sales Hal Cook wraps up what he tags his "front line forces." Since his moveover to Col from Capitol in early spring, Cook has been reshaping the Col sales setup in the image of the one he headed up at Cap when he was veepee-national sales manager.

Linke, who moves in to the Col orbit Sept. 1, will head up sales on pop singles and EPs. Stan Kavan will oversee the packaged goods division and Jack Loets will head up the distributor sales department while Milt Selkowitz will be in charge of syndicate sales. Also on the "front line" team is Bill Gallagher, who's director of sales training.

DEXTER, KREBS TO NEW INT'L DEPTS. CAP POSTS

Hollywood, Aug. 9.

Two new staff appointments for the International Dept. of Capitol Records have been disclosed by prexy Glenn E. Wallichs.

Dave Dexter will occupy the newly-created post of a&r producer in that department. Dexter previously acted in same capacity for labels pop singles.

Ernest Krebs, formerly European rep for Cap, becomes staff assistant to Sandor A. Porges, director of the International Dept., with quarters in N. Y.

Atlantic Spawning More Subsid Labels

Atlantic Records is prepping a new subsid label for an early August kickoff. The diskery, which will be tagged Atco Records, will release for the pop and rhythm & blues fields. Atlantic also parents the Cat label, a strictly r&b line.

Artists already pacted to Atco are Pauline Rogers, The Royal Jokers, Billy Nightingale and Joe (Mr. Piano) Henderson. Latter's disks were picked up by Atlantic from masters cut in England. The Atlantic execs (Miriam Abramson, Herb Abramson, Jerry Wexler and Ahmed Ertegun) will helm the Atco operation.

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3.	SEVENTEEN DOT 15386 IF I COULD BE WITH YOU	THE FONTANE SISTERS
4.	WHY DON'T YOU WRITE ME LAST MINUTE LOVE DOT 15385	SNOOKY LANSON
5.	MAYBELLINE DOT 15407	JIM LOWE
6.	CLOSE THE DOOR DOT 15381	JIM LOWE
7.	RIDIN' ON A TRAIN DOT 15372	THE COMMODORES
8.	C&W THE KENTUCKIAN SONG DOT 1262	MAC WISEMAN
9.	C&W BLUE DARLIN' DOT 1260	JIMMY NEWMAN
10.	C&W THAT'S WHAT MAKES THE JUKE BOX PLAY DOT 1245	JIMMY WORK

Dot RECORDS • • • GALLATIN TENNESSEE • • • PHONE 1500

On The Upbeat

New York

Jerry Flato, in town from Boston for a looksee . . . **Don Elliott** shuttling from his stand at the Midway, Pittsburgh, to a one-nighter at McCarthy's Bowden Square, Southampton (L.I.), Aug. 15 . . . **Eddie Heywood's Trio** sharing the podium with the **Cy Coleman Trio** at The Composer . . . **Roy Hamilton** and the **Buddy Johnson Orch** open at Basin treet tomorrow (Thurs.) . . . **Earl Bostic's Septet** into Scaler's House of Jazz, Milwaukee, for one week, beginning Aug. 15 . . . Deejay **Ira Cook** switching from KABC to KMPC in Hollywood . . . **Burt Goldblatt's** jazz album covers on exhibit at the Cafe Bohemia in Greenwich Village . . . Deejays **Don Evans** (WOHO, Toledo) and **Ed Ferland,** (WHEC Rochester) in town last week . . . **Art Mooney** currently at the Chicago Theatre, Chi . . . **Cab Calloway** kicks off a British Isles tour Aug. 22 . . . **Lou Krefetz** returned to Atlantic Records as sales manager.

Crooner **Barry Frank** begins a three-day engagement at the Sans Souci, Mineola (L.I), Friday (12) . . . **Hal Schaefer,** winding up a six-week engagement at the Embers, set for his first RCA Victor album . . . **Betty Madigan** currently at the Fontainebleu, Miami Beach . . . **Benjamin Viner,** Bangor, Me., record dealer, copped first prize of 6,000-cuffo travel miles, in Columbia's, "All Points" contest . . . BMI played host last week for a special preview of Decca's upcoming LP release, **Larry Elgart's** "Music for Barefoot Ballerinas." The original tunes in the set were penned by **Charles Albertine** and are published by Cherio Music . . . MGM Records is shipping out 3,000 pairs of socks to key deejays to plug **Robbin Hood's** slicing of "Dancing In My Socks."

Claude Gordon orch pacted by Accent Records . . . **Harry Belafonte** guesting on NBC-TV's "Colgate Variety Hour" Aug. 21 . . . **The Mariners** currently at the Steel Pier, Atlantic City . . . Crooner **Bob Anthony** set for a date at the London Palladium . . . **The Ames Bros.** to sing title song on soundtrack of upcoming Metro pic, "Forever Darling."

Hollywood

Deejays **Dick Haynes, Sonny Burke, Orrin Tucker** and **Jimmy McHugh** were honored guests Monday (8) of Coast Music Men's luncheon at Mike Lyman's Restaurant . . . **Louis Armstrong** and **Gary Crosby** have been set for another recording session at Decca Records Aug. 26, when Armstrong's combo will be playing the Crescendo here . . . **Frankie Laine** opens a three-day stand at the Manor Hotel, Wildwood, N. J., Aug. 25, then plays concerts in Indianapolis . . . **Roberta Linn** opens a three-week stand Nov. 14 at the New Frontier, Las Vegas **Sauter-Finegan Orch** played a two-day stand Aug. 6-7, Patio Gardens Ballroom, Salt Lake.

Songstress **Beverly Hudson** was inked to a personal management pact by **Frank Sennes,** who also booked her for his Moulin Rouge nitery . . . **Billie Holliday** has been signed by Chuck Landis and Gene Norman for a two-week stand at the Crescendo opening Aug. 12. Also on the bill will be the **Four Freshmen** . . . **Bernard Hilda,** European orch leader, set for the opening of the Beverly Hilton Hotel's Bali Room, Aug, 12, planed in from Paris over the weekend to prep opening . . . Chirp **Gloria Wood** making the deejay rounds plugging her latest Coral release, "Hey Mister." . . . **Nelson Riddle** has been set to back **Nat (King) Cole** at the Hollywood Bowl, Aug. 13 . . . **Marian McPartland,** Capitol jazz album artist, planed in over the weekend for local tv and radio appearances.

H. R. Music Corp. will release the sheet music on "Heart of Gold." tune penned by **Lou Forbes** and **Dave Franklin** for the **Benedict Bogeaus** production, "Tennessee's Partner" . . . **Joe Burton Trio** open a two-week stand today (Wed.) at the Castle Restaurant . . . Arranger **Phil Moore** has been inked to orchestrate three special numbers for UPA cartoons . . . **Leo Diamond** guests-conducts the Hollypop concert at the Bowl, Aug. 27 . . . **Bobby Short Trio** holding over at Court & Leo's nitery . . . **Ray Randall,** formerly with the **Paul Whiteman** band, has formed his own dance orch.

Jack Smothers joined the staff of Capitol Records as an editorial assistant to Robert J. Willheim, head of the department. Smothers formerly was a writer-editor for the U. S. Government in Germany.

Chicago

Russ Carlyle set for Chi's Oh Henry Ballroom Sept. 7 for four . . . **Dukes of Dixieland** extended at Chi's Preview Lounge until Oct. 16 . . . **Jack Teagarden,** appearing on the Frankie Laine tv show this month, into the Purple Crackle, Wisconsin Dells, Aug. 23-28 . . . **Tony Pastor** pacted for a single frame at Coney Island, Cincinnati, opening Friday (12) . . . **Ernie Rudy** inked for Chi's Aragon Ballroom Sept. 11-Oct. 16 . . . **Les Elgart** into the Melody Mill, Chi, Aug. 19 . . . **Modern Jazz Quartet** opens at the Bee-Hive, Chi, Friday (12) . . . **Illinois Jacquet** opens at the Crown Propeller Lounge, Chi, tonight (10).

Dallas

Pierson Thal orch a 60-day holdover at the Baker Hotel . . . **Cell Block Seven,** local dixielanders, went from the Riviera, Las Vegas, to Wildwood Lakes Club, Kansas City, Mo. . . . Jack Starr's Fun Bar, adding live combo policy with floor shows, brought in **Finney Mo and His Cool Goofers** . . . **Joe Reichman** crew into Lakeside Park Denver, for four weeks.

Kansas City

Kay Benson has moved into the Cabana of the Hotel Phillips handling piano-organ chores . . . **Charles Drake** crew spelling the **Bob White Trio** in the Drum Room of Hotel President . . . **DeCastro Sisters** held over at Wildwood Lakes playing with **Reggie Rymal** and **Doris Stockton.**

Scotland

Jack Parnell orch into Locarno, Glasgow. . . **Carl Barriteau** band set for stint at Playhouse, Glasgow, from Aug. 22. . . **Cab Calloway** due at Empire, Glasgow, Aug. 22 week. . . **Jimmy Phillips** took over baton at Bobby Jones' Berkeley Ballroom, Glasgow, in succession to **Charlie Young,** who left for Canada. . . **Al Hibbler's** version of "Unchained Melody," on Brunswick label, topping local bestselling list, with the **McGuire Sisters** in second position with "Sincerely" on Vogue Coral.

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
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799 7th Ave. New York

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**BILL HALEY'S COMETS** (Decca)	Rock Around the Clock / Razzle-Dazzle
2	4	**PAT BOONE** (Dot)	Ain't That a Shame
3	3	**GISELE MacKENZIE** (Label X)	Hard to Get
4	2	**FRANK SINATRA** (Capitol)	Learnin' the Blues / Not as a Stranger
5	5	**NAT (KING) COLE** (Capitol)	A Blossom Fell / My One Sin / If I May
6	..	**MITCH MILLER** (Columbia)	Yellow Rose of Texas
7	10	**LES BAXTER** (Capitol)	Unchained Melody / Wake the Town
8	7	**SOMETHIN' SMITH** (Epic)	It's a Sin to Tell a Lie / Ace in the Hole
9	8	**SAMMY DAVIS JR.** (Decca)	Something's Gotta Give / That Old Black Magic / Love Me or Leave Me
10	9	**McGUIRE SISTERS** (Coral)	Something's Gotta Give

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*ROCK AROUND THE CLOCK	Myers
2	3	*HARD TO GET	Witmark
3	2	*UNCHAINED MELODY	Frank
4	6	†AIN'T THAT A SHAME	Commodore
5	4	*LEARNIN' THE BLUES	Barton
6	..	†YELLOW ROSE OF TEXAS	Planetary
7	7	*SOMETHING'S GOTTA GIVE	Robbins
8	8	*A BLOSSOM FELL	Shapiro-Bernstein
9	5	*CHERRY PINK AND APPLE BLOSSOM WHITE	Chappell
10	..	*I'LL NEVER STOP LOVING YOU	Feist

Take-All-of-Me Stance Nixes Brubeck Showing At U. of Cal. Jazz Concert

San Francisco, Aug. 9.

Dave Brubeck was turned down for a jazz concert at the U. of California because he wouldn't share the stage with any other local jazz artists and still wanted 50% of the gross.

Fantasy Records, local indie jazz and folk music label, is sponsoring a Jazz: San Francisco concert Aug. 28 at the U. of California Berkeley campus in order to get a live audience for an LP. It is underwriting the entire affair, guaranteeing the university's expenses plus a percentage for the student fund.

The original idea was to present Brubeck as the star local attraction, in half the concert, with the other half devoted to other local artists. After Brubeck's decision to make it all-Brubeck or nothing, Fantasy A&R man Max Weiss decided to go ahead anyway with a line up that included Cal Tjader, the Vince Guaraldi Trio, Barry Tillson, Brew Moore, Bob Collins, and other local musicians, and to hypo the affair by importing Joe Mooney and Stan Getz from out of town.

Skyrockets Bow Out Of Palladium for New Orch

London, Aug. 2.

The resident Skyrockets Orchestra will be leaving the London Palladium Aug. 13 after a nine-year stay.

They will be replaced by an entirely new orchestra being formed by managing director Eric Rogers, and the new band will make its first appearance at the opening of the Norman Wisdom show, "Painting the Town," which opens Aug. 18.

Another BMI "Pin Up" Hit
SEVENTEEN
Recorded by
RUSTY DRAPER ..... Mercury
THE FONTANE SISTERS ..... Dot
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ELLA MAE MORSE ..... Capitol
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Union Snarls Snafu Vegas Stardust; Overlapping Jobs Claimed as Cause

Las Vegas, Aug. 9.

Negotiations are expected to get underway to settle the labor dispute which brought construction on the Stardust Hotel to a standstill in the wake of the sudden death, a week ago Sunday (31), of the new spa's prexy, Tony Cornero Stralla.

When a total of 672 workers were laid off the Tuesday following Stralla's death, the shutdwon appeared to be in the nature of a memorial to the deceased hotel promoter. But it was quickly revealed actually to be the climax of a bitter dispute between labor unions represented on the job.

"The action is strictly because of union activity," general contractor Donald Patterson said as he paid off the 672 men employed in the various crafts of construction. "The job is closed down until the Stardust can have assurance from all the unions involved that as long as it abides by the rules the unions write, there will be no further illegal shutdowns," he added. The shutdown meant a weekly payroll loss to the workers of between $75,000 and $85,000.

Down to a Crawl

The unions are keeping mum on exactly what the difficulty is, but one source indicated that the dispute stems from overlapping jobs. Because of "several meaningless arguments" between the unions, Patterson said, construction had been slowed down to a crawl. Opening of the 1,500-room resort, located in the heart of the Vegas Strip, was originally slated for Aug. 1. Just prior to the shutdown, the opening date had been backed up a month.

Meanwhile, the hotel's board of directors installed Louis Cornero Stralla to succeed his late brother as president and general manager. Louis Stralla took over the day after his brother died from a heart attack while watching a dice game in the Desert Inn casino.

The new president says the Stardust will operate as his brother had planned it. "There will be no changes at all," he said. Louis Cornero was with his brother when the latter came ot Las Vegas in 1931 to build The Meadows Club. It was the initial night spot to offer entertainment and gambling as a co-attraction. The Meadows was a bit premature, however, and folded a year after its opening.

Long String of Vaude Names in Palladium's Newest Musical Revue

London, Aug. 9.

Specialty acts will play a major role in the new Palladium revue, "Painting the Town," which opens Thursday (18) following the vaude season there. The new show, directed by Dick Hurran, again stars Norman Wisdom, who headed the cast of last year's Palladium production. Ruby Murray, a 20-year old thrush from Belfast, who has come into prominence in the last year following a tv spot, also gets star billing in her first West End engagement.

The specialty acts will be led by Darvas & Julia, the adagio team, who played a London season before they went to the U.S.; Nanci Crompton, who will star in a new ballet; the Five Christianis, Continental comedy acrobats; Gautier's "Excess Baggage;" and the Two Skvlons, trapezists.

Also featured in the production will be the Four Heart Strings, a quartet of femme harpists and Ormonde Douglas, Australian baritone, who was in the original London production of "Paint Your Wagon."

Flack Bayne On Own

Gertrude Bayne, former partner in the flack firm of Bayne & Zussman, has formed her own public relations and promotion firm, Gertrude Bayne Associates. Miss Bayne has been handling the publicity of the Latin Quarter, N. Y., but relinquishes that post in September when Zussman takes over for a three-month period.

Latin Quarter operator Lou Walters has divided that account, so each of the former partners handle the cafe for three months each.

Claire Quits As Pitt Booker To Join MCA

Pittsburgh, Aug. 9.

George Claire, vet Pittsburgh booker, is giving up his business here to join Music Corp. of America as head of its Cleveland office. He replaces Bill Buetel, who is being transferred elsewhere. Claire takes over the post Sept. 1 and deal consummates two years of dickering between him and MCA.

Couple of years ago Claire closed shop here to open up in Miami Beach and also handle The Vagabonds and their club. But he returned to Pittsburgh last summer when the arrangement proved unsatisfactory. His local agency is being turned over to a couple of longtime associates, Billy Wayne and Zeke Nickelos.

Davis in Doghouse On L.A. Cuffo Stint

Hollywood, Aug. 9.

Irvin Mazzei, Coast AGVA chief, has ordered Sammy Davis Jr. to appear before a trial board hearing of the union tomorrow (Wed.) to face charges of working gratis, without AGVA consent, at the outdoor vaude show put on at Wrigley Field last Tuesday (2), prior to the baseball game between the L.A. Angels and the Frisco Seals.

According to Mazzei, Davis is subject to "disciplinary action" for violation of an AGVA bylaw.

Other AGVA members who entertained along with Davis at the ballpark, but with AGVA okay, included Wilder Bros., Jones Boys, Patricia Manville, the Hi-Hatters and Jill Adams. All were paid, Davis was not; he merely volunteered.

The show was staged to hypo baseball attendance at the park, and as such was successful, drawing over 7,000 fans, about 3,000 more than have been attending average Tuesday night tilts.

Whereas Davis is in the AGVA doghouse, he also drew some minor criticism from the L.A. Angels execs who were grateful for his unexpected appearance and the manner in which he entertained the crowd, but they remarked they wished they had known he was coming, so they could have baked a cake of advance publicity.

Davis is current at Ciro's.

HEAT AFFECTS GATE, BETTING AT SARATOGA

Saratoga, N. Y., Aug. 9.

Attendance and betting were sharply affected by the intense heat during the first week of the Saratoga racing meet—as they had been at the Saratoga-in-Jamaica session. Turnouts each of the first six days were down from last year: 1,600 Friday (5) and 4,500 Saturday (6).

Prolonged dryness kept the historic Union Ave. track lightning fast.

Becaud, Celeste, Hilda Into Bev-Hilton Hotel

Hollywood, Aug. 9.

The Ball Room, new Beverly-Hilton's nitery which tees off Friday (12), will open with French singer Gilbert Becaud headlining. In support will be Will Jordan, Augie & Margo and Bernard Hilda orch (16), with Mischa Novy orch (8) alternating band. Celeste Holm is due to follow.

Joseph Pacey and His Basque Ensemble (3) will play in the Escoffier Room of hostelry.

SARATOGA RILEY'S BACK

Saratoga, N. Y., Aug. 9.

Riley's on Saratoga Lake was reopened Friday (5) with a revue, "Tropical January." Music is by Francis Murphy's orchestra. Schedule is two shows nightly.

Louis D'Andrea recently purchased the well-known (but closed in recent seasons), nightspot from Mrs. Margaret Farone.

'Now You'd Better Pay Attention When I Strip'

Philadelphia, Aug. 9.

Dorothy Worthington, 29, exotic dancer known professionally as Tangerine, was held in $500 bail for the Grand Jury for allegedly beating and kicking another dancer, Margo Hayes, 28, in a dispute at the Lehigh Casino, North Philly cafe.

Miss Washington admitted striking Margo, but denied kicking her. The defendant told Magistrate Clarence Friedel that she left the stage in the middle of her act and hit Margo because the latter was seated at the bar and making a disturbance which distracted patrons.

Miss Hayes had been kicked in the stomach and needed hospital treatment, according to police testimony.

New $12,000,000 Tisch Hotel Set For Miami B'ch

Atlantic City, Aug. 9.

Plans for the Tisch Bros.' newest hotel, the 15-story Americana in the exclusive Bal Harbour section of Miami Beach, and costing $12,000,000, were unveiled here at Hotel Traymore, beachfront house and one of their chain, this past weekend. A full-scale six-foot model of the vacation palace is on display in the Traymore's lobby.

The Americana will be the eighth in the Tisch chain of resort hostelries, and the first they have built themselves. In addition to the Traymore and the Ambassador here, they operate the Belmont Plaza and McAlpin in New York; Laurel-in-the-Pines in Lakewood; Grand Hotel in Highmount, N. Y., and Sand and Surf in West End, N. J.

The main tower of the Miami Beach house will contain 380 double rooms each with a large bedroom and dressing room arranged in suite fashion. In addition; there will be 32 terrace suites facing the gardens, outdoor swimming pool and ocean. Forty rooms will open directly onto the pool deck. The pool, 150 feet long, will be bordered by a single-tiered row of 100 cabanas. Plans call for four restaurants, two night clubs and a motion picture theatre, with four orchestras to provide music.

Larry Tisch, president of the firm, said the theme of the hotel would be "relaxed luxury in a tropical setting." To this end, a huge glass-enclosed tropical garden will extend from the floor of the lower lobby through both main floors and through both main floors and through the ceiling of the upper lobby.

Sixteen shops will be located in the hotel. Tisch said the hotel is expected to be opened in November, 1956. It was designed by Morris Lapidus, of New York and Miami, who also planned the Fontainebleau, Eden Rock and San Souci Hotels in the Florida resort.

Moreno, Campbell Ankle MCA for New Percentery

Chicago, Aug. 9.

Music Corp. of America lost a band and a one-nite band booker to Orchestras Inc. last week when the Buddy Moreno orch and booker Clay Campbell ankled MCA to join the bands-only percentery. Orchestras Inc. was started a year ago by Bill Black, formerly an agent with McConkey Artists Corp. and MCA.

The Orchestras Inc. stable now handles six bands with the addition of Moreno's group. Moreno has been booked into the Peabody Hotel, Memphis, for a November stint and opens at Chi's Oh Henry Ballroom Dec. 28.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Atlantic City Needs Casinos to Meet Gambling Competish, Sez Store VIP

Atlantic City, Aug. 9.

Resorts permitting legalized gambling, and now reached in a matter of hours in comfortable planes, make it imperative that Atlantic City secure legislation to permit casinos here to meet this increased competition, Arthur A. Handler, whose stores here do a $2,000,000-a-year business, told a civic group this past week.

Handler, just returned from a tour of the U. S. and some nine European countries, said he found spots permitting legalized gambling booming, particularly mentioning the Nevada resorts and stressing also those in South America and Europe.

"We are a resort town," he said, "and some of the people coming here would like to do a little gambling. If they can't get it here, they will go somewhere else where they can."

Only legalized gambling now is the Atlantic City Race track, which opened a 50-day meet today (Tues.). Track has made an application for permission to operate harness racing in 1956 from May 18 through July 14, a total of 50 days, which would mean 100 days of legalized horse racing. Take on harness racing doesn't compare to that of the jockey events.

Years ago resort officials would wink an eye at gambling and most big night spots ran their games more or less openly in a nearby room, reserved for the horse players during the afternoon and early evening being shifted into a casino with wheels, crap table and card tables, not to mention the rows of slot machines. Gradually the heat has been turned on, and today operators of the big night spots depend on the legitimate business, leaving the unlegitimate strictly alone.

Only a legislative act could help the resort, and barring some miracle, it is doubted if this now or in the space of several years would be made possible, with the big cities upstate plus church organizations plugging against it.

Europe Keeping Sonja From U. S. Ice This Fall

It's unlikely that Sonja Henie will make any arena appearances in the U. S. this fall. Probably her only American dates will be on television, since she'll be taken up with European appearances with "Holiday on Ice" until late April.

Miss Henie opened recently at Gothenburg, Sweden, and will then go to Oslo and Helsinki before winding up on the Scandinavian peninsula. She follows with a Continental tour. She's slated for appearances in Paris, Nantes, Lyon, Lausaunne, Dortmund, Rotterdam, Brussels, Frankfurt, Berlin and Hamburg. Skater is scheduled to top the shows in most of these cities, although she may step out of a few dates in some of the smaller stops. She'll wind up April 29 on the Continent, and is expected to return to the U. S. afterward.

Van Booking Snarl New Riviera Thorn

Las Vegas, Aug. 9.

In addition to laying a more solid financial structure beneath the shaky walls of the Riviera Hotel, the spa's new ops have found another monetary thorn which stems from over-anxious booking. Hotel's new management paid off Edith Piaf after cancelling the French chantoosey, only to discover that another act, Bobby Van, was also booked, then sliced off the same bill.

Van, reporting backstage twice nightly to fullfill his contract, says he will file next week with AGVA for arbitration. Comic charges he was pacted to come in with Miss Piaf, and wasn't even given the courtesy of a phone call advising him of his cancellation.

Hotel's new managing director, Gus Greenbaum, who just stepped into the resort, disclaims any knowledge of Van's booking, adding that any deal the comic made is responsibility of the old regime as far as he is concerned.

NEW ORLEANS NIGHT CLUB OPS ORGANIZE

New Orleans, Aug. 9.

A new organization of night club operators was former here Thursday (4) under name of the Crescent City Night Club Assn. Larry LaMarca was elected president. Other officers are Hyp Guinle, vice president and Elmo Badon, secretary-treasurer.

LaMarca said the members of the group have bound themselves to "give to the people of New Orleans and the millions who come here to see Bourbon St. and other entertainment spots the best in entertainment and to cooperate to the fullest extent with all authorities and with all laws in connection with their business."

Newman Takes To Air For Talent Gander Jaunt

Indie agent Leon Newman departed on a cross-country talent gandering and booking jaunt on Sunday (7) in his own plane. Piloting his Cessna 185, Newman will visit Cincinnati, New Orleans, Las Vegas, Los Angeles, San Francisco, Reno, Denver, St. Louis and Chicago, and thence to his homebase in New York.

Newman, a pilot for several years, has taken several jaunts to case talent and book performers. However, this is the longest hop he's ever blueprinted.

Columbus' New House

Columbus, Aug. 9.

This city's new $6,000,000 Veteran's Memorial Building, containing a 4,000-seat auditorium and an 800-seat assembly hall, both equipped with stages and projection booths, is 85% completed.

It will open on schedule in October.

Talent Comes High In Vegas, Play or Not; 62G Paid Out for Piaf, Cox

Las Vegas niteries not only shell out top coin to working acts but they also pay heavily for idle talent. At least, that's the situation as affects Edith Piaf and Wally Cox. They're being paid a total of $62,000 for Vegas dates they aren't filling.

In the case of Cox, he was bounced from his job at the Dunes Hotel for the third and final time July 27, the windup of his second week on a four-week contract. The comedian, however, is getting $11,000 per for the entire four-week period as stipulated in his pact with the hotel. That's a total of $22,000 for the idle fortnight ending tonight (Wed.).

Miss Piaf is getting $40,000 from the Riviera Hotel where she was skedded to appear for four weeks, at $10,000 per, beginning last Wednesday (3). The chanteuse, however, isn't playing the spot. Miss Piaf and AGVA claimed the management had breached its contract with her by booking Kathryn Grayson to open on the date originally set for the French songstress. Although Miss Grayson was forced to bow out 10 days before the opening because of sickness, the management, nevertheless, decided not to play Miss Piaf and brought in Spike Jones' "Musical Insanities of 1956," which they felt would be a stronger attraction in the hotel's big supper room.

Mont'l Group Sprucing Up Miami Beach Hotel

Montreal, Aug. 9.

A group of six Montrealers who have purchased the Fleetwood Hotel in Miami Beach are currently looking for someone to operate—on a short or longterm deal with options—their topfloor Panorama Room as a nitery. Syndicate is spending $500,000 in renovations on the hotel proper.

Initial transactions in the new setup are being handled by Bruce Taylor of Associated News Services here in Montreal.

Abramson Swaps 170G in 61 Tours For Eventual O'Seas B. O. Payoff

Nat Abramson says he's taking $170,000 out of his own jeans over the next five or six months to pay 300 American performers for entertaining GI's in Europe. But it ain't charity, since Abramson, who heads the WOR (N.Y.) Entertainment Bureau, has talked the Defense Department's Professional Entertainment Bureau into paying transAtlantic travelling and per diem expenses for the acts, and after they've finished their gratis military commitments he's going to convert them to commercial gain by booking them a series of European pay dates.

With the USO-Camp Show setup out of funds, and for the moment inactive for all intents and purposes, as Abramson explains it, the Government accepted his offer to supply acts, and in return is willing to underwrite living and travel for the entertainers, provided Abramson pays their salaries for the 21-day periods they are obligated to the military. The shows, broken down into troupes of about 13 each, have already started going out in fortnightly junkets. Abramson hopes to pick up the junket pace so that all 300 performers get overseas in the next half year.

After acts have finished the 21-days demanded by the Professional Entertainment Bureau in return for the living gratuities, Abramson intends booking each troupe into a series of short stands at officer and noncom clubs at the military bases in Europe. Unlike the regular Camp Show route, the officer and noncom clubs pay for entertainment out of their own pockets, and in that lies Abramson's chances for profit.

To facilitate return passage for the actors, Abramson will take advantage of a 90-day travel option supplied by the Government. He feels that if 90-days aren't enough for him to make a profit with the acts, he can probably get as much as a sixmonth extension on return travel.

For each troupe, approximated at 10 artists and three musicians, Abramson reports he's been able to get the same lowered wage rates from AGVA and AFM that the unions gave the USO predecessors.

Abramson has formed several circuits for the acts after they finish the camp shows. In addition to the officer and noncom dates, there's a likelihood that some of them will be booked at niteries on the Continent and in England. The WOR entertainment chief (who also heads his own outfit, Bramson attractions) recently returned from a tour of Germany, France, the Netherlands and England, in many places, he claims, local agents are set to book dates for the American artists.

He explains that if the Government runs out of cash for travel and the like, he has possible alternative. Abramson says he has long set up entertainment for ship cruises, which he can utilize to send his troupes overseas. In this instance, there wouldn't be any need for gratuitous camp shows, but the whole trip can instead be geared to add to the profit column.

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Heat Takes Toll Of A.C. Show Biz

Atlantic City, Aug. 9.

The hot, humid weather of the past five weeks has taken its toll here, where oceancooled breezes usually keep temperatures well under what they are in metropolitan areas.

Spots attracting the largest crowds—the "Ice Capades" playing in Convention Hall, and the Steel Pier, with its many attractions—are reported playing to crowds from 10 to 20% off. "They simply won't hit the boardwalk until late in the evening," is the complaint of most amusement men.

The summer legit spots, Gateway Playhouse and Quarterdeck, the latter airconditioned, the former aircooled, also have felt the effects of the very hot weather. Country clubs in the area find only a few of the hardiest playing golf in the tropical sun. Even the fishing fraternity protests the heat by not renting boats as of yore.

Weekend influx gives all respite, for the vacationist then is determined to get out, heat or no.

BEACH MIDWAY RAIDED

Batt Calls Police Action a 'Wild West Raid'

New Orleans, Aug. 9.

Police, intensifying their campaign against gambling here, on Friday night (5) raided several concessions on the midway of Ponchartrain Beach, lakeshore resort.

Patrons at the beach were startled when police converged on the concessions in several teams. Supt. of Police Provosty Dayries declared, "we have been working on this for about a month." He described the concessions raided as "games of chance in that they were giving money as prizes."

Harry J. Batt, managing-director of Playland Amusements, Inc., operators of the beach, expressed surprise at what he called "this wild west raid." He said earlier in the year he had invited city authorities to inspect the games and that all but four had been okayed.

New Supper Club Being Readied for Houston

Houston, Aug. 9.

A new supper club employing quality variety acts has been slated here by a partnership that involves Art Leonard, former casting director for Warner Bros., who has moved to Houston. Tony Vallone, owner of Sorrento Italian food restaurant in downtown Houston, announced recently that he had formed a partnership with Leonard in a proposed $50,000 remodeling of the restaurant.

Plans call for opening of the new spot in September under banner of "Art Leonard's." Negotiations are underway to get Henny Youngman for the grand opening, Vallone said. Entertaining at Sorrento now is pianist Al Garcia.

TV, Disk Names Push Oldsters From Carny Spot

Cleveland, Aug. 9.

Traditional wire-walkers, high-divers and other carnival acts are giving way to heftier-drawing tv and recording names in Ohio's county fairs this season. Promoters of annual farm-products expositions here, aiming for more family trade, hope to lure in younger generation through a bunch of juke-box names booked for midway shows.

Cuyahoga County Fair, held in nearby college town of Berea, will have Four Aces as drawing cards Aug. 19-21. Local MCA office is wrapping up a seven-act bill, including Paul Neighbor's orch, around the quartet.

Backers of Lorain County Fair, another three-day event opening Aug. 23 at Wellington, O., have lined up Les Elgart's orch, Marco Sisters and Step Bros. for first day's festivities. Ralph Flanagan's band plus acts is the Aug. 24 attraction, with Hill-Toppers teaming up with Ted Weems' orch on final day.

Ohio State Fair, which draws slews of Clevelanders to Columbus, will get an MCA package show topped by Gisele MacKenzie, Eddie Peabody and Weems' crew Aug. 26 and 27. The high-diving Madame Hippolatas and the wire-walking Great Antoines may be missed by old country fair veterans at the Ohio events, but exposition impresarios are betting that the jukebox and television names will draw bigger crowds than the carny-circus styled shows.

Coin Raised for St. Louis '56 Jubilee; Riverfront Site Gets Official Okay

St. Louis, Aug. 9.

Coin for the launching of the Mid-America Jubilee on the local front during September, 1956, has been raised and the National Park Service has given the greenlight for the use of the site, which is owned by Service and which will eventually be the scene of the National Expansion Memorial. Stanley M. Richman, exec v.p. of the City-County Cavalcade Inc., promoter of the annual 30-day undertaking said that 50% of the $400,000 necessary to underwrite anticipated first-year losses has been paid in and the balance pledged.

It's been estimated that the initial losses will be approximately $167,000. A dramatic and musical spectacle will be presented by a cast of from 800 to 1,000 persons with Broadway stars, augmented by local talent, in the 4,500-seat amphitheatre. Richman said the spectacle will "pay as much attention to the future of the area and its aspirations as to its intriguing past." Industrial and agricultural features will aim to draw people into St. Louis from the surrounding territory.

Permission has been obtained from Archbishop Joseph E. Ritter for use of the Old Cathedral, with its imposing columns, as a background for the spectacle. The 29-man committee now working out various details of the exposition must complete its work by Dec. 1, at which time a full-time professional managing director and his staff will take over.

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AGVA, IATSE Apply for Strike Sanctions Vs. New Bevhilton Hotel

Hollywood, Aug. 9.

Both the local offices of the American Guild of Variety Artists and IATSE Stagehands Local 33 have filed applications for strike sanctions with the L.A. Central Labor Council against the new Beverly Hilton Hotel.

Unions have placed the new hostelry, which opens formally Friday (12), on their unfair lists for refusing to sign a basic agreement. This agreement stipulates that all AGVA entertainers and stagehands working the hotel's floorshows will receive such benefits as hotel contributions to the union's welfare-and-health funds.

The Council now will attempt to mediate a setlement between the unions and the Beverly Hilton to avert a strike call. If no agreement is reached, the Labor Council will grant the strike request called for by AGVA and the stagehands local.

AGVA, in the event it cannot come to terms with the Beverly Hilton, plans to put the downtown Statler Hotel also on its blacklist, which automatically would pull AGVA acts from that spot. Hotels, of course, under the same cha[illegible] management. To date, the local office of AGVA is acting only in this territory and has not taken the dispute to national AGVA headquarters in N.Y. Such a move could involve the Hilton-Statler chain all across the country.

The Beverly Hilton already has booked a nitery bill to open at its Ball Room on Friday (12), toplined by French singer Gilbert Becaud, an AGVA member.

Polly Bergen to Head Up Omaha Food Show

Omaha, Aug. 9.

Polly Bergen, who branched from pix, tv and band singing to star in the ill-fated "Champagne Complex" legiter last season, last week was signed to headline the first Omaha Retail Food Dealers show since 1940. The food show will be staged in the City Aud. from Sept. 24 to Oct. 1.

Also on the entertainment list are Johnny Maddox and Randy Brown. Latter will double as emcee.

New City Aud. has proved a gamble for shows of this type to date. Auto Show, featuring Mills Bros. and Monica Lewis, went over big in February, but Mobile Homes Revue and the Sports Show flopped.

Busy Outlook For Hub Cafe Season

Boston, Aug. 9.

Outlook for the coming nitery season looks good, with heavy activity now going on in preparation by the various bonifaces.

Stanley Blinstrub has been burning up the wires arranging for talent and has already come up with Hildegarde, the Four Aces, Tony Bennett and Kitty Kallen. Hildegarde's booking is unique in the big boite, which is capable of packing in some 1,600. Blinstrub is trying to get Katrina Valente, new German recording star who did a guest shot on the "Colgate Comedy Hour" with Gordon MacRae, but hasn't inked her yet.

The entire front of Blinstrub's is being remodeled for the coming season.

At the Moulin Rouge in the Hotel Vendome, Mort Casway, who operates the Celebrity Club in Philadelphia, is planning on top talent shows for the intimate room, with which he has been experimenting since last winter.

A new club is reported readying in the former Ada Bullock upstairs restaurant on Tremont St. Steuben's Vienna Room is remodeling for its opening at which Don Dennis, perennial emcee, will be welcomed back. But the big question is, who is going to reopen the shuttered Latin Quarter? Negotiations have been made, but nothing definite has been forthcoming.

The Bradford Roof, only nitery to sail through the hot summer, continues with Al Taxier's policy of a big name each week. Policy here is heavy on comeback names and this season saw three appearances for Lillian Roth, opening of Gilda Gray's nitery act, and inking of Belle Baker for an upcoming spot.

NO WRESTLING ON RAFT

Stunt Promoters Draw A Nix From Wirth Pool

Minneapolis, Aug. 9.

Entertainment seekers hereabouts were denied something new and novel locally in the way of a show when the suburban Golden Valley council banned a wrestling card scheduled to be held on a raft at Wirth Pool. Wrestlers tossed off the floating ring would have landed in 15 feet of water and a fall would have counted against them if they didn't get back on the raft within a specified time.

Wirth Pool use has been restricted to the once-a-year "Aqua Follies," one of the main attractions of the local annual summer festival Aquatennial.

Peggy King 2G, Asbury

Asbury Park, N.J., Aug 9.

Peggy King, singer with the George Gobel tv show, was the magnet which drew a big house Saturday (6) night to Convention Hall. Backed by the Eddie Grady Commanders dance band, Miss King grossed $2,000 for the single night.

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Vaude, Cafe Dates

Hollywood

Edith Piaf holds over at the Mocambo for a fourth week . . . **Slate Bros.** go into Beverly Hills Country Club, Cincinnati, Sept. 30, for two frames, as teeoff date on tour including Chez Paree, Chicago . . . **Howard Keel** opens four stanzas at The Dunes, Las Vegas, Oct. 9 . . . **Blackburn Twins** opened with **Herb Shriner** and **Jaye P. Morgan** Monday (8) at New Frontier, Vegas . . . **Don McGuire** will write, direct and stage a spec-type show for The Thalians as charity benefit at Ciro's Aug. 29 . . . **George Gobel** does headline stint at Duquoin State Fair, Duquoin, Ill., Sept. 5.

Chicago

Patti Page pacted for two frames at the Chicago Theatre, Chi, opening Sept. 2 . . . **Page Cavanaugh Trio** into the Congress Hotel, St. Louis, Sept. 2 for two rounds . . . **Nat (King) Cole** will play one session at the Riverside Theatre, Milwaukee, Sept. 9, prior to opening at Chi's Chicago Theatre Sept. 16 for two . . . **Novelites Trio** set for Taylor's Supper Club, Denver, Oct. 20, for two stanzas plus two days . . . The **Howard Miller** package opening at the Chicago Theathe, Chi, Aug. 19 for two frames, includes **Felicia Sanders, Yonely, Lennie Dee, Della Reese, Pat Boone** and the **Hi-Lo's.**

Dallas

Johnny Bachemin at the Colony Club for two frames, with **The Commodores** due Aug. 26 . . . Organist **Hugh Waddill** back at the Press Club for a lengthy stay . . . Vagabond Club has **Sharle Lee** . . . **George Summers**, pianist-vocalist, into Cipango Club . . . **John R. Thomas**, doubling on organ and piano, set for long South Room stand . . . **Ted Howard** headlining at the University Club . . . **Lucille & Eddie Roberts** currently in the Baker Hotel's Mural Room, with **Walton & O'Rourke** due Aug. 15, **Bob McFadden** on Aug. 25, **Leo De Lyon** Sept. 5 and **Jane Morgan** returning Sept. 15.

Scotland

The **Vic Ash Quartet** set to accompany **Cab Calloway** at Glasgow Empire week of Aug. 22 . . . **Al Martino** headlined in vaude at Empire Theatre, Edinburgh, with the **Teddy Foster** orch . . . **Ronnie Hilton**, English recording singer, featured at Empire, Glasgow . . . BBC's Scottish Variety Orch, under the **Michael Collins** baton, back in harness after annual summer vacation . . . **Dr. Crock** and his **Crackpots** orch into Playhouse, Glasgow, over holiday period . . . **David Hughes**, British singer, recently in from U. S., doing vaude week at Glasgow.

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Garden Ice Show Sked Lined Up

Madison Square Garden, N. Y., has its quota of ice shows lined up for the season. First into that house will be "Ice Capades," which goes in Sept. 14 to 25, with Arthur Wirtz's "Hollywood Ice Revue" set for Jan. 12.

"Ice Capades" will be topped by Donna Atwood, who'll stay another semester with the show before retiring. Romayne & Brent, Eric Waite and the Maxwells are the major new faces.

The Wirtz show goes into rehearsal in Chicago, Sept. 26 and will open in St. Louis, Nov. 4. New stops this season for this frappe include Winnipeg, Raleigh and Charlotte. Already signed for the show are Gundi Busch, Freddie Trenkler, Andra McLaughlin and Three Bruises. Choreography will be by Donn Arden, with Raoul Pene du Bois doing the costumes.

Dallas Nitery Folds

Dallas, Aug. 9.

The Rainbow Gardens, local night spot, under fire from the District Attorney's office, went out of biz when the operators surrendered their beer licenses to the County Judge.

Mr. and Mrs. M. T. Mauzey Jr. stated they had decided to shutter because operating the club had become more trouble than it was worth.

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What A Comedown!

Execs of "Arabian Nights" at the Marine Theatre, Jones Beach, N. Y., thought it was getting the publicity break of the year when RCA wanted to use part of the show for a commercial on one of the upcoming Max Liebman spectaculars. There was a lot of speculation whether it would be the lushly costumed girls, the minaretted sets, Lauritz Melchior or one of the other leads.

RCA chose the two elephants.

AGVA, KUDNER TIE FOR POWERAMA SHOW

The American Guild of Variety Artists has worked out an agreement with the Kudner ad agency to cover the General Motors Powerama Show, which runs from Aug. 30 to Sept. 25 in Chicago. The industrial show will use 69 dancers, plus acts. The ad outfit has already posted a bond on deposit with the performer union.

The majority of the dancers will be hired in Chicago.

Billie Holiday to Tour Britain & Continent

London, Aug. 9.

Singer Billie Holiday is making a tour of Britain starting at Sheffield Sept. 3, when she will be accompanied by the Humphrey Lyttelton band. She has several Continental engagements in Monte Carlo, Belgium and France and then stars at a London concert in October.

Chet Baker, the modernist trumpeter who has now switched over to singing, is also due in Europe about that time and there's possibility he will be co-featured as a singer at the Holiday London concert.

Unit Review

Seeing the Stars

London, Aug. 3.

The Olneys (by arrangement with Theatre Managers Ltd.) presentation of comedy revue in two acts. Stars Arthur Blake. Staged by Irving Cohen. At Duchess Theatre, London, Aug. 2, '55, $2.20 top.

There is no gainsaying Arthur Blake's skill at mimicry and he has proved himself in London both in vaudeville and cabaret. With this new presentation, however, he presents with uncanny skill a "gallery of greats." This is virtually a replica of the show which has had a brief tryout in California and which is due for a coast-to-coast tour after its current West End run.

Quite clearly, "Seeing the Stars" was planned primarily for American consumption and that is its prime failing so far as London is concerned. The screen personalities frequently portrayed with unerring accuracy are, of course, familiar enough, but some of the stage and tv celebrities are little more than names here. In this category, particularly, are Florence Reed, Walter Hampden, and even Hedda Hopper and Louella Parsons. The characterizations of David Wayne might also be included, although there is sufficient familiarity with the excerpt from "Teahouse of the August Moon."

By far the best items in the Blake portrait gallery are his impressions of Noel Coward and Bea Lillie, which combine shrewd observation and biting script. The impersonations of Gloria Swanson and Mrs. Roosevelt have previously been seen here, but stand up strongly to repetition. Other personalities effectively done are Orson Welles, Jimmy Stewart, Charles Chaplin and Mary Pickford. A longer episode of Henry VIII, as it might have been written by Mickey Spillane, allows the star to present the monarch, (as played by Charles Laughton) and four of the wives as they might have been interpretated by Barbara Stanwyck, Judy Holliday, Tallulah Bankhead and Sophie Tucker. This is a good try, but a near-miss.

Although the presentation called for about 30 costumes changes, there is, thanks to a cunning taped narrative device, no time lag between the sketches. The costumes themselves are the last word in magnificence. Lighting effects are imaginative, although a few cues went awry on opening night.

Myro.

New Acts

NANCY McDONALD
Songs
10 Mins.
Palace, N.Y.

Nancy McDonald is a nifty looking blond with an ingenuous manner, who specializes in show tunes and the like. She has a nice soprano that carries well in all things except in real fancy high notes.

In her Palace bow, she had only time for a threesome partly aimed at vaudeville aficionados. The catalog, except for the middle "Somewhere Over the Rainbow," seems scripted just for her in this stand. The opener is pleasant but nothing of sufficiently lyrical quality to stick with the stubholder. Her closer isn't very tuneful either, but that's because Miss McDonald does one of those tributes to the "good old days" of show biz.

Even so, the thrush has a voice and a sock personality. She should be able to switch to any kind of a slotting with comparative ease, though the intimate bistro is probably her forte. *Art.*

THE MARFIELDS (2)
Dancing
11 Mins.
Palace, N.Y.

The Marfields, husband - wife ballroom team, show little out of the ordinary in their first two numbers which are a regular foxtrot and a tango. But their big number is the dramatized closer to the strains of "Slaughter on 10th Ave." Pace has picked up considerably by this point, and it looks as though act will hold strong through to end, but illusion is dispelled when they go in for hack cap pistol-Jimmy Cagney finish.

Gal is a looker. Male makes nice appearance also, but tends toward too much posturing. *Art.*

MARTHA & ALEXANDER
Dancing
14 Mins.
Gatineau, Ottawa

Martha & Alexander, a Cuban pair who dance with a unique show of sincerity and confidence, have a series of routines that keep the customers on their chair-edges. Standout is a voodoo fire dance kept on a high level of terp while packed solid with sex. Femme partner is small, wiry and lithe while male is tall, an expert dancer with a Yul Brynner haircut, both with all the required physical equipment, and the knowledge of exactly what to do with it for strongest audience impact.

This act is capable of filling spots in revues, tv, films and niteries to solid returns.

IRENE ANDRIAN
Songs
25 Mins.
Gatineau, Ottawa

Irene Andrian sang in European niteries before coming to Canada nearly four years ago, and has appeared in Canadian clubs, but it wasn't until she took the top award in the Canadian Broadcasting Corp.'s television airer, "Pick The Stars", that her name took on added billing strength. Blond and a looker, she has socko pipes and good staging savvy.

Currently Miss Andrian is featured on a CBC tv musical (French web) "Tzigane", is doing tv guesters and will sing with Ed Sullivan at the Canadian National Exhibition in Toronto. Her ability in warbling and presentation makes her a natural for niteries, video and films. *Gorm.*

SUZANNE BERNARD
Songs
25 Mins.
Ruby Foo's, Montreal

Suzanne Bernard, 22-year-old Parisian chanteuse, opened cold in Ruby Foo's Starlight Room on a one-week trial and the immediate click of this youngster prompted owner Henry Manilla to keep her two extra weeks. This is Miss Bernard's first Montreal engagement and follows a brief appearance in a Quebec City spot earlier this season. Trained originally as a hoofer, this is her first chirp assignment in this country and with experience and a more specialized songalog, this attractive songstress should be a cinch in any of the Continental type rooms on this side of the Atlantic.

Despite her youth, Miss Bernard evidences plenty of show savvy and she is using present date to develop her English material which at the moment is pretty limited. A vibrant personality, her brisk singing manner makes up for any vocal shortcomings and patter between numbers is refreshing and limited. *Newt.*

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$16,000,000 Bevhilton

Continued from page 2

fier's 72 to the grand ballroom's 1,000, the local press, and 60 Fourth Estaters flown in from the east, were unanimous in their estimate that there is none better, that Hilton didn't overstate his "many splendored thing."

Built along contemporary modern lines immune to earthquake are 450 rooms, 35 suites, eight penthouses, five banquet rooms, seven restaurant-bars, and one private cocktail lounge. Minimum rate is $12 per person. On a five-year lease, one may rent a rooftop apartment for $135,000, as did Tom May (department stores). It looks over Beverly Hills. On a smogless day, one may see the Pacific. There's parking space for 1,000 cars, with 45 attendants on duty.

Pride and joy of Hilton is L'Escoffier, said be without parallel anywhere in the world. This intimate dining room, adjacent to the Starburst Room on the roof, duplicate of Frisco's Top o' the Mark, will be the rendezvous of the epicure. Menus are printed in French script without prices. When a visiting reporter asked how much a dinner would cost, he was told, "If you have to ask the price, you'd better not go in." It can be roughly guessed that $75 will lift a tab for two. This includes a choice of 300 imported wines. With seating for only 72, it is served by a corps of 58 cuisiniers. Smoking is taboo during meals.

In the Ball Room, with its seating capacity for 500 at terrace tables, will be nitery entertainment. Lavishly appointed in splashy colors, there is a clear view of the stage from any location. The stage and dance floor can be converted to an ice-rink raised or lowered by hydraulic lift. Merriel Abbott is the hotel's entertainment director. Versailles Room for private parties has a fountain replica of that in the French city. By prearrangement, the fountain will spill champagne instead of mere water. Other private party rooms carry such names as Red Lion, Saray Room, Nordic Room, Cadoro Room, Caribe Lounge, The Traders, the latter specializing in Polynesian dishes, a counterpart of Trader Vic's upstate in Oakland. Red Lion is replica of an old English pub, restricted to males up to 6 p.m.

A series of black tie dinners for sweet charity up to $125 plate precede the opening. Tomorrow (Wed.), Hilton colors will be raised in a ceremony attended by Vice-President Richard Nixon, and notables from all points of the world compass. As the flag is raised, so will banners be unfurled simultaneously in every Hilton-owned hotel. The town's upper class and visiting figures will then sit down to an official luncheon.

After "taking the tour," visiting newsmen were convinced the $16,000,000 was well spent in right places, which might have connoted one can't walk far without bumping into a bar. The Beverly Hilton will be the hotel chain's flagship and it looks like a clear sailing. Town's other hostelries, Beverly Hills, Beverly Wilshire and Bel Air, will feel its presence the most.

Eye New Mpls. Amphi

Minneapolis, Aug. 9.

Minneapolis Park Board has under advisement a proposal for the construction of a new 6,000 to 8,000 seat capacity amphitheatre with large stage facilities at local Theodore Wirth Park. It would be designed for summer musical entertainment, including a season of operas.

Park, including a large pool, now houses the "Aqua Follies," leading attraction of the annual local Aquatennial

New Houston Club

Houston, Aug. 9.

Art Leonard, a Warner Bros. director for the past 10 years, is teaming up with Tony Vallone of Sorrento's, local restaurant, to turn it into a supper club.

Name talent is being sought for a Labor Day opening.

Now Hear This: What's OK for Kids in Honolulu Ain't Clean For Sailors

Honolulu, Aug. 2.

Liquor commission's crackdown on strippers and skimpy costumes has drawn heavy space in the papers, with just about every nitery operator and stripper getting in on the free publicity. And curiosity is drawing the stay-at-homers into bistros.

There's a paradoxical situation in this town, as the morning Advertiser pointed out in a story spread across the top of page one. Namely, the ban presumably is being made to see that morals of sailors on liberty aren't corrupted by too-brief costumes. Yet there's no rule that keeps a seven- or 12-year-old kid from going night clubbing with parents. As one club operator admitted, "It's easier for the parents than finding babysitters."

Bill Pacheco, owner of The Oasis, feels the board's strip ban lacks legal authority and that censorship should be a problem for the police, not the liquor commission. For eight months, "Mambo Queen of Japan" has been cavorting on his stage, clad in a leopard skin bikini and a smile.

Ed Sartain, owner of Brown Derby and Blue Note, latter being an after-hours spot featuring strippers and femme impersonators, backs the ban. "When you have to bring on a strip show in a place where drinks are served, it's time to close the doors," he opined. (Blue Note escapes the edict because no liquor is served.)

Barbara Yung, stripper imported from San Francisco by Jack Matsuoka, owner of Club Hubba Hubba, feels the crackdown is "ridiculous." "All I do is a Chinese dance and take off a few clothes, no bumps and grinds. I don't see anything wrong with that," she said as she posed for press photographers.

Tony Gora, veteran owner of a bar that uses no live entertainment, got in the final front page comment. "You're only gonna tease the sailors. It just hurts them more," he said.

Imported Acts Make Big Headway In U.S. Cafes; Aid to Local Talent

Imported acts seem to be making great headway in the American niteries. There's scarcely a major show without at least one foreign turn. A great amount, for example, is being used on the Hilton Hotel skein. Merriel Abbott, Hilton booker, recently cased a lot of talent in Europe.

Other spots that use a great deal of imports include the Latin Quarter, N. Y., and Miami Beach; Radio City Music Hall, N. Y.; all of the Las Vegas hotels, as well as most representative niteries.

The increased use of the imports comes at a time when the bulk of the eligible American acts have played the circuits several times over. Operators feel the need of some fresh faces and acts that haven't been seen. Since there are so very few American acts being developed, the obvious solution lies in the import of foreigns.

Operators as well as agencies point out that the process ultimately helps the employment figures of American performers. Without a change of pace, interest would be lost in floorshows, they say, and the elimination of shows means that nobody works.

In recent months, the foreign turns have been hitting the more important showcases. For example, the Beverly Hilton Hotel, Beverly Hills, will have on its preem show Gilbert Becaude and bandleader Bernard Hilda. The Palmer House, Chicago, will be getting Murlo & Shiela in December and they've been pacted for a round of the Statler Hotels. Some imported acts have virtually become standard in the U. S. Among them are the Charlivels, Darvas & Julia, Chiquita & Johnson. Circuses, for example, couldn't get along without the European and Asian acts, nor could fairs and other similar enterprises where sight acts are necessary. Television has also had to lean on occasional imports. The Ed Sullivan show is an avid importer of talent.

'Seeing Stars' In For 4-Week London Run

London, Aug. 9.

Arthur Blake's one-man show "Seeing the Stars," was the only new opening in town last week. It preemed at the Duchess last Tuesday (2) under the management of The Olneys. It is in for a limited four-week run.

Despite a mixed press, this show should hold adequately for that period. The production, which is due to transfer to N. Y. shortly, is obviously geared for American tastes, indicating healthier prospects across the Atlantic than in London.

See Hub Burley Return In Pic Censor Ruling

Possibility of the return of burlesque to Boston is seen as result of okay of the film "Game of Love." Asked if the recent legal ruling on censorship might result in the return of burlesque, Mayor John B. Hynes said it was possible, because it was his understanding that shows could be banned only on ground of "obscenity."

The Hub's two burlesque houses were closed down two years ago on the grounds that their shows were "indecent."

Abe Lyman In Hotseat For Friars' Roastmaster

Hollywood, Aug. 9.

Abe Lyman will be in the hotseat for the Friars' Roastmaster Dinner, tossed the first Monday after the World Series in October.

George Jessel is slated to emcee the event, for which such glib roasters as Jack Benny, Bob Hope, George Burns, Danny Kaye, Tony Martin, George Gobel, Bing Crosby and Milton Berle will turn out to add their stints.

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in Their New
"VAGABOND REVUE"

Currently at the
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Still appearing at the VAGABOND CLUB in Miami during the season. Originally booked for two weeks in 1953.

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Outstanding Engagements

SEVERAL GUEST APPEARANCES ON TELEVISION FOR:

"Toast of the Town"....*CBS-TV*
"Arthur Godfrey and His Friends".....*CBS-TV*
"Kate Smith".....*NBC-TV*
"The All-Star Revue"...*NBC-TV*
"Jackie Gleason Show".*CBS-TV*

NIGHT CLUBS AND THEATRES

The Copacabana (with the Vagabonds).....*New York*
The Vagabond's Club (with the Vagabonds).....*Miami*
The Sahara Hotel (with the Vagabonds).....*Las Vegas*
The Chez Paree (with the Vagabonds).....*Chicago*
500 Club (with the Vagabonds)....*Atlantic City*
The Empire Room.....*Chicago*
The Copley-Plaza.....*Boston*
The Henry Grady.....*Atlanta*
The Statler Hotel...*Washington*
The Chase Club.....*St. Louis*
The Riverside (with the Vagabonds).....*Reno*
The Town Casino.....*Buffalo*
The Plaza Hotel.....*New York*
The Radisson Hotel, *Minneapolis*
The Copa City Club..*Miami B'ch*
Palace Theatre.....*New York*
Capitol Theatre....*Washington*
Chicago Theatre.....*Chicago*

House Reviews

Palace, N. Y.

George Wong Troupe (6), Tanya, Burton & Janet, Nancy McDonald, Chris Cross, Marfields (2), Maxie Rosenbloom & Horace McMahon, La Flotte Duo (2); "Francis in the Navy" (U-I), reviewed in VARIETY *June 29, '55.*

It's a smart card at the Palace. Some of the turns are socko and even the lesser talents have something to offer payees.

Ninety-minute show launches with the George Wong four boy-two girl acro troupe. Gymnastics and contortionism come fast and are surprisingly varied, with almost every bit worthy of heavy response. In two spot, fiddling of Tanya offers a nice contrast to the frenzy of the initial turn. Gal herself needs to stray more often from string standards like "Fiddle Faddle" and "Roumanian Rhapsody" for durable appeal.

Burton & Janet thereafter do a series of quick-costume changes and impressions, i.e., Winchell, Durante, Chaplin, Groucho Marx as Burton's donation while good-looking femme runs through Garbo, Kate Hepburn and Mae West with appropriate costumery. Visually act is tops, but neither of the vets captures sounds of the stars. Midway, ingenuous Nancy McDonald pours out some show melodies (see New Acts).

Then Chris Cross runs his 10 minutes into solid highpower entertainment. Ventriloquist does a lot of straight singing through his various dummies (from hand puppet to a life-sized Mae West), and the pewsters sit back and take it all with intense interest. He winds with some satisfying comedics via the West mannequin. The Marfields, a ballroom duo, are also in New Acts.

Slapsie Maxie Rosenbloom is teamed in a quickie booking, with Horace McMahon while the latter is in town on a personal appearance stint for the "My Sister Eileen" pic. That it is a spur-of-the-moment pairing is evident from the turn itself, which is replete with old gags, poor timing and a somewhat too heavy reliance on the quickie insult gags. Rosenbloom, with his malaprops, is an accomplished comic, and McMahon is no slouch at playing straightman and tossing off a sarcastic line, but this type of offhand routining, sans proper preparation or rehearsal, does neither of their reps much good.

Show closes with a rapid bicycle brace, La Flotte Duo. It's better than most Palace winders. Male half does some nifty tricks—for instance, riding his two-wheeler as though it were a unicycle instead. *Art.*

Chicago, Chi

Chicago, Aug. 5.

Somethin' Smith & Redheads (3), Art Mooney Orch (15), Eydie Gorme, Elsa & Waldo; "Pete Kelly's Blues" (WB).

As is most often the case at this B&K flagship, the stageshow is booked right off the disk charts, for a pitch at the biscuit aficionados. With the Jack Webb-plugged pic showing here, the combo should do hefty biz.

Somethin' Smith and the Redheads top the bill in this fortnighter, garnering solid response from the customers with their instrumentalizing and vocals. Guys do a lively, varied turn, refreshingly bereft of too many disk plugs. Group bows with a tailor-made opener, asking for the applause they get anyway; they go on to their Epic waxing of "Old Man River," and a sheaf of musical carbons of the Crew Cuts, Homer & Jethro, et al. for a big mitt. Trio is pleasantly showwise and audience-winning. Trio is backed by the Art Mooney orch, which is handling the house band chores during the regulars' vacation. Group does well with its selections and manages to clown it up a little too, for a big audience reaction.

The Art Mooney orch takes the spotlight between the acts here, in addition to its backing chores, to provide some not-so-unusual bandwork. Mooney emcees the show in passable fashion, but there were a few bumbles at show caught, such as introducing the piano-movers for an act's encore. Some of the bandsmen get solo billing to round out the performance, but none brings the house down. Nappy Lamare does an okay banjo version of "The World Is Waiting for the Sunrise" and Alan Foster does an unimpressive job of vocalizing "Learning the Blues."

Eydie Gorme handles the distaff warbling, garnering good response. Gal has a pure, unaffected style and pleasant pipes.

Comic relief is delivered at the hands of Elsa & Waldo, in a chuckle-yielding comic terp routine blending slapstick, contortions and slow-motion with the hoofing. Hamming it up like this calls for mastery of the straight brand of terping and duo displays it over and over again. They garner solid reaction from the audience and go off to a big mitt. *Gabe.*

Palladium, London

London, Aug. 2.

Guy Mitchell, Billy de Wolfe, Radio Revellers (4), Jimmy Wheeler, Wilson, Keppel & Betty, Gaston Palmer, Medlock & Marlowe, Ravic & Babs, George Carden Dancers (16), Eric Rogers Skyrockets Orch.

This, the final vaude bill of the season, is a solid, reliable lineup of international talent, headed by two American names. It's the third time round for Guy Mitchell and he has learned to fashion a safe formula, largely based on his established disclicks with a substantial smattering of earlier hits to satisfy the record enthusiasts.

In his current stint, he's once more backed by a mixed vocal group and relies on their support for most of his numbers. He has also improved his own brand of showmanship, which is peculiarly friendly and intimate and at times necessarily a little naive. The routine opens with one of his earlier recording hits, "Truly Fair," which gives the audience a fair sample of the next half-hour's entertainment, and other perennials are included.

Contrasting style is achieved with "My Heart Cries For You" and an updated version of "Let Us Be Sweethearts" is a pleasing entry, but doesn't come off as a participationer. "Jenny Kissed Me" is an effective ballad and the presentation winds with a vigorous version of "I Don't Want No More a Bachelor Life."

Billy de Wolfe's engagement marks his first solo appearance at the Palladium, although he played that theatre in 1933 as a member of a triple act. It's also his first London theatrical engagement since he copped top honors for his brief stint in the Royal Command film performance stageshow.

His is an offbeat comedy routine, distinguished by its shrewd and acute character observations. The brief impressions of Lon Chaney and Boris Karloff, effective in themselves, are almost throwaways and lead in to the main items, his one-man floor show and the noted Mrs. Murgatroyd sketch. Both are major clicko items and receive top response.

The Radio Revellers, an all-male quartet, have a lively vocal style and a strictly pop routine, which includes a bright version of "Boomerang," a balancing entry in "Grandfather's Clock" and a dramatized interpretation of "Rain, Rain, Rain." A takeoff of the Crew Cuts is strictly for laughs.

Jimmy Wheeler has a forceful and topical gab spiel, loaded with political and up-to-the-minute allusions which always registers big. This time is no exception. Wilson, Keppel & Betty have brought in some new bits of business for their Eastern dances, but basically the act remains the same. And that, apparently, is how Palladiumites seem to like it.

Gaston Palmer scores a personal hit with his standard juggling act. The routine hardly varies; ditto the enthusiastic audience response. Medlock & Marlowe, however, have introduced several new personalities in their array of celebrities. Their masks have a vivid and almost lifelike appearance and the act moves with a zing. Ravic & Babs again impress with their high-speed rollerskate acrobatics on a miniature circular rink. New routines for the George Carden Dancers set the atmosphere for each half of the presentation, and entire program is ably backgrounded by Eric Rogers' resident aggregation. *Myro.*

EXTEND MARTINO BRIT. TOUR

London, Aug. 9.

Singer Al Martino's British tour has been so good that it's to be extended by several weeks.

He'll probably stay in Britain until December.

RKO Pix to TV

Continued from page 1

market and stifle chances for good tv prices.

Even if GT itself should not handle tv distribution of the features, the five video stations belonging to the firm will be afforded the pix. That point, too, has been in doubt. GT o&o list includes WOR-TV, N. Y.; WNAC-TV, Boston; KHJ-TV, L.A.; WHBQ-TV, Memphis, and WEAT-TV, recently acquired in West Palm Beach, Fla.

Since O'Neil closed with Hughes three weeks ago, GT has received bids for the features alone from several different companies. The O'Neil spokesman would not say which, if any, of the bids are being entertained.

Three outfits geared to handle both video and theatrical rerelease of whatever features O'Neil relinquishes have put in bids to handle pix in lieu of a GT setup. A number of industryites feel certain that Eliot Hyman is among the three bidders. Hyman, who was associated with the RKO negotiations for some weeks, is now said to be delaying naming a new 56-pic tv package because of a very possible GT deal. (Part of the current package is known to consist of Pine-Thomas features, some of which might be dumped or put elsewhere if Hyman gets O'Neil to come through).

Additionally, four advertising agencies have made offers for part of the 6-700 features contained in the RKO library. And the three tv networks have made their bids too.

Al Lichtman

Continued from page 5

tures, at least not in the foreseeable future.

(5) Rising production costs in Hollywood are "a terrific concern" even though 20th realizes that those costs are largely a matter of supply and demand.

(6) The refusal of some Allied groups to support COMPO is "a disgrace" considering all COMPO has done for them. "If it hadn't been for the successful tax fight, COMPO would be dead long ago," Lichtman said. He warned that, unless exhibs support the Council, they can't have an organization. And he traced friction back to the time when COMPO, for a variety of reasons, refused to join the anti-toll-tv fight. He explained that the outfit couldn't have acted, if for no other reason than that Paramount Pictures and the Society of Independent Motion Picture Producers were plainly committed in favor of a toll system.

(7) Hollywood is up against a tough casting problem with tv's hunger for actors a contributing factor. "It would be healthy for the industry to use more new faces," he said. "After all, no one was born on Stage 1."

(8) 20th "has no differences" with exhibs and a statement of sales policy is therefore unnecessary. "There is no change in our policy here," said Lichtman. "As far as I know there are no outstanding beefs against this company. Anyway, we don't need to make statements. Our actions speak for themselves."

Rake's Progress

Continued from page 1

retribution for a life of seduction, the seal was herewith affixed.

Next step—"Lovers, Happy Lovers" was sold to 20th-Fox with the understanding that it would be cut to allow it to get something more market-worthy than a Legion "C" rating. Various scenes were edited out to anticipate Legion objections, but there was still that ending. After all, our hero, while he hadn't killed anyone, had—among other things—consorted with a prostitute (who fed and housed him when he was down-and-out) and this plus his various affairs deserved something stronger than just permanent banishment to a wheelchair.

The film now has a new and very dramatic fadeout. It ends where our boy, trying to show off, falls off the roof, his body hurtling to the street. The implication left with the viewer is that he has broken his neck (which everyone must agree is only as it should be after a fellow has proved himself a cad with no conscience). Film also has a new title—"Lover Boy."

VARIETY BILLS

WEEK OF AUGUST 10

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 11
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 12
Phil Spitalny
Hour of Charm
Evelyn
Rosemarie
Singers & Dancers

CHICAGO

Chicago (P) 12
Art Mooney Band
Somethin' Smith & Redheads
Elsa & Waldo
Edyie Gorme

AUSTRALIA

MELBOURNE

Rivoli (T) Aug. 15
Winifred Atwell
Eddie Vitch
Canfield Smith
Joe Church
4 Hellos
Romaine & Claire
Los Caballeros
Robert O'Donnell
Fay Agnew
Maureen Hudson
Wendy Layton
2 Nudes
3 Dancing Boys
12 Ballet Girls

SYDNEY

Tivoli (T) 15
Norma Miller Dncrs.
Michael Bentine
B. Howell & F. Radcliffe
D Neal & P Newton
Gogia Pasha
Virginia Paris
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

ASTON

Hippodrome (I) 8
Tommy Godfrey
Dee
Carol Gay
Lydons
L & T Kee
Jackson & Collins
Don Nichols
Mont Lomas Lovlies

BIRMINGHAM

Hippodrome (M) 8
Issy Bonn
L Gordon Girls
Ronnie Harris
Quaino
George Lacy
H'wood Marionettes
Jimmy Edmundson
Trebletones
Jerry Harris

BLACKPOOL

Grand (I) 8
Anthea Askey
Arthur Askey
Glenn Melvyn
Ian Gardiner
Lally Bowers
Barbara Miller
Danny Ross
Bernard Graham
Lonard Williams
Margaret Anderson

Opera House (I) 8
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampler
Barbara Evans
Natalie Raine

Palace (I) 8
Vic Oliver
Sylvia Campbell
Vanda Vale
Jack Walker
Ernie Brooks
Rodger Bisley
Barbara Porrit
McHarris & Dolores
Phil Darban & W
Chevalier Bros
Reid Twins

Tower Circus (I) 8
C. Cairoll & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enles Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

Winter Gardens (I) 8
David Whitfield
Semprini
Dagenhein Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Belles
Norma Lowdon
Billy de Haven

BOSCOMBE

Hippodrome (I) 8
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony 3
S Fisher Girls

BRIGHTON

Hippodrome (M) 8
Norman Wisdom
Jerry Desmonde
Holger & Dolores
Cristianis
Arnaut 3

BRISTOL

Hippodrome (S) 8
Dennis Lotis
Peter Butterworth
Dargie 5
Earle & Vaughan
Fred Atkins
Sisto
3 Balmorals
Lee Richards

BRIXTON

Empress (I) 8
Cliff Gay
Ivy Barrie
Ben Dudley
4 Stp Bros
Lisbet
Ronnie Marshall
Keith Leggett
Jay McGrath
Roy Adrian
8 Lovlies

CARDIFF

New (S) 8
Syd Seymour Bd
4 Jones Boys
Vogelbeins Bears
E & H Sixe
Davis & Lee
Chris Travis
Cooper Twins

CHELSEA

Palace (I) 8
Jimmy Malborn
Val Cave
Olive Francis
Babette
Dave Starr & S
Jerons
5 Lyricals
Dorothy Howe
Adriana
Lilian Pearson
Len Cole
Ray Gordon
High Stepping Girls

CHISWICK

Empire (S) 8
Dorothy Squires
Jerry Wayne
Peter Sellers
Duncans Collies
Charles Camilleri
Winters & Fielding
Kizma & Karen
Henri Vadden Co

COVENTRY

Hippodrome (I) 8
Tony Brent
Tommy Fields
Brian Reece
Kay Cavendish
3 Nissens
Billy Nelson
Chuck O'Neil
Morris & Welling
Margaret & Charles
Joe Devoe
Susie

EAST HAM

Metropolitan (I) 8
Jack Lewis
Sonny Dawkes
Gary Webb
Melo-Macs
Yvonne & Maxime
Bertie Sellers
Victor Martyn
Hazel Lewis Lovlies

Palace (I) 8
Jimmy Bryant
S & D Dene
Benny Garcia
Juan & Juanita
Billy Gay
8 L Gordon Girls

EDINBURGH

Empire (M) 8
Alec Finlay
G H Elliott
Sterling Sis
S & P Kayne
Salici Puppets
Manley & Austin
Jose Moreno

GLASGOW

Empire (M) 8
David Hughes
J & B Gee
4 Ramblers
Marvellos
Jerry Allen 3
Rih Aruso
Roger Carne
Des O'Connor

LIVERPOOL

Empire (M) 8
Al Martino
Granger Bros
Teddy Foster Bd
Rita Marteli
Harry Worth
Larenty Tp

LONDON

Palladium (M) 8
Guy Mitchell
Ravic & Babs
Billy De Wolfe
Medlock & Marlowe
Radio Revellers
Jimmy Wheeler
Gaston Palmer
Geo Carden Dancers
Wilson Keppel & B

MANCHESTER

Hippodrome (S) 8
Sabrini
John Hanson
Billy Russell
D & J O'Gorman
3 Dueces
Lena Taylor
Christine Glanville
Fairlie & Stevens

NEWCASTLE

Empire (M) 8
Parks & Garrett
A & V Shelley
Eddie Arnold
Mandos Sis
Austral
Stan White & Ann
Yolandos

NORTHAMPTON

New (I) 8
Jack Anton
Ross & Ranaya
Ranorl Bros
Ken Roland
Jane Shore Co
Silver Della Girls

NORWICH

Hippodrome (I) 8
Harry Shiels
Dennis Bros & J
Noble & Denester
Sabella
Jan Harding Co
Miss Blandish

NOTTINGHAM

Empire (M) 8
Al Read
Les Traversos
Terry Hall
Schichtles M'onettes
Allen & Albee Sis
Devine & King
A & B Black
Robots

PORTSMOUTH

Royal (M) 8
Ray Burns
Mayfairs
Bill McGuffie
Jackie
Ron Parry
J & J Wins
Connor & Drake
J & K Stuthard

SHEFFIELD

Empire (M) 8
Eve Boswell
3 Buffoons
Chic Murray & M
Pharos & Marina
Billy Shakespeare
Billy Thornburn
Marcias
Jack Francis
Juggling Brauns

SOUTHAMPTON

Grand (I) 8
Bob Gray
Barrie Craine
Shiela Atha
Travis & Lee
Susan Dene
Dabrett Dancers

SUNDERLAND

Empire (M) 8
Eric Delaney Bd
Bunty St Claire
Authors & Swinson
McKay Bros & Vera
Hellyos
Dickie Dawson
Roly Co

WOLVERHAMPTON

Hippodrome (I) 8
Maurice Colleane
Garry Wayne
Nellie Stuart
Gordons French Girls
Goldwyns
Maja & Myna
Sensat'l Eiresons
Joe Rings
Mzelle Frenchie

Cabaret Bills

NEW YORK CITY

Basin St
Calvin Jackson

Birdland
Count Basie

Blue Angel
Robert Clary
Berbara MacNair
Trio Shmeed
Dick Drake
Jimmy Lyons Trio
Bart Howard

Bon Soir
Jimmy Komack
Portia Nelson
Gerald Cook
Mae Barnes
3 Flames
Jimmy Daniels

Chateau Madrid
Estrellita & Raul
Chiquita Sis
Oscar Calvet

Composer
Cy Coleman
Ralph Sharon

Embers
Geo Shearing

No. 1 Fifth Ave
Donn Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster

Hotel Roosevelt
Alan Holmes Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Patti Ross
Betty George
Roger Steffan
Alan Conroy
John Barlis
John Delaney
B Harlowe Orc

La Vie
Jackie Miles
Diahann Carroll
Van Smith Orc
Belmonte Orc

Le Cupidon
Nancy Steele

Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Milt Herth Trio
Tina Prescott

Patio
Ann Moray
Rosalinda

Versailles
"Come As You Are"
Connie Sawyer
Charles Mannu
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Beldwin
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc

Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc

Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Pelro Bros
Garcias
Mischa Borr

Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Josephine Premice
Phil Gordon
Day, Dawn & Dusk

Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Joe

Blue Note
Les Brown Orch

Chez Paree
Dorothy Collins
Miami Beech Combers
Brian Farnon Orc

Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo

Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Ogelvies
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears & Boulevar-Dons
F Masters Orc

Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Harry Belafonte
Margaret Sisters
Bruno
Freddy Martin Orc

Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio

Bar of Music
Merry Macs
Mack Twins

Biltmore Hotel
Morey Amsterdam
Helen O'Connell
The Houcs
Hal Derwin Orc

Ciro's
Kay Brown
Sammy Davis Jr.
Will Mastin Trio
Half Bros.
Hal Loman
Dick Stablie Orc
B Ramos Rhumba B

Crescendo
Billie Holliday
Four Freshman

Mocambo
Edith Piaf
Paul Hebert Orc.
Joe Castro Orc

Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse
Margot Brander

Statler Hotel
Robert Maxwell
Maureen Cannon
Bob McFadden
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Ben Blue
Sid Fields
Sammy Wolfe
Siri
Marion Marlowe
Jose Duval
Jaye Ruhanoff orc

Flamingo
Giselle MacKenzie
Alan King
Goofers
Ron Fletcher Dncrs
Teddy Phillips Orc

Sands
Rob't. Merrill
Louis Armstrong
A Morrelli Orc

Desert Inn
Ted Lewis
Donn Arden Dncrs
Carlton Hayes Orc

New Frontier
Herb Shriner
Blackburn Twins
Jaye P. Morgan
Venus Vamps
Garwood Van Orc

Thunderbird
Sauter-Finegan Orch

Royal Nevada
"Guys & Dolls"
Jerry Fielding Orc

El Rancho Vegas
Joe E. Lewis
Micki Marlo
Billy Daniel
Ted Flo Rito Orc

Sahara
Vagabonds
Condos & Brandow
Maria Neglia
Chaz Chase
Saharem Girls
Cee Davidson Orc

Riviera
Spike Jones
Hal Beifer
Ray Sinatra Orc
Sherman Hayes Orc

Showboat
Joe Cappo
Patti Waggin
Showboat Girls
Woody Woodbury

Golden Nugget
Nat Young
Bob Braman 3
Joyce Collins 3

Moulin Rouge
Lionel Hampton Rev.

Silver Slipper
Hank Henry
Haller Girls
Appletons
Sparky Kaye
George Redman Orc

El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Orc

(Continued on page 63)

Sands, Las Vegas

Las Vegas, Aug. 5.

"Ziegfeld Follies," with Robert Merrill, Louis Armstrong All-Stars (6), Harvey Allan, Copa Girls (14), Sandmen (4), Antonio Morrelli Orch (15); $2 minimum.

Another edition of Jack Entratter's "Ziegfeld Follies" swings through August, having for its topliners the potent offbeat pairing of Metopera baritone Robert Merrill and jazzdom's venerated Gabriel, Louis Armstrong.

It was something of a surprise billing couple of years ago when Entratter first brought these widely divergent personalities into the Copa Room. Enthusiasm greeting both acts within the production caused a repeat booking. This manifested the same kudos, and again this year the twain have met for more of the same reception from tablers.

Merrill sews up the closing slot with his terrif piping geared for nitery projection. Propelled by salvos following "Because," he does a dramatic "Ain't Necessarily So," and softens delivery for balading "I Only Have Eyes For You." Highlight is his prolog to "Pagliacci," sported in costume for extra visual effect. His closing warble, "Some Enchanted Evening," has straight chorus topped by amusing interpretation of Ezio Pinza. Hits high mitts for boweff.

When Satchmo clarions his trumpet for "Sleepy Time Down South" theme, it acts as an almost automatic signal for cheers and whistles. The honest warmth and feeling of traditional jazz is never exemplified so well as when Louis and All-Stars, Trummie Young, trombone; Barney Bigard, clarinet; Arvell Shaw, bass; Billy Kyle, piano, and drummer Barrett Deems sound forth with the stomps, blues and novelties. "Back Home in Indiana" spots gutty solos by Louis and Trummie, smooth tonal scaling by Bigard, and in Billy Kyle's "Pretty Little Missie," those ebullient fog horn tones of Satchmo define the lyrics.

Kyle's interlude at the 88s with rhythm section, Shaw & Deems, a run-over of "Pennies From Heaven," is not staged too well, with the pianist lost behind the Steinway over in a corner, although he does swing the tune well. Velma Middleton's heft brings on yocks as she chirps and terps the Kaycee riff, "I Ain't Mad at You," and sly "Kokomo" with Louis. Climax is a "Mop Mop" uptempo blues for slambang drumming by Deems.

Production romps, very plushy, are holdovers, with exception of the finale, the Bob Hilliard-Milton de Lugg special, "Place in the Sun." This is a setting for a Merrill-Armstrong duet, a honey of a closing gambit. Harvey Allan is given good palming for his "Inspiration" chanting in midway terp. Antonio Morrelli directs his orch meticulously, and excellent backing is assured throughout.

Will.

Sahara, Las Vegas

Las Vegas, July 26.

Dennis Day, Teddy & Phyllis Rodriguez, Wonderboy John, Chanteclairs (5), Sa Haremaids (18), Cee Davidson Orch (14); $2 minimum.

Dennis Day is back at the Sahara after an eight-week absence during which he healed the ailment that caused him to bow from the original four-frame turn midway in engagement. And despite the fact that the inn's show ops have hustled the tenor and his unaltered act back into the Congo Room to make up the fortnight due here, warm biz is forecast. Written into a solid repertoire of patter, song and mime that fully utilizes his pipes and personality, Day gets off to a bright start with "You've Gotta Give 'Em All You've Got."

Song parody of Jack Benny via "Davy Crockett" melody scores. From a snappy "Heart," Day previews upcoming vidseries, a very funny routine during which he sang spiels in Yiddish, Japanese and Italian. Act reaches high note when he turns serious for a soulful "Young And Foolish." The Chanteclairs step from production slot to spotlight to chant harmony while Day embraces poignant plea, "Unchained Melody."

Teddy and Phyllis Rodriguez are nicely fitted into the scheme of things of this package. Yet ballroom terpers gracefully glide through moody "Blue Danube," sparkle in "Tico Tico" dance pattern, wax festive for a Spanish Jota, exiting on a toe and heel impression of torero and toro called "Espani Cani." A youngster of about 18 billed as "Wonderboy John" makes Vegas debut to launch show and maintain inn's tradition of novelty act kickoffs. After an assortment of balancing tricks, including splits and contortions on elevated stand, lad juggles hoops and balls, balances sphere on mouthpiece and twirls hoops on free arm while effecting handstand. Windup is handstand spin which rewards him good mitt response.

Sa Haremaids bounce through "Rock 'n Roll" launcher, which features lighted recap of hotel's standard big names flashed on scrim bearing carbon of hotel's frontpiece; then trapsie through "Wunderbar," closing with Day in finale. Cee Davidson and orch cleave good musical background for show, with George Wile commanding podium during topliner's turn.

Alan.

Beverly Hills, Newport

Newport, Ky., Aug. 6.

Pearl Bailey, Del Ray, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3. minimum, $4 Saturdays.

Pearl Bailey and Del Ray, longtime faves here, cram high entertainment value into the current fortnight's bill. Three numbers by the dependable Dorothy Dorben Dancers and splendid orch support by Gardner Benedict's crew round out the 60-minute show.

Miss Bailey, in her unmatchable song-talk manner, rings the bell for 35 minutes. Several of her special pieces, including "Strike While the Iron Is Hot," have a tart flavor which she makes pleasing through arty serving.

In a white ballerina length gown, pearl necklace and matching earrings, she sits out half of her time for natural touches to character impressions. Her pianist-leader is Lloyd Phillips, co-arranger of orchestrations with Don Redman.

Ray has added to his bag of tricks since his previous visit. Wearing gloves the greater part of his 13-minute routine, he shuffles a deck of cards with one hand while producing lighted cigarets with the other, along with baffling manipulation of handkerchiefs. While doing the rising card and other effects, Ray talks to and drinks with a stuffed panda bear several paces away. Another prop, a stand table, gives off mechanical sparks at frequent intervals.

Koll.

Desert Inn, Las Vegas

Las Vegas, Aug. 2.

Ted Lewis & All-Star Revue (11), Donn Arden Dancers (18), Ted Lewis Orch (14); $2 Minimum.

Installed on this bistro belt for the umpteenth time, Ted Lewis has surrounded himself, his battered topper, his clarinet and his ageless axioms with an aggregation of young faces to put on a show that should keep everybody at the Desert Inn—patrons and ops alike — fairly happy for the current month.

Gait of show it swift as Lewis pars his own course, introing and working around the gang of juvenile hoofers, fronting band and soloing in nostalgic song spiels. He struts opening round with Susan Brooks, Charlotte Dewey, Elroy Peace and Jackie Warner in song-terp play at "Smiles" medley. Miss Brooks thrushes a catchy "Am I In Love?," then duos with boss byplay "I'm A Lover." Fave, "The Love Story," is told by Lewis. Two Debs & A Date harmonize "In The Mood," then backstop Lewis as he melodically talks "Cop On The Beat" and "Me And My Shadow." Latter returns Peace, who has been shadowing Lewis for the past 14 years.

Taking the podium, Lewis nimbly fingers clarinet to lead "Tiger Rag" and "When The Saints Come Marching In." Maestro's jazz interlude is followed by Jackie Warner and Shirley McGuire, dance duo, who unfold a series of bright choreographed patterns. Pair terp is extremely strong in "Sunny Side Of The Street." Lewis is back in solo again, for a recap of his childhood days, wrapped up with "Bettle Bomb." Strongest of Lewis' neophytes are Eddie LeRoy and the Short Twins, who zip through clown-song turns of "We're On," "To Be A Hit In The Music Business" and "New York, New York." Lads have learned their craft well. Following "My Old Hat," Lewis calls cast out for "That's What We Call Entertainment" finale, closing with standard "When My Baby Smiles At Me." Donn Arden Dancers are slotted at front of program in racy "Red Celler."

Alan.

Label X Line to Malvern

Malvern Distributors has taken over the Label X line for metropolitan New York. Line was formerly handled by Trans-Disk.

Al Hirsch will head up the recording division for Malvern.

Chez Paree, Montreal

Montreal, Aug. 4.

"Paris . . . Chez Paree," starring Guilda, featuring Marion Richard, Robert Morrow, Louis Valdes, Michel Mercier, produced and directed by Guilda, staged by Robert Morrow; Nick Martin Orch (8), Michel Sauro Quartet; $2.50 minimum.

To show-starved Montrealers, the preem of Chez Paree this week proved something of a bombshell in cafe circles. Even the advance notices failed to live up to the actual thing and the capacity opening-night crowd of the curious and the scoffers came away mightily impressed by this new club.

A reputed $250,000 has been spent by owners Solly Silver and Leon Titolbaum and this sum may be an underestimate, judging from overall appearances. There is little or no resemblance to the former Chez Paree. Instead of one big room with a balcony on three sides, a new ceiling breaks the space into two sections with Chez Paree proper taking the lower part and the upstairs to be known as the Fontaine Bleue. This was designed primarily as a special room for banquets and receptions, but is now handling the overflow and offering brief versions of the downstairs show.

As their initial show layout, the management brings in a unit revue which is certainly a novelty for local cafeites. Femme-impersonator Guilda is the star, producer and director and theme is a young American in Paris. Packed in the 75-minute showcase is something for everyone. A group of four girls and four boys takes a big share in the offering with the musicomedy type terping, which ranges from a can-can sequence to an underwater ballet. Four rather solemn-faced showgirls sashay around at odd intervals without any particular impact on anyone and, of course, Guilda is dominant throughout in clinging theatrical gowns and undulating torso.

Countering the supposed sophistication of Guilda is still another "he-she" called Louis Valdes whose routines and costumes are strictly from the burley circuit. The broad, off-the-cob humor appeals, however, and makes a good balance with the other fey elements of the show. Marion Richard, as leading chirper and dancer, scores with plenty of personality despite her terp shortcomings, and Michel Mercier as the confused American in Paris is adequate. Robert Morrow's hoofing routines keynote the show with their speed and variety and tenor Jack Hilliard, a last-minute addition to the revue, breaks the pace nicely at the midway mark with a solid vocal session. Nick Martin batons show proceedings in his usual capable manner and the Michel Sauro combo does interlude music neatly. In the upstairs room, Steve Garrick's quartet and the Perry Carmen group split customer hoofing moments with the accent on the Latin rhythms.

Despite solid biz, it will take some months before the management gets off the nut, but if the initial show level, house service, et al., is maintained, these two elegant rooms with an approximate 500-seat capacity, together with an adjoining lounge called Le Petit Paree, should yield hefty returns.

Newt.

500 Club, Atlantic City

Atlantic City, Aug. 6.

Sophie Tucker, Ted Shapiro, Dick Kallman, Ving Merlin & Violin Beauties (3), Laino & Campbell, Boots McKenna Dancers (8), Pete Miller Orch (14) with Joe Frasetto; $5 min. Saturdays, $3 weekdays.

As Sophie Tucker begins her second half-century in show business there's plenty of life left in the old girl yet—as a full house quickly learns at the start of a two-week stint in Paul D'Amato's big bistro.

This turn around, she is looking back down the long, long trail with nostalgic bits liberally mixed with material identified with the Tucker of yesterdays, some bluish, all worth major yocks. As of yore, Ted Shapiro, her accompanist, is very much part of the act, and foil for jokes.

To "Some of These Days" she sweeps on, lavishly dressed in a melon-colored floor-length beaded dress, disclosed as she discards an orange satin-lined white cape with lapels of orange sequins. In "Starting All Over Again" she tells of her ambition to keep going, maybe for another 50 years, and then she goes into a nostalgic "Just Open Your Heart."

It's Sophie Tucker of Yore in "Horse Playing Papa," a bluish bit, and the mood continues as she garbs herself in a Hawaiian grass skirt for repartee with Shapiro. She uses the Davy Crockett song, donning a coonskin cap, to compare the hits of today with those of 40 years ago, when she appeared with the Five Kings of Syncopation in the old Isleworth Hotel here when "Some of These Days" was tops.

"My Fifty Golden Years," a nostalgic number with Shapiro and the band providing background music, tells of her rise in show business and stresses her rewards from it. Through nearly 45 minutes that La Tucker is out front, she has the crowded house with her every moment. It's plenty of yocks where she wants them, and rapt attention for the more serious moments.

Dick Kallman, introduced as a protege of Miss Tucker, is a singer of no mean ability and one who will rate watching. He bangs over old faves such as "Alabamy Bound," "Summer Time," "It All Depends on You," and wows them with "Did You Do Your Best," a dramatic song poem.

Ving Merlin and his Violin Beauties, three lookers, do new things with their four violins, playing popular and semi-popular songs, climaxing the act with each bowing another's violin in "Twelfth Street Rag."

Boots McKenna dancers with Laino & Campbell provide two nice numbers to round out a well-balanced show.

Walk.

The Flame, Phoenix

Phoenix, Aug. 1.

Millicent Rodgers; Al Overend Orch (5); no cover, no minimum.

The Flame, which has been increasingly partial to distaff vocalists, since recent management shift to John and Nick Quarty (along with three other partners), has a sterling entry in Millicent Rodgers. Svelte brunet looker comes here from the New Frontier, Las Vegas, and it's obvious she's learned the tricks of the trade during her relatively brief stretch on the nitery circuits.

Singer's poise and assurance, along with her disarming way with a song, make for a pleasurable 20-minute session during which she essays a wide vocal range and takes the high and low registers in stride with ease and style.

Songology is baited with pops and standards, kicking off with "From This Moment On," and then setting a brisk gait with alternate rhythm numbers and ballads. Standouts are a lush version of "Hallelujah" (from "Hit the Deck") and a Cole Porter medley that encompasses "My Heart Belongs to Daddy," "Why Can't You Behave" and "Let's Do It."

Chanteuse's all-round class lends credence to report she's being paged for a Broadway musical in the fall. At this outpost, she's keeping the ropes up.

Jona.

Palmer House, Chi

Chicago, Aug. 4.

Lisa Kirk (with Buddy Pepper), Dominique (with Xavier de Vilmorin), Larry Logan, Charlie Fisk Orch; $2 cover.

After having their pockets picked, the patrons get a big dish of sex appeal to take their mind off their losses in this four-week display. The combo augurs big biz.

Lisa Kirk tops the bill here and freewheels around the Empire Room with her melange of looks, showmanship, solid pipes and that ever-saleable commodity, s.a. Gal shows versatility in the choice of her material and manages to sell the show-tunes, oldies, tailor-mades and the pops with equal impact. Miss Kirk never lets an opportunity for a little sexy byplay slip past her; she injects it into her songs and into her hand-mike excursions among the ringside baldpates. Naturally this goes over.

Dominique picks the customers' pockets with skill. The fast-talking, light-fingered, mercurial pickpocket has the room in an uproar from the start with his opening sleight-of-hand pasteboardwork. He then flits through the audience with incessant chatter to cover his fingerwork, and winds up with watches, pearls, a purse and even artificial bust aids (showmanly props, of course). The crowd eats it up. Dominique is assisted by Xavier de Vilmorin throughout, and artfully avoids any resentment on the part of his flustered victims. This act has showmanship plus, and gets sock response from the patrons.

Larry Logan opens with a well-received harmonica turn. Logan has a poised presence and his intros are suave. His renditions of "Beguine the Beguine," "Roumanian Rhapsody" and a Parisian medley get neat response and are smoothly tied to the orchestral backing, provided in the usual pro style by the Charlie Fisk orch.

Gabe.

Frolics, Salisbury B'ch, Mass.

Salisbury Beach, Mass., July 31.

Georgia Gibbs (Bill Russell), Danii & Genii Prior, Artie Dann, Sanger, Ross & Andre, Dave Lester Orch (10), Johnny Fulford; $1.20 admission.

Biz continues to perk at this big 1,250-seater near the ocean breezes, and name policy is paying off. Switch this season has been that auds are heavier with adult amusement seekers than the teen set. Spot's success is due to its nominal admission fee and its big seating capacity.

Georgia Gibbs, who hails from nearby Worcester, scores nicely here with the crowd, 90% adults, clamoring for more, at opening show.

"Her Nibs" runs the gamut of pop music styles and from opening with "There'll be Some Changes Made" to bowoff has aud drinking in her chirping. Working with smooth professional style, Miss Gibbs knocks off "I Love Paris" and "Somebody Loves Me" with sock projection and goes cha cha with her latest platter, "Sweet and Gentle."

Her rock 'n' roll "Dance With Me Henry," which has received heavy jukebox and deejay saturation in the area, gets heavy mitting. She goes country style with "Seven Lonely Days" and ends the set with a medley of "My Blue Heaven," "I'll Get By" and "Swanee."

La Gibbs' piping has never been better and she encores with another record number, "Tweedlee Dee," which from opening bars brings top aud reaction. Crowd begs for more and diminutive singer obliges with nostalgic Scotch farewell tune, "Will You Not Come Back Again."

Balance of show is typical Salisbury Beach Frolics fare. Danii & Genii Prior open with distinctive taps, followed by blues number and close with an East Indian dance to a jazzed-up version of "Song of India." Attractive couple gets nice aud response with sparkling hoofing.

Artie Dann, emceeing, gets best results with gags poking fun at his lean frame and prominent proboscis. Comic's gags are okay in this big room.

Sanger, Ross & Andre, knockabout dance trio, get plenty of sight laughs. Andre, femme, is a six-foot 8½-inch tall stemmed dazzler; Ross is of midget proportions, and Sanger is of medium height. The three hoke it up in some clever dance routines with heavy side business to enthusiastic aud reaction.

Dave Lester cuts his usual slick show and Johnny Fulford provides pleasant organ interludes.

Guyl.

Chez Paree, Chi

Chicago, Aug. 5.

Dorothy Collins (with Bob Curtis), Miami Beach Combers (4), Chez Paree Adorables (7) (with Jimmy Lee), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

The Chez's current fortnighter has one thing to recommend it: the voice of Dorothy Collins. The rest of the card is not in the same league with the headliner.

Miss Hit Parade does a pro job of song-selling with her all-American-girl-who-lives-next-door approach. No detail has been overlooked to create the nice little girl impression; her hair is simply coiffed, her gown is pink, fluffy and closed at the neck and her palaver is simple, direct and sincere. Besides that, her rep is varied and her well-schooled pipes deliver with warmth, vibrance, excellent tone and lots of volume.

Bowing with a spec opener, gal goes on to such surefire selections as "Great Day," "Man I Love," and a "Hit Parade Medley" consisting of the year's pop hits. She builds as she goes, garnering big reaction from the customers. Gal begs off to lusty palms.

The supporting turn on this bill disappoints. The Miami Beach Combers, four guys who sing, clown and accompany themselves on the clarinet, accordion, guitar, bass and occasionally drums, do unimaginative bits, using cornball business that died at the Palace in 1932 and consistently rely on bad-taste material to get them out of a hole. Group gets mild reaction.

The show is spaced by the house line, the Chez Paree Adorables, backed by singer Jimmy Lee. They do two numbers, one introing the show and one later, both of which were used in the last show. The offering would be okay, if it were new.

The Brian Farnon orch cuts the usual pro showback, handling the Dorothy Collins arrangements with ease.

Gabe.

'Gigi' $11,400 at Philly Park Tent; 'Town' $6,500, Spa; Other Stock News

Philadelphia, Aug. 9.

Even under adverse conditions, Philly's Playhouse in the Park does business. The City-operated tent operation in West Fairmount Park drew $11,400 with "Gigi" last week despite the heat wave, the season's worst notices, lack of a b.o. name and the fact that it was a late booking and thus had less than the usual publicity buildup. Cathy O'Donnell played the title role in the Anita Loos dramatization of Colette's novel.

This week's bill offers Farley Granger in "The Rainmaker."

'Town' N.S.G. $6,500, Spa

Saratoga, N. Y., Aug. 9.

Maybe it was the weather. Whatever the reason, "Wonderful Town" failed to live up to its title last week, grossing only $6,500 at a $3.30 top at the 287-seat Spa Summer Theatre here. That was a sad comedown from the $9,000 drawn last week by a no-name edition of "Wish You Were Here."

On the theory that the hottest summer in years is responsible for some of the disappointing business, producer John Huntongton has been trying to persuade the Saratoga Commission and other state officials to install effective air-conditioning in the theatre. He's even offered to put up $5,000 as his share of the cost. No dice thus far, however.

"Champagne Complex," starring Donald Cook and John Dall, is this week's show at the spot.

'Edward' $4,000, Stockbridge

Stockbridge, Mass., Aug. 9.

The weatherman took another round from the local Berkshire Playhouse last week when the heat and humidity melted the ticket rack to a limp $4,000 for "Edward, My Son." Gage Clarke, Eleanor Wilson and Howard Erskine were featured in the Robert Morley-Noel Langley drama.

The eighth week of the 11-week season was ushered in last night (Mon.) with "Tender Trap", a late booking. William Swan, of the resident company, is featured along with Susan Willis, John Morley, Martha Orrick and Carol Kyser.

Eva Marie 15G, Westport Record

Westport, Conn., Aug. 9.

Eva Marie Saint, starring in "The Rainmaker," set a new house record last week for the Westport Country Playhouse, grossing over $15,000 for 10 performances, including two extra twinight showings Sunday (7). The 499-seat house has a $4 top Friday and Saturday nights and $3.30 weeknights.

Previous high, for nine performances, was set last season by Imogene Coca in "Happy Birthday."

'Love' Makes Money, Montreal

Montreal, Aug. 9.

With "For Love or Money," the season's third production, going into its final week, biz at the Mountain Playhouse continues solid despite the extended heat wave. Situated atop Mount Royal where it is usually cooler than in the city proper and with the added distinction of a full bar, the 200-seat house has managed to maintain near-capacity this season.

The F. Hugh Herbert comedy is directed by Herbert V. Gellendre, of the teaching staff of the American Theatre Wing in New York, and stars Corinne Conley and Charles Jarrott. Opening next Monday (15) is "The Happy Time," with Guy Beauline directing and playing one of the leads.

'Bumblebee' at Williamstown

Williamstown, Mass., Aug. 9.

The Williamstown Summer Theatre has announced the first pro production, opening next Tuesday (16), of "The Bridge and the Bumblebee," a three-act fantasy by Joe A. Greenhoe. The play had a Yale Drama School showing in 1951, as a departmental production before an invited audience.

After five weeks of operation, the theatre in its initial season has played to an attendance of 9,242 for a total take of $15,488. That's 90% capacity in the 479-seat Adams Memorial Theatre. Top week was the opener, with 2,465 customers for "Time of the Cuckoo," featuring Marcia Henderson, native-born stage-film-tv actress. Other draws were "Light Up the Sky" (1,447), "Gigi" (1,744), "The Crucible" (1,409) and "Picnic" (2,177).

'Ring' Small $3,000, Olney

Washington, Aug. 9.

Second and final stanza of "Ring Around the Moon" drew a slender $3,000 last week at the Olney Theatre, strawhatter about midway between Baltimore and here. That was the lowest take of the season for the spot. Violet Heming was starred in the Christopher Fry dramatization of the Jean Anhouilh play.

Margaret Phillips, back for the second appearance of the season, opens tonight (Tues.) in "As You Like It" for the usual two-week run.

$21,000 at Stratford, Conn.

Stratford, Conn., Aug. 9.

More favorable critical reception of "The Tempest" helped give the American Shakespeare Festival Theatre a fairly satisfactory $21,000 week for the eight shows through last Saturday (6). Figure, okay from operating standpoint and close to best house has done since opening, includes four "Julius Caesar" and four "Tempest" performances.

Third offering of the season, "Much Ado About Nothing," is in the works, with series of previews slated to begin Aug. 22.

Click Season at Irwin, Pa.

Pittsburgh, Aug. 9.

White Barn Theatre, at nearly Irwin, Pa., looks headed for its best season since Clay Flagg and Carl Low started the strawhat eight years ago. They're running nearly $2,500 ahead of 1954 on total gross and advance sale indicates that may be doubled before the windup.

Top take came right at the beginning with "Oh Men, Oh Women" and as a result of this, Edward Chodorov comedy is being repeated this week at White Barn.

Jerry Whyte Commuting Between N.Y. and London

Jerry Whyte, Rodgers & Hammerstein production supervisor who went to London recently to sit in on preparations for the West End edition of "Pajama Game," will practically commute between there and New York for the next couple of months. That's more or less routine for him, however.

He'll be busy with the casting of "Pajama" and general production matters on other Williamson Music (R & H) shows in Great Britain until "Pajama" rehearsals begin Sept. 8, under the direction of Robert Griffith, co-producer of the show in New York. A week later, Whyte will plane to New York, where rehearsals will start Sept. 22 for "Pipe Dream," the new R & H musical.

He'll fly back Oct. 6 to Britain for the dress rehearsal and opening of "Pajama Game," Oct. 13 at the Coliseum, London, then return two days later to New York and attend final rehearsals and the tryout opening of "Pipe Dream," Oct. 24 in New Haven. He'll remain until the show's Broadway premiere Nov. 30, then probably hustle back to London.

If "Pipe Dream" is an indicated hit on Broadway, Whyte will begin preparations for a London production of the musical next spring. It would thus follow the current "King and I" at the Drury Lane.

Even if "Pipe Dream" fails to stack up as a London project, Whyte will have plenty to do in England, since Williamson (in partnership with Prince Littler) already has "King," "Teahouse of the August Moon," "Desperate Hours" and the upcoming "Pajama Game" (the latter replacing "Can-Can") in the West End and "South Pacific" on tour, with "Can-Can" soon to follow.

Bob Hall Vice Johnson

San Francisco, Aug. 9.

Bob Hall, San Francisco Call-Bulletin rewrite man and radio-tv columnist, switches to drama editor, effective next Saturday (13).

He succeeds Fred Johnson, who retires after many years on the job.

Unearned Outlay

Legit and tv actor Alan Hewitt, who returned last week on the Mauretania, encountered the old U. S. tourist headache of having to pay for theatre programs in England and on the Continent.

During a whirlwind three-month tour he figures he has caught 34 plays, 24 operas, seven operettas, 11 symphony concerts, four ballets and six variety revues. "The cost of the tickets wasn't so bad," he says "What burned me was paying for all those programs."

No-Music Philly Heavy on Plays; Tuners to Pitt

Philadelphia, Aug. 9.

Although no musical shows are being booked into Philly because of the deadlock between the Shuberts and the local musicians' union, the town has a raft of straight plays set for September and October. Virtually all are tryouts, including a number of preems. With tuners presumably out for at least the opening weeks, the Shuberts are booking all their local houses, even the large Shubert, with non-musicals.

Shows set at the moment are "Diary of a Young Girl," Sept. 15; "Desk Set," Sept. 26; "Chalk Garden," Oct. 10; "Red Roses for Me," Sept. 22; "Will Success Spoil Hunter?" Sept. 12; "Child of Fortune," Oct. 24; "The Sebastians," end of October; "Heavenly Twins," late October, and "Clerambard," Sept. 13.

"Red Roses" is listed for the Shubert and "The Sebastians" and "Diary" for the Forrest. No theatres have been officially named for others. Even with to-be-expected drop-outs, the above list includes only the more certain bookings, so it looks like an active season whether, even if the musicians' union stymie isn't cleared.

Pitt Gets 'King,' 2 Tryouts

Nixon Theatre will this season have its earliest legit opening in several years with the arrival Sept. 5 (Labor Day) of "King and I" for a two-week run. Management hadn't expected the Rogers-Hammerstein show until later in the season, and didn't figure on unshuttering until late September or early October. However the musicians' union tieup in Philly has forced the rerouting of several tuners, and Pittsburgh will benefit.

Nixon has also been promised tryout engagements of "Delilah," Carol Channing musical, in October, and "Shangri-La" in November. Ordinarily, Pitt wouldn't have a chance of getting breakins of big shows like these.

NEW KIDDIE SHOW CORP. PLANS 50G OPERATION

Kiddie plays are becoming big business. A corporation, designed to operate on a $50,000 budget, has been formed to put on legit productions for moppet audiences. The outfit, tagged American Children's Theatre, bowed at the Westport (Conn.) Country Playhouse with a special matinee production of "Young Davy Crockett."

Officers of the corporation are George E. Dunkel, president; Eugene Dunkel, vice-president and Helen Dunkel, secretary-treasurer. As of a June 14 statement of assets, the total coin held by the org was $2,000 representing a loan from George Dunkel.

To raise the required $50,000, the corporation is peddling 5,000 shares of non-voting cumulative preferred stock at $10 a share. Each purchaser of 50 shares of preferred stock gets 1 share of common voting stock, of which there are 100 shares to be issued. George Dunkel holds 200 shares of the common voting stock.

A budget breakdown on the $50,000 includes $8,000 for the production of two shows, $13,000 to tour the productions, $7,750 organizational expenses, $7,000 for promotion-publicity-booking, $4,950 for three weeks' operation pending payments, $2,700 for production staff and equipment, and a $6,600 reserve fund.

Inside Stuff—Legit

Sure enough, John Chapman snapped up the bait about possible earlier curtains for Broadway opening nights. The drama critic of the N. Y. News worked a rebuttal of the suggestion into his column last Sunday (7), the first piece he's written since his return from a European junket. As VARIETY predicted last week in reprinting the earlier-curtain proposal recently offered by John McClain, N. Y. Journal-American critic, in a column in the latter paper, Chapman is against it. McClain said that the premiere curtain, now generally 8 o'clock, might satisfactorily be moved up to 6:30, but Chapman is still plugging for a return to the old 8:30 ring-up.

TV packager Martin Goodman, who is mapping his first legit production flyer this fall with "Sweet Poison," whodunit by Coast writer Leonard Lee, says his list of backers "reads like Madison Ave." Meaning it includes many of the agency-talent-exec set, Walter Craig, Emil Mogul, Bess Myerson, Arlene Francis, Gil Ralston, Ted Granik, Norman Frank, Dick Linkroum, among others. John Ireland, his wife, Joanne Dru, are slated for the leads, Michael Gordon to direct.

The late Ellison (Al) Greenstone, who started as a valet and secretary to George M. Cohan, got into the latterday souvenir legit program and legit angeling business from being first a candy butcher and later souvenir program seller for the pioneer pic specs, such as "Way Down East," "Ben Hur" and "The Big Parade." Greenstone figured that if they went for the movie editions, fancier legits, particularly musicals, were a cinch. Subsequently he became quite a play angel. His son, Clifford, is continuing the program business.

Management of the St. Louis Municipal Theatre Assn. took display ad space in the local dailies last week to answer a pan review of "Allegro" by Myles Standish, film and legit critic of the St. Louis Post Dispatch. The ad, appearing in the PD and the morning Globe-Democrat, included favorable quotes by Herbert M. Monk, the G-D pic and legit critic, as well as from several New York reviews of the Rodgers-Hammerstein musical's original Broadway production of 1947-48. Latter was a boxoffice failure.

Jack Hylton denies a report in last week's VARIETY that New York talent agent Kenneth Later has brought suit against him for an accounting in connection with last season's London production of "Pal Joey." Hylton declares that no suit has been filed, and adds that Later "has no legitimate claim" to 1% of the show's gross as commission for allegedly negotiating the deal for the British rights to the Rodgers-Hart-O'Hara musical. Hylton produced the show on the West End.

Recent report from Vienna that "Inherit the Wind" is to be produced there with Oscar Karlweis as star, is denied by Herman Shumlin, co-producer with the late Margo Jones of the original Broadway edition. According to Shumlin, there has been no deal for the Austrian rights to the Jerome Lawrence-Robert E. Lee drama, in which Paul Muni is starring at the National, N. Y.

Grosses of "Fanny" for the four weeks ended July 2 were incorrectly reported in last week's issue. The actual figures (and respective weeks) for the musical at the Majestic, N. Y., were as follows: $63,019 (June 11), $63,784 (June 18), $63,705 (June 25) and $52,955 (July 2).

Marre May Be Stager, Cole Choreog 'Shangri'; Need $275,000 Capital

Albert Marre may direct and Jack Cole may stage the dances for "Shangri-La," the musical version of the James Hilton novel, for which Jerome Lawrence and Robert E. Lee have done the adaptation, with songs by Harry Warren.

The all-important male lead hasn't been cast, but Martyn Green and Shirley Yamaguchi are set for featured roles. Producers Courtney Burr and John Byram are aiming for a Dec. 8 opening at the Ziegfeld, N. Y., after tryout stands in Detroit and Pittsburgh.

Peter Larkin is designing the scenery and Motley is doing the costumes for the show, with Robert Russell Bennett sought to do the orchestrations and Hugh Martin considered as choral director. The production is being financed at $275,000, with provision for 9% overall. The author royalties on the show will be 7½% until the production cost is recouped and 8½% thereafter.

Estimated production costs include $60,000 for building and designing of scenery, $41,450 for purchase and designing of costumes, $8,000 for purchase and rental of electrical equipment, $9,000 for purchase and rental of props, $15,000 for orchestrations and arrangements, $8,000 for director and choreographer; $22,540 for rehearsal salaries; $25,000 bonds; $11,500 for theatre deposits, $14,500 for out-of-town tryouts loss and expenses and $7,300 for preliminary advertising. Other expenses total $15,439, leaving $37,271 for contingencies.

Richard Burton Back To London for Old Vic

London, Aug. 9.

Richard Burton is returning from Hollywood to participate again in an Old Vic Shakespearian season. He will be appearing with a company led by Paul Rogers, Wendy Hiller and John Neville.

The new Old Vic season, which opens Sept. 7 with "Julius Caesar," will see the lauching of the third year of the five-year plan to present all 36 Shakespearean plays in the First Folio.

Sees Tele As No Threat to Legit

London, Aug. 2.

Will commercial television take its toll of the legitimate theatre? This question is put and answered by Felix Aylmer, president of British Actors Equity, in a letter to members of his union. He doesn't subscribe to the view that the convenience of having entertainment brought to the fireside would prove so attractive that regular theatres would ultimately disappear.

Averring that people belong to a gregarious species and that only a small minority preferred their entertainment in solitude, Aylmer observed that the sense of common experience widely and simultaneously shared was essential for full satisfaction. On the other hand, he felt that the pattern of tv was already becoming clear. In his opinion it was taking over and extending the function of the popular press. Newsreels took the place of news coverage. Leading articles were catered for in talks by specialists. Special features like the gardening column the housewives page, the children's corner and even the daily crossword were currently filled in regular tele programs.

In all this miscellany, Aylmer noted, dramatic entertainment finds only a minor place, although the serial novelette and other fictional features are mostly presented in dramatic form and provide actors with employment. The play proper, however well done, was hardly a serious competitor with itself as shown in the theatre. And on the principle of "Easy come, easy go," the very ease with which it could be switched on militated against sustained attention.

The Equity prez concluded his observations by pointing the moral that while tv may provide increased employment, the main business of the drama would still be carried on essentially by the theatre.

Equity has called a special meeting on commercial tv, which will be held Sept. 11 or 11 days before the new web is skedded to go on the air.

Coe College Wants Touring Shows, But Gets Only Brushoff From UBO

Cedar Rapids.

Editor, VARIETY:

Your recent article, "Lotsa Shows, Boom Biz Conditions Point to Bullish Season on Road," is exciting and interesting because it points out something that has been bothering us at Coe college for a long time. Namely, where and how does Coe get in touch with the people who book the touring Broadway shows?

Out of the impressive list you mentioned, only "Tea and Sympathy" has been offered to us. We would be interested in a chance at any of the others, including "Can-Can," "Kismet," "Pajama Game," "Solid Gold Cadillac," "Teahouse of the August Moon," "Anastasia," "Boy Friend," "Anniversary Waltz," "Lunatics and Lovers," and "Witness for the Prosecution."

Here's our situation. Our Auditorium, built in 1952, is one of the midwest's most comfortale and best equipped, with a seating capacity of about 1,150. While we have repeatedly booked top-notch attractions for our Auditorium Series ("Caine Mutiny Court Martial," "Don Juan in Hell," Ballet Russe, Vienna Choir Boys, "Face to Face" (Jessica Tandy and Hume Cronyn) Brosi Goldovsky, Robert Shaw Chorale, Stan Kenton, Dave Brubeck, Agnes de Mille, etc.) we have been unable to get any shows from the United Booking Office.

As you can see from the list above, we have been forced to deal with concert and lecture bookers and individuals such as NCAC, Columbia, William Morris, MCA,

(Continued on page 58)

Canadian Players Set International Tour Of 'Joan' and 'Oedipus Rex'

An extensive tour of the U. S. and Canada has been set for the Canadian Players during the 1955-56 season. Nearly 125 dates have been lined up for the touring company, which was formed last year by Tom Patterson, founder of the Shakespearean festival. Stratford, Ont., and Douglas Campbell, leading Festival actor.

The tour, to cover 18 states, the District of Columbia and six Canadian provinces, is getting major backing from Lady Eaton, of Toronto, whose family runs a leading Canadian mail order house. She's a legit enthusiast.

Productions to be offered by the Players during the tour, which begins next Oct. 10, will be "Macbeth" and Shaw's "Saint Joan." Latter was the group's initial touring presentation last winter, with Ann Casson (Mrs. Campbell) in the title role. Campbell, currently playing the lead in the Stratford revival of "Oedipus," will repeat the part in the Players tour.

The tour was arranged by Patterson's wife, Robin, and Laurel Crosby. Mrs. Patterson is president of the Players, having taken over the company when her husband became ill early this year. The U. S. dates were booked by the Elwood Emerick Management of N. Y. All bookings in the U. S. and Canada are on a guaranteed basis. The cast of the touring group will be made up mostly of principals from the Ontario festival company.

Ward Morehouse Back To Broadway Haunts

Ward Morehouse, the veteran theatrical columnist who got away from it all last winter to become amusements editor of the Colorado Springs Free Press, is returning to New York. He'll be back permanently Sept. 15, but was in town last week to look for a job.

The longtime columnist of the old N.Y. Sun and more recently of the N.Y. World-Telegram and North American Newspaper Alliance indicated in a recent article in the N.Y. Times magazine that he was fed up with the joys of away-from-Broadway life in the Rockies.

The columnist's wife, Rebecca Franklin, will return with him to New York, but whether or not to resume her former job with Life mag isn't known.

Their Apology Accepted

London, Aug. 9.

When the management of the New Theatre, London, recently refused regular press seats for VARIETY to cover the opening of the West End production of "The Remarkable Mr. Pennypacker," tickets were purchased and an "unauthorized" review was published.

The circumstances apparently don't embarrass the management, which includes a quote from VARIETY's favorable review in a front-of-the-house publicity display.

Showdown Due On Sheaffer As P.A.

Events are apparently approaching a showdown on the question of whether Louis Sheaffer, former critic of the old Brooklyn Eagle, is to be admitted to the pressagent chapter of the Assn. of Theatrical Press Agents & Managers. Members of the p.a. unit have voted overwhelmingly to admit him.

Unofficial, secret ballot brought 45 votes in favor of waiving the union's regular admission rules to take in Sheaffer immediately, with only five opposed. Matter has now been referred to the membership committee to study and pass along to the board of governors with a pro or con recommendation. Members of the p.a. chapter supporting the admission move are ready to make an issue of it.

The p.a. contingent takes the position that it has autonomy in matters relating to its own field, that the board lacks the power to intervene in opposition to the expressed sentiment of the chapter membership. It's pointed out that Sheaffer's admission would be with the understanding that he would never be eligible for general membership. That is, he would never be eligible for a manager's job.

Abel Enklewitz, ATPAM president, is said to be opposed to Sheaffer's immediate admission, and there is believed to be considerable like sentiment among membership committee members. William Fields, with the support of Karl Bernstein, Sol Jacobson and Richard Maney, have been spearheading efforts to have the ex-critic admitted.

Under normal procedure, Sheaffer would have to serve a three-year apprenticeship before being eligible for admission. Efforts to take him in immediately were started last spring, shortly after the Brooklyn Eagle folded, but the bid was blocked on a technicality.

HOUSTON'S PLAYHOUSE TO REOPEN THIS FALL

Houston, Aug. 9.

Playhouse Theatre here will resume operation in mid-October under Herbert C. Kramer, New York producer. It will be an Equity spot. The house was formerly run by Joanna Albus.

Kramer returned to New York last week after Houston negotiating sessions in which he bought out the corporation, formerly headed by New York drama enthusiast Tamblyn Spiva, which held lease on the 320-seat arena plant. Lease on the property owned by Houston realtor Jerome Levy runs until February, 1961. Kramer said he is "practically alone" in the financial venture.

The monocled ex-European, sometimes referred to here as the "Viennese Noel Coward," said his premiere plans now revolve around a revival of a major work by Melchior Lengyel. He said production would involve major star, and would have intimate quality suitable to in-the-round setting at Playhouse.

After rocky going, the Playhouse closed last February, leaving Houston with the semi-professional Alley Theatre, and a community house Theatre, Inc., which deals almost exclusively in musicals.

More 'Dreams'?

Hollywood, Aug. 9.

This could be the beginning of a new Hollywood "cycle." Now Maurice Binder, a Coast producer, announces plans for a legit musical version of a Gordon Jenkins record album. This time the platter series is "Manhattan Tower."

Already touted for stage adaptation is another Jenkins album, "Seven Dreams."

Actor Agts. Seek 10% Commission, Exclusive Deals

New York talent agents are making a new attempt to boost performer commissions and get exclusive representation rights in legit. A group of independent percenters, comprising the Federation of Artists Representatives, recently ganged up on Equity by sending out individual letters to the union requesting action on the matter. It's also understood that the William Morris Agency and Music Corp of America have sent similar correspondence to the actor organization.

Equity reps met with a group of agents last spring to discuss hiking actor commissions to 10% from the longstanding 5%. The agents also sought exclusive representation of a performer, which aren't permitted in legit. The union reps reportedly favor the requested changes, under certain conditions, and a draft of an amendment to the existing Equity rules covering the matter was sent to the various percenters who had attended the meetifig.

The agents were to study the draft and make recommendations at a future confab to be called by Equity last April or May. However, the meet never materialized, as the Equity council was too busy with its own merger problem and other matters to attend to the agent situation.

Among those from Equity at the initial get-together were Angus Duncan, executive secretary; Paul G. Jones, assistant executive secretary; Margaret Hamilton, council member; and a legal rep. Among the agents at the confab were Robert Lantz, Henry C. Brown and Morris and MCA reps, plus Cyrus Landau, attorney for FAR.

FAR, incidentally, was formed last January and includes approximately 15 independent agents. Officers of the org are Brown, chairman pro tem, and Lantz, secretary-treasurer. A board of directors comprises Lantz, Brown, Miriam Howell, Lucy Kroll, Olga Lee and Gloria Safier.

Zoe Akins Eyes London; Still Sore at N.Y. Crix

Stockbridge, Mass., Aug. 9.

"Plans for Tomorrow," a revised version of "Mrs. January and Mr. X," may be produced in London next year with Cecily Courtneidge as star. Under its former title, the comedy was produced on Broadway by Richard Myers during the 1943-44 season with Billie Burke, Frank Craven, Barbara Bel Geddes and Nicholas Joy, for a 43-performance run.

The author, Zoe Akins, so notified Louis Sheaffer, pressagent of the Berkshire Playhouse here, which recently revived her "The Old Maid." Miss Akins, who lives on the Coast, indicated in her letter to the p.a. that she's still burned at the critical brushoff of "Old Maid," the 1934-35 Pulitzer Prize winner.

She blames the failure of "Mrs. January and Mr. X" on the "unnecessary" rewriting she was persuaded to make, plus the inadequate production.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

See Chi Musicians' Barn Invasion As Possible Key to National Policy

Chicago, Aug. 9.

Local 10, the home local that American Federation of Musicians president James C. Petrillo has often used as his "test pilot" for new union strategy, has finally succeeded in getting musicians installed in two local summer theatres which feature a straight play policy.

It's too early to tell whether similar demands will be made on strawhat operators by AFM locals in other sections of the country. But it's recalled that several other widely-employed tactical moves were inaugurated by the Chicago local, such as the six-day and then the five-day work week and the limitations on musicians' appearances on radio-tv shows.

In both of the local instances where the summer theatre operators agreed to take on the four musicians, the union already had a wedge in the producers' affairs. In the case of Marshall Migatz, who last week hired a quartet for his new non-musical Beachwalk Playhouse, he was already using sidemen at his Fox Valley Playhouse with its music schedule.

Tony DeSantis also was faced with an either/or proposition at his Drury Lane Theatre, which he

(Continued on page 58)

And Why Not?

Stratford, Conn., Aug. 9.

On the lobby walls of the new American Shakespeare Festival Theatre here, facing the playgoer about to enter the auditorium proper, hang portraits of the Bard and several of his notable contemporaries. The picture of Shakespeare, occupying the middle space of honor, is considerably larger and more prominent than the others.

A patron making his initial visit to the playhouse last week was suddenly struck by a resemblance. "Good Lord," he remarked as the portrait caught his eye, "that looks just like Lawrence Langner."

'Desk Set' Deals Hinge on Payoff

Several unusual deals have been made for salaries and royalties from "Desk Set," the William Marchant play being produced by Robert Fryer & Lawrence Carr. They involve the producers, author, director and star.

Shirley Booth will get $500 a week as star, plus living expenses during the tryout tour. In New York, she will be on a $500 guarantee against 5% of the gross, until the production cost is recouped. Thereafter, her percentage will be 7½% of the gross as long as she's in the cast, plus 12½% of the total profits from all sources.

Producers Fryer & Carr will get $150 weekly salary apiece until the production cost has been recovered and the customary 50% share of the profits thereafter. The $150 salary will not apply against their share of the net. Director John Cromwell will get 2½% royalties until the show is in the black, then 3%. The author will get half royalties until the investment is recouped. The production is being capitalized at $75,000.

The partnership agreement on "Desk" provides for a 20% "involuntary" overcall, while provision is also made for a "voluntary" overcall not to exceed $60,000. A breakdown of the estimated production costs include $17,000, scenery; $5,000 props; $1,950, electrics and sound; $6,350 wardrobe; $10,050, rehearsal salaries; $3,500, director's fee; $6,425, ad-publicity; $8,000 bonds, and $10,100 for other expenses. There is also a $6,625 reserve.

The play will go into rehearsal next Monday (15), will play tryout engagements in Wilmington, Boston and Philadelphia and opens Oct. 13 at the Broadhurst, N. Y. It reportedly has theatre party bookings through January. George Jenkins is designing the scenery. Jack Small,

'O'CLOCK' TO COST 110G, BREAK EVEN FOR 161G

"Nine O'Clock Revue," tentatively scheduled to preem on Broadway next Oct. 15 under the production auspices of David Brooks and Ted Thurston, is budgeted at $110,000. Ronnie Graham is being sought to star in the offering, which may go into the Royal Theatre. It's estimated the song-sketch-hoofing entry will be able to break even on a $16,500 weekly gross.

The production budget includes $19,800 in bonds and deposits, while another $38,500 goes for scenery and costumes, including the designing fees. Also, $4,000 is earmarked for the stage and dance directors, while $35,480 is allotted for other expenses, including rehearsal costs. That leaves $12,220 for contingencies. The producers figure the show can make weekly profits of $580 on an $18,000 gross, $7,780 on a $30,000 gross and $12,580 on a $38,000 gross.

Sketches for the revue will be by James Thurber, Graham, Ira Wallach, Sheldon Harnick and Richard Mauray. Diana Krupska will handle the choreography and Christopher Hewitt will direct.

It's Plain That 'Fancy' On Brink of Recouping; But Repaid Only 150G

"Plain and Fancy," currently in its 29th week on Broadway, is nearly in the black. As of July 2, the Richard Kollmar-James W. Gardiner-Yvette Schumer production had only $4,402 to recoup on its $250,000.01 investment. It's figured deficit has increased a bit since then, as the musical probably took a loss during the traditional summer slump period.

Although the production has recovered almost all its cost, the backers have thus far only received a $150,000 return on their $250,000 investment. That's because the producers are keeping a hefty reserve for the touring company, which preems Aug. 29 at the Philharmonic Auditorium, Los Angeles, under the sponsorship of the local Civic Light Opera Assn.

The CLO is footing the production cost on the road company up to $150,000, with the N. Y. company obligated to put up any additional coin needed. Besides the L. A. date, the touring edition will also play San Francisco under CLO sponsorship.

The non-profit CLO shares only in the L. A. and Frisco stands. But, if the association's $150,000 stake isn't recouped during those engagements, the remaining coin due it will be paid out of future profits of the road company.

Prior to getting hit by the usual July b. o. slump, "Plain and Fancy" had been operating at a steady profit since opening last January 27 at the Hellinger Theatre, N. Y. The production, which moved Feb. 28 to the Winter Garden, made a $41,254 operating profit during the five weeks ending July 2. That brought the total N. Y. operating profit as of that date to $225,989. The production costs and out-of-town tryout loss totalled $230,191.

As of July 2 there was $91,772 available for distribution. Of that amount $50,000 was paid out to backers July 7, bringing the total return to $150,000. The balance available for future distribution after deduction of the $50,000 divvy was $41,777. As of July 2, the production also had $30,000 as cash reserve.

The book for the musical was written by Joseph Stein and Will Glickman, with lyrics by Arnold B. Horwitt and music by Albert Hague.

Hilly Elkins' 'Business'

Hillard Elkins, who recently resigned as vice-president of the Henry C. Brown agency, has optioned Bernard Wolfe's novel, "The Late Risers" for Broadway production as a musical. Lee Adams is collaborating with the novelist on the book and is also working on the music with Charles Strouse.

The show will be titled "The Business."

Shows Abroad

Clerambard

Glasgow, Aug. 5.

Jack De Leon production of comedy in two acts (four scenes), by Marcel Ayme, translated by Norman Denny. Stars Clive Brook, Mai Zetterling, Valerie Taylor, Helen Haye; features Alec McCowen, Wensley Pithey, Peter Sallis. Staged by Murray Macdonald; scenery, Hutchinson Scott. At King's Theatre, Glasgow, Aug. 1, '55.

Vicomte de Clerambard ..... Alec McCowen
Comtesse de Clerambard ..... Valerie Taylor
Madame de Lere ..... Helen Haye
Comte de Clerambard ..... Clive Brook
Priest ..... Peter Sallis
Monk ..... Michael Partridge
Poppy ..... Mai Zetterling
Mme. Galuchon ..... Blanche Fothergill
Ercivne ..... Nicola Delman
Etiennette ..... Lenl Freed
Brigitte ..... Sylvia Childs
Maitre Galuchon ..... Wensley Pithey
Dragoons ..... Alan White, Anthony Burley
Doctor ..... Norman Welsh

French comedy about an evil Count who reforms after seeing a vision shapes up as absorbing and provocative, and should qualify as the naughtiest piece seen here this year. Playwright doesn't mince his sex talk in the characterization of a seductive Gallic prostitute.

Norman Denny's adaptation appears to retain the Gallic fun and satire, thanks also to an accomplished cast led by Clive Brook and Mai Zetterling. The play, which had a successful run in Paris, may be able to repeat in the United Kingdom, if it doesn't prove too shocking. (The show, in another adaptation by Leo Kerz and William van Loon, has been announced for Broadway production this season by Kerz. Ed.)

Brook plays the heavy part of the domineering aristocrat who forces his family to eke out a living while his mansion is in mortgage. Then he sees a vision of St. Francis of Assisi and undergoes a complete metamorphosis, loving all humans and animals.

There's much risque action about whether a young viscount should marry a redhead prostitute or an ugly heiress, with such passages as a bedroom scene between prostitute and her visiting clients and a caravan seduction incident. The language tends to be frank.

Miss Zetterling is a standout as the attractive prostitute in whom the Count envisions a Mary Magdalene. Helen Haye is quietly poised and dignified as the common-sense mother-in-law, and Valerie Taylor has womanly appeal as the loyal Countess.

Small-part casting is good, notably the bourgeois father of Wensley Pithey, Alan White's dragoon, and Peter Sallis as a priest. Alec McCowen, featured as the dimwit viscount, shines in his smirking enjoyment of the prostitute's hand in marriage.

Play, an unusual mixture of vision-talk and sex, is generally interesting. Hutchinson Scott's sets suggest the sunny atmosphere of a French chateau, and Murray Macdonald's staging is crisp.

Gord.

Nina

London, July 28.

Tennent Productions Ltd. presentation of farce in three acts by Andre Roussin, translated by Arthur Macrae. Decor by Arthur Barbosa; directed by Rex Harrison. At Theatre Royal, Haymarket, London July 27, '55; $2.60 top.

Nina Tessier ..... Coral Browne
Adolphe Tessier ..... James Hayter
Georges Chambery ..... Michael Hordern
Agent de Police ..... Lockwood West
Rene Duvivier ..... Raymond Young

London has had a glut of adapted French farces with varying degrees of prosperity from season to season. Best of them, "The Little Hut," proved a bonanza, but this one from the same author is unlikely to repeat its success. It is a flimsy triangle story saved from utter mediocrity by bright acting and direction.

It is launched in a theatre that has its own particular clientele where failure is a rare occurrence, but the absence of Edith Evans, who was originally inked for the title role, and the current heat wave will have an adverse b.o. reaction. The Evans name might have proved a magnet, but with the star's withdrawal prior to the opening, that's academic.

Involved story concerns a bored Parisian playboy awaiting the arrival of Nina, one of his lights o'love. His plans to give her the air are interrupted by the appearance of her husband intent on shooting him. When he welcomes the suggestion as a way out of his tangled amours, the husband calms down and they become allies resenting the domination of the woman they share. The play was a Broadway flop several years ago with Gloria Swanson in the title role, David Niven as the lover and Alan Webb as the husband.

Carol Browne, as Nina, seems an efficient wife rather than an amorous woman seeking adventure outside her domestic walls. Michael Hordern adopts a lethargic Cowardesque pose as the harassed Casanova juggling with conflicting dates, while James Hayter steals the honors as the hidebound business man whose facade of wronged husband changes to enjoyment of a situation he should condemn.

Rex Harrison has staged the play with a light touch. *Clem.*

Home and Away

London, July 20.

Stanley Willis-Croft (for Playguild Ltd.), in association with George Maynard Production Ltd. (by arrangement with Jack Buchanan & John Forbes-Sempill) production of comedy in three acts, by Heather McIntyre. Stars Irene Handl, Derek Blomfield, Edward Chapman. Staged by Martin Landau; setting, George Toynbee-Clarke. At Garrick Theatre, London, July 19, '55; $2.15 top.

Annie Knowles ..... Sheila Eves
Elsie Knowles ..... Irene Handl
Mary Knowles ..... Barbara Christie
Johnny Knowles ..... Derek Blomfield
George Knowles ..... Edward Chapman
Margie Groves ..... Dandy Nichols
Ted Groves ..... Stuart Saunders
Syd Jarvis ..... James Vivian
Lewis ..... Dermot Palmer
Jean ..... Margaret St. Barbe West
Tom ..... Joe Gibbons
Mrs. Jarvis ..... Diana Beaumont
Albert West ..... Verne Morgan

A typical example of homely and domestic British comedy, "Home and Away" is stacked with stock characters and loaded with obvious situations. Its appeal is strictly local and ditto its film possibilities. At best, it might achieve moderate b.o.

Heather McIntyre has played safe by taking football pools as the pivot of her plot. With millions participating, there is a potential audience of important dimensions, which could probably best be seized by a subsequent screen production. (Film rights were acquired prior to West End opening by the Hyams brothers.)

The play suffers from stodgy writing, lack of action and limited characterizations. Just after the curtain rises, the hero checks his football coupon and discovers he has a winning line. The possible top price is upwards of $200,000, but in the midst of the celebration with friendly neighbors, the young son returns home and claims the coupon as his own. There are a series of misadventures, but except for a few twists in the plot, the main incident is centered on the effect of a prospective fortune on a typical working class family.

Martin Landau has staged the comedy vigorously and is ably served by a competent cast, notably Sheila Eves as a precocious schoolgirl, Diana Beaumont as a loose woman, Margaret St. Barbe West as a domineering relative and Irene Handl and Edward Chapman as the heads of the family. George Toynbee-Clarke's set adequately serves the production. *Myro.*

Simon and Laura

Sydney, July 23.

J. C. Williamson Ltd. production of comedy in three acts, by Alan Melville. Stars Googie Withers, John McCallum; features Charles Tingwell, Bettina Welsh, Collins Hilton, John Cadwallader, Letty Craydon, William Rees, Bobby Mack, Barry Gordon, John Edmund, Vickie Climas, Jessica Noad, Bruce Wishart. Staged by McCallum; scenery, J. Alan Kenyon. At Royal, Sydney; July 20, '55; $2.50 top.

Marquee power of British actress Googie Withers, known here in films, her actor-director-husband John McCallum, a native of Queensland, is indicated by the solid business pulled currently for this Alan Melville comedy, a previous London hit.

As director as well as costar, McCallum has gotten together an effective cast, mainly local talent. Charles Tingwell as David Prentice and Collins Hilton as Wilson are outstanding. The okay settings are by J. Alan Kenyon.

"Simon and Laura," about a husband-wife television starring team, is a bit slow in the first and third acts, but will probably be one of the season's top hits in this country. *Rick.*

The Delegate

Glasgow, Aug. 2.

Peter Saunders & Jack de Leon production of comedy in two acts (seven scenes), by Roger MacDougall. Stars Eva Bartok, Naunton Wayne, Denholm Elliott. Staged by Peter Ashmore; scenery, Reece Pemberton; incidental music, Iain Hamilton. At King's Theatre, Glasgow, July 27, '55.

Alan Bretherton ..... Denholm Elliott
Miss Fitch ..... Gillian Raine
Sir Charles Synge ..... Naunton Wayne
Lord Eamon ..... Austin Trevor
Nicolai Zamovitch ..... Peter Illing
Norman Brierley ..... Walter Hudd
Alfred Judson ..... Alan Gifford
Angelica ..... Eva Bartok
A Man Called Gray ..... Ewan Roberts
Gendarmes ..... Martyn Wyldeck, Frank Windsor

New play by Scot-born Roger MacDougall promises well in the first half, but a talkative second act winds to an inconclusive and unabsorbing finish.

The over-fussy play bogs down in acres of dialogue about diplomacy and international amity. It's a supernatural twist about how a mysterious stranger brings reason and logic and, thereby, agreement among the suspicious delegates to an international conference.

Denholm Elliott plays a young British diplomat and Eva Bartok has a brief field day as a refugee with whom he has a love affair. Peter Illing is a standout as the Red diplomat. Alan Gifford's American delegate is suitably breezy and amiable, and Walter Hudd plays the stuffed-shirt English representative with due pomposity. Naunton Wayne's typically English peer is effective.

As the Man called Gray, mystery delegate who joins the confab and throws it into concord, Ewan Roberts makes much of his few brief appearances with measured gait and clarity of delivery. Settings by Reece Pemberton suggests cleverly if somewhat drably the corridor outside the United Nations assembly and a bedroom on the Left Bank.

Play has been enough directed by Peter Ashmore, and has a certain intriguing quality, but barely retains interest after the interval. *Gord.*

(Closed last week and plans for a London opening have been dropped.)

Chicago Back to Life; Busy Booking Lineup Promises Good Season

Chicago, Aug. 9.

With the arrival last week of "Skin of Our Teeth" and "Can-Can," there's action again on the Chi legit scene after four dark weeks. The double openings were the vanguard of a season that promises to exceed, in quantity at least, last year's total of 17 shows.

Including the D'Oyle Carte Opera, due Sept. 13 at the Blackstone for two weeks, there already are seven tourers definitely assigned theatres. Three more are slated for later in the season, although arrival dates and houses are still indefinite.

As possible additions to these 10 definite and/or promised entries, there are such tourers as "Pajama Game" and "Kismet" that have bypassed Chicago for the Coast and the new crop taking to the road from Broadway.

"Skin of Our Teeth" is in for only two weeks, through next Saturday (13). "Can-Can" is set for a run at the Shubert, with the likelihood that "Pajama Game" will follow it.

"Teahouse of the August Moon" arrives Sept. 7 at the Erlanger for an anticipated run. It's the initial offering in the Theatre Guild-American Theatre Society subscription season.

The Blackstone will house the D'Oyle group for two weeks and then "Solid Gold Cadillac" moves in Oct. 10 for a run, probably as a TG-ATS subscription play. The Harris lights up Oct. 24 with "Anniversary Waltz" and "Bus Stop" arrives Nov. 21 at the Selwyn on subscription.

Also promised by the Guild are "Anastasia" and "Bad Seed," although dates and theatres haven't been announced. "Plain and Fancy" is listed as an early 1956 possibility, probably going into the Blackstone when "Cadillac" departs.

Despite the fact that "Teahouse" was the only assured entry at the time of the first renewal mailing, Harriet Watt, ATS's Chi rep, reports that the subscription total has already passed the last season total of 12,360.

Actors' Afternoon Off

A short play by Irwin Shaw tagged "The Shy and the Lonely," is slated to be given special Broadway showing next month at the St. James Theatre. The presentation will not interfere with the regular performances of "Pajama Game," current St. James tenant. It's scheduled for one or two afternoon performances on non-matinee days, and will be directed by Stanley Prager, featured comic of "Game."

There'll be no admission charge and only show bizites will be invited. Prager is handling the project, while performers in the six-character play will be cast members of the "Game" and "Damn Yankees" companies, including Jimmy Komack, Rae Allen and Thelma Pelish.

Stock Reviews

The Funnyman

Laguna Beach, Aug. 3.

Britton-Paul production of comic-fantasy in three acts by Irving Phillips. Stars Ed Kemmer. Staged by Harry Ellerbe; scenery, Paul Rodgers. At Laguna Summer Theatre, Laguna Beach, Cal., Aug. 2, '55; $3.30 top.

CAST (in order of appearance)

Judy Marlow ..... Ann Spencer
Kate Drew ..... Sandra Stone
Nelson Crandal ..... Ed Kemmer
J. B. Conway ..... Paul Maxey
Mr. Rumple ..... Kenneth Britton
Anna ..... Roberta Reeves
Dr. Winslow ..... William Pullen
Sgt. Mallory ..... Fred Whiteside

There's material for funny play in this one-set comedy-fantasy by Irving Phillips. Conceivably, it could find its way to Broadway. But it will take industrious revision by the author, whose writing ranges from excellent to bad.

The idea of a famed cartoonist finding himself haunted by his character, a popular figure with the public, is intriguing, especially when the character has brought with him from the land of Oblivia a sexpot who has escaped the magazine pages where she was a favorite calendar girl. But it has been poorly handled.

Ed Kemmer of "Space Patrol" fame, does an excellent job as the cartoonist who has been lost in a jungle for two years, then, upon being rescued, discovers he has suffered a psychological trauma that prevents him from drawing. He is a good-looking lad with an engaging personality.

Ann Spencer is capable in a straight role as his bewildered fiancee. Sandra Stone is a delightful comedienne, but is too attractive for the audience to believe she can't get a man. Roberta Reeves scores as the traditional calendar girl.

A clever performance is contributed by William Pullen as a psychiatrist, and Paul Maxey registers as a newspaper publisher who suspects communism in the slightest remark about the weather.

The production is marred by the appearance of co-producer Kenneth Britton in a poor performance as a cartoon character. Harry Ellerbe has turned in a smooth staging job and the set by Paul Rodgers is attractive. *Milt.*

Pere Goriot

Westport, Conn., July 31.

Lucille Lortel production of drama in three acts by Joan Littlewood, adapted from the novel by Honore de Balzac. Staged by Gene Frankel; scenery by Zvi Geyra, at the White Barn Theatre, Westport, Conn., July 31, '55.

Eugene ..... Martin Brooks
Christophe ..... Albert Paulson
Mme. Vauquer ..... Lili Valenty
Sylvie ..... Eavan O'Connor
Vautrin ..... Michael Egan
Goriot ..... Lothar Rewalt
Victorine ..... Gloria Jonet
Michonneau ..... Mildred Chandler
Poiret ..... P. J. Kelly
Maurice ..... Richard Novello
Maxime ..... Bernard Diamond
Delphine ..... Jean Alexander
Baron de Nucingen ..... Herbert DuFine
Gondonneau ..... Martin Brandt
Anastasie ..... Betty Buehler
Policemen ..... Roy Bacon, Bud Brown

Honore de Balzac's "Pere Goriot," as adapted for the stage by Joan Littlewood, is a melodrama more to be pitied than censured. For Balzac's commentary and storytelling skill are sacrificed, and the plot which remains is an old-fashioned tear-jerker that can hardly be taken seriously by a modern audience. It has the common failures of stage adaptations of novels—too much exposition and too many subplots.

Set in Paris in 1814, the main story concerns Pere Goriot, once a rich merchant but now driven to bare-attic poverty by the excessive demands of his gambling daughters, married to wealthy aristocrats who will not permit their bourgeois father-in-law into their houses, so old Goriot must stand in the street to catch a glimpse of his daughters as they ride by in their carriages. Moral is that money and high society are the roots of evil.

Director Gene Frankel and most of his cast do as well as can be done by this chestnut. Standout performance is that of Michael Egan as Vautrin, cynical "brain" of the thieves of Paris. Given the best speeches, Egan reads them with style and flavor. Martin Brooks brings sincerity to the honest young student from the farm who is corrupted by his first contact with high society, and Lill Valenty adroitly blends comedy and pathos as the sharp-tongued proprietress of the pension where most of the action takes place.

Effective portrayals of other stock characters are given by P. J. Kelly as a cadaverous roue, Albert Paulson as a bumbling but good-hearted servant, Bernard Diamond as a haughty and cruel aristocrat, and Gloria Jones as a poor but virtuous girl who inherits a fortune.

As Goriot's ungrateful daughters Jean Alexander and Betty Buehler are as unconvincing as their parts, the latter reciting rather than playing her role. Eavan O'Connor overacts as the servant girl, and her mugging while others are speaking is a distraction and annoyance throughout, and it seems a mistake for Lothar Rewalt to make the title role even more sentimental than it already is. *Grif.*

Hear No Evil

Lake Hopatcong, N. J., Aug. 2.

Lakeside Theatre production of drama in three acts by George D. Griffin. Direction, Herbert Machiz; setting, Paul Georges. At Lakeside Theatre, Lake Hopatcong, N.J., Aug. 1, '55; $3 top.

Ellie ..... Charlotte Acheson
Kate ..... Charity Grace
Amos ..... Eugene Wood
Ben ..... Wood Romoff

Producer-director Herbert Machiz has come a cropper with his tryout of George D. Griffin's "Hear No Evil." What seeming spark there may have been in the script never gets across the footlights.

Presumably Griffin was trying to write a character study. Or maybe he intended it as a scary little melodrama. Perhaps Machiz saw it as a mood piece. Certainly nobody has resolved the issue for audience consumption. The actors fumble about half-heartedly, Machiz' direction in no way resembles that of his off-Broadway forays, and Griffin, it appears, has a tough row to hoe.

As far as can be reasonably eked out, an embittered, elderly midwestern farm widow conceals from her younger, rather dull, sister, that they're jointly worth $168,000. For 12 years she secretes checks in a money belt until younger sister's ne'er-do-well husband gets wise, comes home and filches the boodle. He's already a wanted man, however, and is apprehended. Sadder but wiser, the younger sister takes her 84 grand and moves to town.

Charity Grace, as the arthritic widow, manages something of a portrait, although she and Charlotte Acheson, as the sister, have painful line trouble. Wood Romoff and Eugene Wood round out a cast which seems understandably to regret the entire incident. *Geor.*

By Gemini

Silvermine, Conn., Aug. 7.

Silvermine Guild production of musical comedy in two acts, adapted and staged by Basil Burwell; music, Harriet Bailin; lyrics, Alfred D. Geto; choreography, Miriam Battista Rosamond; scenery, Harry Yardley; lighting, John Anderson. At Silvermine Guild Theatre, Norwalk, Conn., Aug. 7, '55.

Cast: Padjet Fredericks, Al Raymond, Tom Watson, Page Wilson, Roberta Keil, Maureen Mathews, Beatrice Hickson, Nancy Lang, Elleen Martin, Roy Taylor, Harry Munroe, Johnny Melfi, Alfred D. Geto, Nancy Roberts, Gleb Chodorov, Adeline Osuch, Betty Gallo, Nancy Burwell, Ian Wilson, Dorothy Arbuthnot, Ian Abercrombie, Harriette Arbuthnot, Jon Stone, Albert Gallo.

Dancers: Michael Richards, Connie Baker, Armand Dube, Diane Plancon, Phyllis Burton, Caryl Cognetta, Jacquie Mozneck, Joy Harmon, Miriam and Amelia Rosamond.

Musicians: George "Ace" Bailey, Nicky Cantolessa, Harold Edwards, Fred Fisher, Ed Gordon, Bob Gustafson, Vic Kalin, Loren Sherman, Joe Larosa.

As offered by the Silvermine Guild Players "By Gemini" is a lightweight, lively musical romp with above-average music and lyrics. Director-adaptor Basil Burwell has used a turn-of-the-century New Orleans Mardi Gras locale for the book, based on Plautus' "Menaechmi," also the source for Shakespeare's "A Comedy of Errors," from which stemmed the George Abbott-Rodgers & Hart "Boys From Syracuse."

In this new version the twins are Jefferson and Jackson Beauregard, and the mistaken identity plot follows the general pattern of the original mixup between family and mistress. Added for atmosphere are a number of fancy ladies, who also provide the dancing; their trumpet-playing, cigar-smoking madam, played with gusto by Nancy Burwell, and their procurer Mosca, given a standout performance by Alfred D. Geto, a tv scripter who also supplied the lyrics. Plautus' deux ex machina becomes a Negro handiman, personably interpreted by Padjet Fredericks; the original parasite is here a wrinkled Southern hanger-on and gourmet, well played by Al Raymond, and the servant of one twin is a burlesque comedian, in an effective slapstick contribution by Johnny Melfi.

"By Gemini" comes off as agreeable strawhat entertainment because of the good job Burwell has done in his adaptation and in imparting style and flavor to the staging, and because of clever lyrics by Geto and music by Harriet Bailin, played by a nine-piece Dixieland jazz band.

An artistic and theatrically effective backdrop by Judith Cosman contributes to the set by Harry Yardley. The choreography is by Miriam Battista Rosamond. *Grif.*

'Kismet' Big 64½G, 'Teahouse' 32½G In L. A. Heat Wave (Can This Be?)

Los Angeles, Aug. 9.

Local legit biz continued generally good last week despite a heat wave, with "Kismet" topping all comers in its second smash week at the Philharmonic. "Teahouse of the August Moon" improved at the Biltmore, but "Fifth Season" took a slight dip at the Carthay Circle.

Estimates for Last Week

Kismet, Philharmonic Aud (2d wk) (2,670; $4.90) (William Johnson, Elaine Malbin, Julie Wilson). Melodius $64,500.

Teahouse of the August Moon, Biltmore (4th wk) (1,636; $4.40) (Burgess Meredith, Scott McKay). Approached $32,500; exits town next Thursday (11), to continue tour.

Fifth Season, Carthay Circle (5th wk) (1,518; $3.30) (Gene Raymond, Joseph Buloff). Fairish $17,500.

'Pajama' $50,100, D'Oyly $27,000, S.F.

San Francisco, Aug. 9.

D'Oyly Carte Opera Co. had a good reception in its opening week at the Geary here and "Pajama Game" continued near-sellout in its second frame at the Curran. Both continue.

Estimates for Last Week

Pajama Game, Curran (2d wk) ($4.40; 1,758) (Fran Warren, Larry Douglas, Buster West). Smash $50,100.

D'Oyly Carte, Geary (1st wk) $4.40; 1,550). Gilbert & Sullivan troupe pulled a healthy $27,000 on "Mikado" and "Yeomen of the Guard."

'Venus' Comely $40,200, In First Week at Dallas

Dallas, Aug. 9.

"One Touch of Venus" continued the healthy b.o. pace of State Fair Musicals 14th season, showing a profitable $40,200 for the first seven performances through last Sunday (7) matinee. Revival, the season's fifth production, has Janet Blair and Russell Nype starring with Laurel Shelby, George Gaynes, Mort Marshall, Iggie Wolfington, Adnia Rice and Mildred Trares featured in the Kurt Weill-Ogden Nash piece. "Venus" clicked big, also, in the Musicals' 1948 staging, with Kenny Baker and Vivian Blaine in the lead roles.

Season's sixth and final offering of the 12-week season opens next Monday (15). It's the touring company of "Teahouse of the August Moon," costarring Burgess Meredith and Scott McKay. Banner season closes Aug. 28.

'Desert' Tuneful $25,000 At L'ville Amphitheatre

Louisville, Aug. 9.

Sigmund Romberg's perennial "Desert Song" grossed a solid $25,000 last week at Iroquois Amphitheatre, fifth week of the six-stanza season. While spotty showers in the area might have scared away some patrons, no performances were affected, and turnouts were generally satisfactory. Cast included Edward Roecker, Jean Fenn, Benny Baker, Kermoyan, Marie Foster, Nat Burns, Don Blackey and Lidija Franklin.

Sixth and final production of the outdoor season at Iroquois Park is a natural, "South Pacific." Capacity biz was anticipated from last night's (Mon.) opening. Cast includes Mary LaRoche, Juanita Hall, Allen Gerrard, Stanley Grover, Leonard Stone and Nat Burns.

Road Shows

(*Aug.* 8-20)

Bus Stop—Aud., Central City, Col. (15-20).
Can-Can—Shubert, Chi. (8-20).
Day By the Sea (Jessica Tandy, Hume Cronyn, Dennis King, Aline MacMahon)—Huntington Hartford, L.A. (16-20).
D'Oyly Carte—Geary, S.F. (8-20).
King and I (Patricia Morison)—National, Wash. (8-20).
Kismet (William Johnson, Elaine Malbin, Julie Wilson)—Philharmonic, L. A. (8-20).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Curran, S.F. (8-20).
Skin of Our Teeth (Helen Hayes, Mary Martin, George Abbott, Florence Reed)—Blackstone, Chi. (8-13).
Solid Gold Cadillac—Moore, Seattle (8-13); Auditorium, St. Paul (16-17); Lyceum, Minn. (18-20).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Biltmore, L.A. (9-11); State Fair, Dallas (15-20).

'KING' $35,700, WASH.; 'PHOENIX' 15G IN 4

Washington, Aug. 9.

Initial stanza of "King and I" at the National Theatre drew a fine $35,700. Saturday matinee (6) was SRO, and that night's performance fell a few box seats short of a sellout.

Business is reported building steadily. The musical went into its first week with an advance of a little over $42,000 and entered its second week yesterday(Mon.) with a $48,000 advance, despite the transit strike and the fact the Congress—always a great tourist attraction—has wound up its session. The engagement has already been extended for a fifth week.

"Phoenix '55" opened slowly at Carter Barron Amphitheatre, but built with the help of unanimously favorable reviews. The intimate revue is at an obvious disadvantage in the 4,000-seat alfresco spot. Gross for the first four performances from last Wednesday (3) through Saturday (6) was under $15,000.

'Norway' Fairish $30,000 In Pitt Stadium Finale

Pittburgh, Aug. 9.

"Song of Norway" ended the eight-week Civic Light Opera Assn. season at Pitt Stadium last week with just under $30,000, the third top gross of the summer. It was topped by only "South Pacific" and "Guys and Dolls." Finale might have wound up in second place if it hadn't been rained out Friday night (5).

The gross wasn't enough to give "Norway" an even break, so only "S. P." and "Guys" were payoffs. However, the former's great $79,000 reduced the season loss considerably.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (8-31-54).
Emlyn Williams, Globe (5-31-55).
Folies Bergeres, Wales (4-6-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Home & Away, Garrick (7-19-55).
Intimacy At 8:30, Criterion (4-28-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-30-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Nina, Haymarket (7-27-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Waiting For Godot, Arts (8-3-55).
Wild Thyme, York's (7-14-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Mrs. Willie, Globe (8-17-55).

TOURING

Book of the Month
Brazilians
Clerambard
Dead On Nine
Double Cressing
First Night
Florodora
Guys and Dolls
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Manor of Northstead
Men and Woman
Mrs. Willie
Old Vic
Pardon My Claws
Patience
Romance in Candlelight
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Water Gipsies
Wedding in Paris
Women of Twilight

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Skin of Our Teeth, ANTA (8-17).
Catch a Star, Plymouth (9-6).
Day By the Sea, ANTA (9-26).
Tiger at Gates (9-28).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (9-30).
Diary of Anne Frank, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Dark Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Lark, Longacre (wk. 11-14).
Janus, Plymouth (11-24).

'Allegro' Lanquid $28,000 For St. Loo Muny Week

St. Louis, Aug. 9.

"Allegro" drew a feeble $28,000 last week in the 11,937-seat alfresco Forest Park theatre at $3 top. Continued hot and humid weather slowed down b.o. activity for the Rodgers-Hammerstein musical featuring Terry Saunders, Bob Shaver, Mary Krete and Edwin Steffe.

"King and I," another R&H piece, opened last night (Mon.) for its initial stock production and first presentation outdoors. Lead roles are being played by Annamary Dickey, Darren McGavin, Terry Saunders, Stephanie Augustine and Tony Bavaar.

'Skin' $41,800, Chi; 'Can-Can' $28,500

Chicago, Aug. 9.

Despite an inadequate cooling system at the Blackstone, "Skin of Our Teeth" sold out for its initial eight performances during last week's record-breaking heat wave. "Can-Can," at the more efficiently air conditioned Shubert, got off to a slow start, with the two special first-week matinees taking a beating from the weather.

Estimates for Last Week

Can-Can, Shubert (1st wk) ($5.95; 2,100). Over $28,500 for first eight performances; opened last Tuesday (2) to one favorable notice (Syse, Sun-Times), and three negative reports (Cassidy, Tribune; Harris, News; Dettmer, American).

Skin of Our Teeth, Blackstone (1st week) ($5.50; 1,385) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Topped $41,800, going clean every performance; two-week stand ends Saturday (13) and the revival goes to New York.

Legit Followup

Julius Caesar

(American Shakespeare Festival Theatre, Stratford, Conn.).

When the American Shakespeare Festival Theatre opened several weeks ago it was explained that the disappointing quality of this revival of "Julius Caesar" was at least partly due to the lack of rehearsal on the just-completed stage and the generally hectic difficulties of getting such an ambitious project going. As seen last week, after time for additional rehearsals and more playing, the show is still disappointing. Which appears to answer the argument about delaying critical coverage of plays to allow more time for rehearsal.

The casting is generally unfortunate, but even more serious is the fact that the whole approach to the production seems oldhat and prosaic. The staging is hackneyed, the scenery is unimaginative and ponderous and the costuming is downright incomprehensible. (The chirping of crickets throughout the performance is an amusing rural touch.)

Shakespeare inescapably needs star performance and vivid personalities, not just well-known names. When Brutus, Cassius and the other conspirators are drably played, "Julius Caesar" is bound to be tedious. Of all the principals, only Christopher Plummer as Marcus Antonius and, at most times, Fritz Weaver as Casca, have vitality or a seeming comprehension of the requirements of playing Shakespeare.

As practically everyone has mentioned, this new playhouse is a commendable project and the theatre itself is handsome. Perhaps the interior design of the house might seem more attractive with a larger audience present (it was about a sixth or eighth filled at the show caught last week), but it impressed as being about 10-15 rows too deep and to have a serious handicap in the expansive (and unused in this revival) forestage. Also, the absence of a refreshment stand, particularly a bar, is an omission between the acts and must represent a considerable income loss to the management. Good dinner facilities on the premises would also be an attraction. But perhaps there are property restrictions involved.

For a motorist from New York, the drive to Stratford is pleasant enough, though a bit long (about 90 minutes at after-theatre driving speed), and the theatre itself is inviting. But the cooling system is inadequate, even for light attendance, and this "Julius Caesar" is hardly worth the jaunt. *Hobe.*

Broadway Hits Bottom (It Hopes); 'Silk' 36G, 'Fanny' 32G, 'Plain' $27,200, 'Bus' $21,000, Muni 24G, 'Seed' $13,400

Broadway hit the skids last week. Most shows took substantial drops, with several registering new lows. Business may pick up a trifle this frame, although receipts were spotty Monday night (8), despite the welcome break of cool weather.

There were no closings last week, but two shows are skedded to exit next Saturday (13). They are "Desperate Hours" and "Seven Year Itch." The latter is to tour.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (16th wk; 128; $6.90; 1,513; $55,900). Nearly $14,200 (previous week, $13,900).

Anniversary Waltz, Booth (C) (70th wk; 555; $4.60; 766; $20,000). Over $9,900 on twofers (previous week, $8,900 on twofers).

Bad Seed, Coronet (D) (35th wk; 277; $5.75-$4.60; 998; $27,700). Over $13,400 on twofers (previous week, $14,000 on twofers); Nancy Kelly resumed as star last Monday (8) after a four-week vacation.

Boy Friend, Royale (MC) (45th wk; 355; $6.90; 1,050; $38,200). Nearly $15,200 (previous week, $18,100).

Bus Stop, Music Box (CD) (23d wk; 182; $5.75-$4.60; 1,010; $27,811). Over $21,000 (previous week, $24,000).

Cat on a Hot Tin Roof, Morosco, (D) (20th wk; 156; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600.

Damn Yankees, 46th St. (MC) (14th wk; 108; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800.

Desperate Hours, Barrymore (D) (26th wk; 204; $5.75-$4.60; 994; $27,200). Nearly 10,700 (previous week, $9,200); closes next Saturday (13) and is not on twofers as erratumed last week.

Fanny, Majestic (MD) (40th wk; 316; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Around $32,000 (previous week, about $36,000); Pinza resumed as co-star last Monday (8) after a week's vacation.

Inherit the Wind, National (D) (16th wk; 124; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Over $24,000 (previous week was underquoted; gross was actually $26,800).

Lunatics and Lovers, Broadhurst (C) (34th wk; 272; $5.75-$4.60; 1,182; $29,500). Almost $8,900 on twofers (previous week, $10,300 on twofers).

Pajama Game, St. James (MC) (65th wk; 516; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Nearly $44,900 (previous week, $47,000).

Plain and Fancy, Winter Garden (MC) (28th wk; 220; $6.90; 1,494; $55,672). Over $27,200 (previous week, $29,500).

Seven Year Itch, Fulton (C) (142d wk; 1,133; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Nearly $5,200 on twofers (previous week, $8,000 on twofers); closes next Saturday (13) to tour.

Silk Stockings, Imperial (MC) (24th wk; 188; $7.50, 1,427; $57,800) (Hildegarde Neff, Don Ameche). Almost $36,000 (previous week, $40,500).

Teahouse of the August Moon, Beck (C) (95th wk; 765; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Almost $22,000 (previous week, $23,100).

Witness for the Prosecution, Miller (D) (34th wk; 268; $5.75-$4.60; 946; $23,248). Over $16,500 (previous week, $19,300).

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings At Seven, Cherry Lane (6-22-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'CADILLAC' FAIR $17,000 FOR NORTHWEST SPLIT

Portland, Aug. 9.

"Solid Gold Cadillac," with Ruth McDevitt, grabbed a fast $12,000 in three evening performances and one matinee last Thursday-Saturday (4-6) at the Auditorium here. Gross was figured especially good as "Cadillac" competed against record breaking crowds at the county fair, the first pro football game of the season, horse racing, the Bobo Olson fight and scorching weather. The 4,000-seat house was scaled at $4.80.

The George S. Kaufman-Howard Teichmann comedy grossed another $5,000 in three performances the previous Tuesday-Wednesday (2-3) at the Temple Theatre, Tacoma, giving it a $17,000 total for the seven-performance week.

Cole Porter Fest 47G For Kaycee Starlight

Kansas City, Aug. 9.

Starlight Theatre had one of its better weeks with the "Cole Porter Festival," which closed Sunday (7) with a $47,000 take. Show departed from the usual pattern of an intact musical to present a resume of Porter hits with singers Victoria Sherry, Betty O'Neill, Kathryn Albertson, Herbert Banke and chorus and ballet. Offering also had Dean Murphy as m.c. and with impersonations, plus Hal LeRoy and Willie, West & McGinty.

"Brigadoon," eighth production of the season, started its week run last night (Mon.) in the Swope Park outdoor theatre. Cast includes hometowner Lillian Murphy, Chris Robinson, Robert Smith, Joan Kibrig, Joseph Macaulay and James Jamieson.

Bob Gordon Exits Legit To Do Jam Handy Shows

Pittsburgh, Aug. 9.

Robert H. Gordon, director of the Civic Light Opera Assn. for the last several summers, has just signed a contract with the Jam Handy Organization as planner and stager for its commercial shows and films. Gordon is reporting to home office in Detroit immediately, as the al fresco season at Pitt Stadium ended Saturday night (6). He then heads for New York to cast and put on six touring productions for General Motors.

New York reports that Gordon would direct a new Broadway revue, "Pleasure Dome," are apparently out a result of the deal with Jam Handy.

Stock Tryouts

(*Aug.* 8-21)

All for Mary, by Harold Brooke and Kay Bannerman (Edward Everett Horton)—Kennebunkport (Me.) Playhouse (15-20) (Reviewed in Variety, Aug. 3, '55).

All in Favor, musical by Alison and Alvah Sulloway—White Barn Theatre, Westport, Conn. (13-14).

Backstage Confidential, by John Kingsbridge—Hilltop Theatre, Lutherville, Md. (16-21).

Crime of Innocence, by Norman Veln—Lakeside Theatre, Lake Hopatcong, N. J. (15-20).

Farewell, Farewell, By John Vari—Margo Jones Theatre '55, Dallas (8-20).

Heaven Comes Wednesday, by Reginald Lawrence—Playhouse-on-the-Wharf, Provincetown, Mass. (8-20) (Original straight play on which Gordon Jenkins based a musical of the same title was reviewed in Variety, Sept. 12, '51).

Hide and Seak (Jessie Royce Landis)—Westport (Conn.) Country Playhouse (15-20).

I Hear You Singing, by Greer Johnson (Kim Hunter)—Spa Summer Theatre, Saratoga, N. Y. (15-20).

Mighty Man Is He, by Arthur Kober and George Oppenheimer (Claudette Colbert)—Falmouth Playhouse, Coonamessett, Mass. (15-20).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Cape Playhouse, Dennis, Mass. (8-13); Ogunquit (Me.) Playhouse (15-20) (Reviewed in Variety, June 29, '55).

Next of Kin, by Lonnie Coleman—Hyde Park (N. Y.) Playhouse (16-21).

Nice Place to Visit, revue by Robert and Chauncey Skilling—Starlight Theatre, Pawling, N. Y. (9-14).

Night Is My Enamy, by Fred Carmichael—Dorset (Vt.) Playhouse (12-14).

Penn's Creek Massacre, by Joseph F. Ingham—Selinsgrove (Pa.) Outdoor Theatre (11-13).

The Guilty, by Harry Granick—White Barn Theatre, Westport, Conn. (20-21).

Throw Me a Kiss, by Scott Peyton—Orleans (Mass.) Summer Theatre (9-13).

Two Fingers of Pride, by Vincent Longhi (Gary Merrill)—Ogunquit (Me.) Playhouse (8-13).

Will Any Gentlemen, by Vernon Sylvaine—Bar Rock (N. C.) Playhouse (9-13) (Original London production reviewed in Variety, Sept. 13, '50).

Pressagent **Lorella Val-Mery** plans to make her managerial bow with the production of a musical comedy, "Man with Four Sides," with book, score and lyrics by **Duke Ellington.** She expects to have budget estimates ready in time for the start of backer auditions next Monday (15).

Lester Seeks Book for Duke Score; Airs Musical Producing Problems

By WILLIAM STEIF

San Francisco, Aug. 9.

Edwin Lester is looking for a book to go with "a wonderful score" by Vernon Duke. "It must be French and romantic—otherwise, there are no strings," he says. At least eight Hollywood and New York writers have tried to supply an acceptable script, but thus far no dice.

The producer for the Los Angeles-San Francisco Civic Light Opera Assn. believes his problem with the Duke score is typical of the difficulties of stage musical producing. It is much more complicated than doing straight plays, he declares.

During the more than 20 years Lester has been putting on musicals for the CLO he has had hits and flops, but the record on the whole is good. Among the notable shows he's done, besides the numerous local offerings, have been "Song of Norway," "Kismet" and the musical "Peter Pan," starring Mary Martin. "I've never rejected a script that later became a success," he reveals, "but that's no great compliment to me—the pickings are mighty slim in this business."

Lester was ruminating on the contrasts between producing musicals and straight plays. The biggest difference, he decided, is in the pivotal position the producer enjoys—or suffers—in a musical. "A spoken drama," he says, "is presented to the producer by the author and the producer loves it, hates it, or likes it with certain modifications. Basically, though, the author is the creator, and gives the work a certain style.

"But for a musical," the CLO showman points out, "it's not that way at all. The musical producer gets a book, then he has to fit score, a star or stars, costumes, sets and style to this story. It is a more complicated process requiring tremendous teamwork. For the producer, it is an act of creativity, great creativity."

Lester recalls that in 1938 he tried to talk Lawrence Tibbett into taking the lead in a musical "Kismet." Shortly thereafter, he attempted the same gambit with John Charles Thomas. In 1946 he took an option on "Kismet," let it drop and, finally, almost three years ago, he convinced Alfred Drake to take the role.

"The producer has to steer from the very start," he reasons. "With musicals, the author is just one element—sometimes the best writing has to go out to make way for something else." For example, in "Kismet," Charles Lederer's "beautifully written" garden scene went out the window in favor of the song "Stranger in Paradise."

The requirements of pulling all these elements together is what makes the Coast light opera organization voracious for material. "We're constantly on the lookout," says Lester, "for music, scripts and ideas."

Legit Bits

Peggy Cass replaced **Louise Hoff** in "Phoenix '55," current at the Carter Barron Amphitheatre, Washington. **Mike Thoma** and **Stark Hesseltine** are stage manager and assistant, respectively, on the production . . . **Robert E. Griffith**, co-producer of "Pajama Game," left for London last week to direct the British version of the musical.

Jerome Robbins, back in N.Y. after four weeks in Europe, heads for the Coast in a couple of weeks to handle the dance sequences on the filmization of "King and I" . . . **Mary Drayton's** "Debut" is skedded for Broadway production in November by **Mike Wallace**, **Andrew McCullough** and **Don Wolin**. The latter will test the play the week of Aug. 29 at his Theatre-by-the-Sea, Matunuck, R.I. . . . "A Four-Letter Word," a drama about the book publishing business, written by **Jack Coleman** and **Irving Mandell**, is slated for Broadway production next November by publicist **Robert Kaufman**.

George Mathews, currently in "Desperate Hours," has optioned **John McLiam's** "The Sin of Pat Muldoon" for Broadway production . . . "The Threepenny Opera," which had a 93-performance run last year at the Theatre de Lys, N.Y., will return to that off-Broadway house Sept. 20 . . . **Zev Barban** is in N.Y. from Israel to direct the Heritage Group Theatre's production of "Highway Robbery," slated for a Mid-October preem at the off-Broadway President Theatre . . . **Roy P. Steckler** has purchased the legit rights to the **Ira Morris** novel, "Bombay Meeting," with an adaptor still to be selected.

Siobhan McKenna, Irish actress who recently clicked in London in Shaw's "Saint Joan," will make her American debut this fall in **Irene Mayer Selznick's** production of "Chalk Garden"... **Ira Bernstein**, casting director for Feuer & Martin and production stage manager for "Boy Friend," has switched over to "Silk Stockings" in a similar capacity during the absence of **Henri Caubisens**, who's in Las Vegas to stage the Royal Nevada production of "Guys and Dolls." **Herman Magidson** is taking over Bernstein's "Friend" duties, with an assist from **Ross Bowman**.

George Banyai, general manager for **Gilbert Miller**, left for the Coast yesterday (Tues.) to o.o. talent for Miller's upcoming productions of "Dazzling Hour," "Reluctant Debutante" and "Sailor Beware" . . . **George Schaefer**, co-producer of "Teahouse of the August Moon," in N. Y. from Dallas for the past week, off to Chicago today (Wed.) and then back to Dallas for next Monday's (15) opening of the touring "Teahouse" at the State Fair Musicals. He's due back in N. Y. next Tuesday (16).

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Summer CLO Brasshats Mull Common Headaches

St. Louis, Aug. 9.

Heads of six alfresco and one indoor civic light opera groups in the midwest and south met here last week to discuss mutual problems. The matter of repertory, which includes the production rights to new shows, was the chief conversational topic. The operation and management problems also came in for discussion.

Paul Beisman, manager of the St Louis Municipal Theatre Assn., the oldest alfresco operation in the country, hosted the confab. Nelson Cunliff, first v.p. and John Kennedy, production manager of the local operation, also represented St. Louis and others in attendance were Edward H. Young and William Mymetal, Pittsburgh; W. M. Symon, Kansas City; H. Pritchard, L. G. Gordner, M. T. Ross and M. S. Bloch, Pittsburgh; Maurice Settle and Milton Trost, Indianapolis, with Dallas and Atlanta represented by proxy.

Coe College

Continued from page 55

Paramount Attractions, Paul Gregory, Playwrights Co. and a dozen other miscellaneous organizations.

Rare Legits

One of our downtown theatres occasionally books a Broadway show, but only occasionally. They are not theatre-minded. And what irks us is that UBO or whatever power dispenses legitimate theatre things won't even give us a chance at seconds.

The point is this—we have trouble scaling to meet big guarantee figures plus the usual percentage arrangements. But that doesn't mean that we will forever be unable to present the bigger shows. Our financial elasticity is surprising and funds are available to underwrite shows of this kind, but we don't even seem to get a chance to prove it.

I have asked UBO, for example, to give us a figure equal to their take-away on a single date at the Iowa Theatre downtown. It is quite possible that we can match it. But the UBO apparently isn't interested. Of course, the UBO may be protecting the Iowa Theatre, but if productions don't play at Coe Auditorium (and the Iowa doesn't appear to care much about playing legit shows) they gain little anyway.

Cultural & Agricultural

Coe College is an independent, co-educational liberal arts college of about 800 enrollment. Cedar Rapids, is a busy cultural, agricultural and business community of 75,000. After too many years of bland indifference to the city and the potential for active support from within the community, the college suddenly emerged from its cacoon a few years back. Recognizing the unique opportunities for a healthy educational, financial and cultural interchange between the campus and the town, Coe launched a long-range plan for improving the relations between the two.

This effort has been highly successful. Through the guidance and vision of the college's board of trustees, the college has sponsored a great many special cultural and entertainment events, on a non-profit basis. For several years Coe has given a week-long Fine Arts Festival.

This year it featured such offerings as James Johnson Sweeney, director of the Guggenheim Foundation; the New Music Quartet; Leslie Chabay, former Metropolitan tenor, and Allen Tate, poet, author and critic, in a lively discussion and demonstration of the Contemporary Arts and the place of tradition in them.

On other occasions, the college has brought Samuel Barlow to the campus for lectures, commissioned a special work by Darius Milhaud and has established with great success a full program of monthly art exhibits from the Museum of Modern Art, the AFA and other special sources.

Coe has been a leader in this type of program in the state in spite of the fact that the larger schools out-budget us considerably. And we would like to do even more if we can just get our foot in the door.

Richard O. Pinney.

MIGATZ'S 3 CHI BARNS IN FINANCIAL STRAITS

Chicago, Aug. 9.

Future status of the three summer theatres operated by Marshall Migatz's up in air this week because of financial difficulties, including a crackdown by the Revenue Dept. for back taxes.

The Salt Creek Playhouse, Hinsdale, is slated to remain open this week, but the Fox Valley Playhouse, St. Charles, is not opening tonight (Tues.) as advertised. Backers of the newly-opened Beach Playhouse here are meeting tonight to discuss financial problems with strong possibility the theatre may close after tonight's show.

Atty. Reinheimer Sues For Profit on 'Affairs'

Los Angeles, Aug. 9.

New York theatrical attorney Howard E. Reinheimer has filed suit in L. A. Superior Court asking an accounting by the Farmers & Merchants National Bank of L. A. of profits from the Louis Verneuil play, "Affairs of State," during 1950-52. Bank was named defendant as special administrator for the estate of the French-born writer, who died in 1952.

Action contends that Reinheimer had an agreement with Verneuil to get 2½% of all royalties during the stipulated period. These exceeded $150,000, it is charged.

Name Ramsey Burch Head Of Theatre '55 in Dallas

As expected, Ramsey Burch has been named managing director of the Margo Jones Theatre '55 here for the remainder of the summer season and for the new 30-week, 1955-56 season, opening Nov. 7. Board of trustees also officially adopted last week the name of Margo Jones Theatre '55 to perpetuate the name of the founder, who died July 24.

Burch, associate director of the local arena theatre since 1951, goes to New York in a couple of weeks to engage a cast and select new scripts for the upcoming season. "Farewell, Farewell, Eugene," comedy by John Vari, preemed last night (Mon.) as the fourth and closing production of the current 10-week summer season, ending Aug. 21.

Burch is also prexy of the Southwest Theatre Conference, which meets here Nov. 3-5.

Chi Musicians

Continued from page 55

operates in conjunction with his Club Martinique restaurant. Eatery has a featured name and semi-name bands, so when the owner got the word from Local 10 last week, he had little choice but to take steps to put four musicians on his theatre payroll.

DeSantis had expected the AFM move-in and had the 10-man Gay Claridge orch on notice in the Martinique. He's replacing them with a five-man group during the rest of the strawhat season while he has the quartet at the Drury Lane tent.

Herb Rogers, the only other Chi-area summer theatre producer adhering to a straight play policy, says he hasn't been approached by the union this season, but that it made spasmodic attempts to get him to hire musicians at his Highland Park Tenthouse in past years. He has only the one strawhatter in this area and has no sidebar operation which employs bandmen.

For DeSantis and Migatz the AFM edict means an additional $405 expense item per week. Musician minimums are $90 weekly per man, plus $45 for the leader.

The additional cost comes in the midst of a prolonged heatwave that has been murdering business in all situations. Migatz's Fox Valley is staying alive on a week-to-week basis after closing notices were posted last week.

Chevy Chase, which operated an exchange deal with Drury Lane, closed Sunday night (7) when Pat O'Brien and "My 3 Angels" moved to Drury. Latter's package couldn't be switched to Chevy because of the tv commitments of star, Tom Duggan, so producer Bill Johnston decided to close shop for the season.

Bi-Lingual 'Teahouse' Premieres in Tokyo; Aussie Version Looms

Tokyo, Aug. 9.

"Teahouse of the August Moon," presented in a combination of English and Japanese, had a cordial reception last Saturday night (6) at the famed Kabukiza Theatre here. The premiere drew about a two-thirds audience in the 2,200-seat house. It continues through this week.

The John Patrick-Vern Sneider comedy about the misadventures of American occupation forces in an Okinawa village is being played by a professional-and-amateur cast. As a concession to Japanese patrons, the explanatory asides by Sakini, the Okinawan interpreter, are read in both the regular broken English and Japanese.

Also, before each scene, there is a brief explanation of the ensuing action by Japanese actress Yuriko Niki, sister of Mariko Niki, who plays Lotus Blossom, the geisha girl in the original Broadway production of the show. Japanese film-legit actress Yaeko Mizutani plays Lotus Blossom in this bi-lingual edition of the comedy.

The part of Sakini is played by Farley J. James, a Japanese-born American who speaks the Jap language fluently. Harry Dinwiddie, a U.S. soldier, plays Capt. Fisby, the earnest but harried occupation officer.

Opens Aug. 20, Sydney

Sydney, Aug. 2.

J. C. Williamson will preem "Teahouse of August Moon" at the Comedy Theatre, Melbourne, Aug. 20. Cast will include Hugh Thomas, Harry Chang, Grant Taylor, Hilary Ramberger, John Bonney, Hal Thompson and Iola Fanning.

Casting is now in progress for "Can-Can," due in before end of year.

Brattle to NYC Center With 'Othello,' 'Henry IV'

Cambridge, Mass., Aug. 9.

The Brattle Shakespeare Company take its revivals of "Othello" and "King Henry IV, Part I" at the N.Y. City Center for four weeks beginning Sept. 6. The two productions will be presented on a stock basis for two weeks each.

Complete casts and productions from the Brattle Theatre will be taken to New York. The sudden booking forces cancellation of the fourth skedded play, "Measure for Measure," which was to have opened here Aug. 23. "Much Ado About Nothing" opens on schedule tonight (Tues.).

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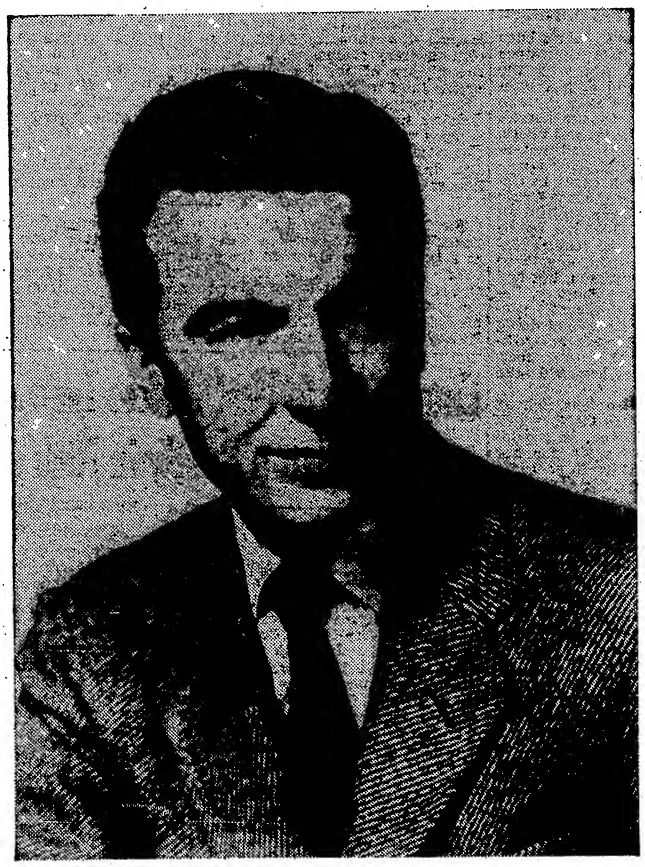

"The sensation of the year in Hollywood is Jay Robinson who plays the young Emperor Caligula in 'The Robe' and its sequel 'Demetrius and the Gladiators'.

"Robinson has displayed a virtuosity seldom seen on sound stage in this portrayal of the vicious depraved young Caesar. His onset performances have repeatedly been greeted with ovations."

—Hedda Hopper

"The talk of the town is Jay Robinson as 'Caligula' in 'The Robe' and 'Demetrius and the Gladiators'.

"Jay gives a great performance as the cruel young Emperor. A star is born."

—Louella Parsons

July 25, 1955.

"The success achieved by Jay Robinson in 20th Century-Fox products over the last three years hasn't diminished his longing for Broadway. So far the 25 year old actor has appeared in these films: 'The Robe,' 'Demetrius and the Gladiators,' and 'The Virgin Queen'.

"Instead of resorting to lip service about his desire to return, the former Broadway actor obtained a modification of his seven-year contract with Fox.

According to the new modus operandi, he will be obligated to spend only twelve weeks annually on a picture for the next five years. Furthermore, he has a choice of doing independent films or appearing on Broadway."

SAM ZOLOTOW
New York Times

AS

CHADWICK

IN

"THE VIRGIN QUEEN"

AS

"CALIGULA"

IN

"THE ROBE"

AND

"DEMETRIUS AND THE GLADIATORS"

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U.S. Music Fests as Good as O'Seas But Lack Push, Excitement: Fassett

Slow but steady growth of music festivals in America is bringing with it the inevitable comparison between such longhair fests here and abroad. "Musically, our festivals are just as good," says James Fassett, CBS Radio music director. "Performances are just as fine, with top artists and conductors. But there is no ripeness, no feeling of maturity, in the festivals here. There is no feeling of execitment, that this is a great festival. I felt this slackness everywhere here, with Tanglewood as the only exception."

Fassett is in a unique position to know. As producer-director and commentator on CBS' "World Music Festivals" series, he visits the fests here and abroad annually to get background material and to tape the music for his broadcasts. He returned last week from a three-week stay in the west, taping the Aspen and Red Rocks (Colo.) and Peninsula (Wisc.) fests for airing in September. Prior to that he had been abroad, covering (or preparing for) not only the major festivals like Edinburgh, Bayreuth and Salzburg, but smaller ones, like Ansbach, Germany; Stockholm, and Bergen, Norway, taping eight of them.

Our smaller fests, Fassett feels, don't think things through, or don't know how to build a sock draw. They lack the proper ingredients. Some may also lack money for artists, he admits. But most towns don't bother to play up their fest as an attraction. "If they made it as significant as an Edinburgh or Salzburg," said Fassett, "then pilgrimages would be made to it from everywhere."

He breaks the fests down to four types. One is the well-publicized and established type, like the Holland, Edinburgh or Bayreuth, with visiting orchs, top artists and enormous scope. Second are the new European festivals still cutting their teeth, like Stockholm or the Danish, which work with what they have on hand, and have nothing to attract people from outside.

Still Floundering

Third is the Ansbach-Aspen type, completely dedicated to the art, with no splashy names, and getting a small, choice audience. Fourth is the Red Rocks type, still floundering and not knowing what they're after, mixing pop and longhair guest artists (claiming they have to watch out for local competition), and not drawing well from either element.

Two fests particularly caught Fassett's eye during his recent trip abroad. One was the Ansbach event, which he termed unique, a Bach fest with magnificently performed music that was not a tourist attraction. Other was the Bergen Music Festival, a successful event comparable to the big ones, getting big crowds. Here is a little Norwegian harbor town, where the whole municipality turns out to support the fest. Sides of department stores are completely covered with posters; streetcars carry signs plugging the fest. Fassett found it quite a contrast to Denver, for instance, where it was most difficult to find out from localites that there was even a festival like Red Rocks going on.

Whittemore & Lowe Film 1st Vidpix Series In Chi Prior To 1st O'Seas Tour

Duo-pianists Arthur Whittemore and Jack Lowe are currently making a series of 39 15-minute tv films, entitled "Two Grands," in Chicago for a September debut, which they must complete before embarking on their first European tour. The telepix, their first vidpic series, are being filmed by Producers Film Studio, with Jack Lieb as producer and Larry Johnson (former music director of NBC-TV in Chicago) as director.

Piano team leaves for Europe Oct. 1 to begin a tour in Hilversum, Holland, Oct. 5. They have a BBC-TV date in London. They conclude their tour in Vienna Dec. 4, and fly back to the United States to begin a 76-city tour in Oklahoma Dec. 8.

Janet Strauss, Kenneth Allen Associates exec, sailing to Europe Aug. 27 for a two-month holiday.

2d L'ville Opera Train Is Readied For Fall

Louisville, Aug. 9.

Town's second Opera Train is in the works, with a trip to New York skedded for Thanksgiving week, over the B&O R.R. Tickets have been reserved at the Met Opera for the performances of Nov. 23-26. Return trip will leave New York Sunday, Nov. 27.

List of operas scheduled during the four days includes none seen on last year's tour. "Tales of Hoffmann," "Cosi Fan Tutte," "Carmen," and 'Aida" or "Masked Ball" are the offerings. Cost of the trip will be $98.50 for each traveler, including transportation on air-conditioned coaches, with dining-car and lounge facilities, four nights at the Taft Hotel, N. Y., and opera tickets for four performances.

Call Genoa Ballet Fest Success Despite 100G Red; 2d Season Is Set

By LUIGI GARIO

Nervi, Italy, Aug. 9.

The First International Ballet Festival at Nervi, a fashionable seaside resort a few miles outside Genoa, has been an artistic and financial success, even if the organizers are in the red for about $100,000 due to huge expenses. The 3,000-seat arena in the hanging gardens of Nervi, overlooking the Mediterranean, has been full every night at about $3 top. Average take per night has been around $5,000.

The public, coming from all over the Italian Riviera, among them hordes of foreign tourists, has taken to ballet, and the success of next year's festival is already assured. Giuseppe de Andre, vice-president of the Genoa municipality, and Angelo Costa, president of the organizing committee, told VARIETY that after seeing the success of this first fest, the necessary funds have been allocated and Mario Porcile, the artistic director, charged to start immediately on preparations for next year, in order to make it an even more important event.

Highlight of this year's fest, which ran from July 8 to Aug. 8, has been the Japanese Azuma Kabuki company of dancers and musicians. They gave six performances in Nervi, presenting two different programs, and scoring strongly, although a huge open-air arena isn't the ideal place for the display of intimate Japanese art.

Another hit (three performances) was the Grand Ballet du Marquis de Cuevas, coming here straight from a sock week in Santander. Cuevas company is going to Ostend and Biarritz, will tour Spain in September and open a three-month season in Paris in October, where a new ballet, "Saetta," by Ana Ricarda, with music by Cristobal Halfter, and scenery and costumes by English painter Stubbing, will be presented.

A recital by Alicia Markova, with Milorad Miskovic, filled the place in spite of increased prices, and John Butler's American Dance Theatre was a success with the crix, also pleasing the general public that nightly filled the 1,000 seat Teatro Duse. The Butler company has gone off to Holland, will tour the north of Europe and come back to Italy end of September.

Stuttgart State Opera To Appear in London

Stuttgart, Aug. 2.

The Stuttgart State Opera will appear at the London Festival between Sept. 13 and 22, presenting "Fidelio."

Wieland Wagner, grandson of Richard Wagner and co-director of the Wagner Opera House at Bayreuth, will direct the performances.

SAN CARLO 38G IN 5, D.C.

Washington, Aug. 9.

Five nights of opera, brought to Carter Barron Amphitheatre by the San Carlo Opera Co., yielded a solid $38,400.

This is a Feld Bros. operation.

K.C.'s Schwieger to Guest With 3 Overseas Orchs

Kansas City, Aug. 9.

Hans Schwieger, musical director of the Kansas City Philharmonic, will guest-conduct three European orchs this fall. He'll lead the Swiss Radio Orchestra in Zurich Sept. 11, Bavarian Radio Orchestra in Munich Sept. 22 and Berlin Philharmonic Oct. 15-16.

Schwieger is spending the summer at the Aspen (Colo.) Festival where he is general music director. This ends the first week in September. Maestro will fly from Aspen for the overseas stints.

Other European dates were under consideration, but Schweiger is due back here to open the K. C. Philharmonic's schedule of 14 concerts, beginning rehearsals Oct. 26. It will be his eighth season with the local orch.

Dorothy Kirsten To Quit Columbia Mgt.; E. Malbin Switching From S. Hurok

Dorothy Kirsten, who's been with Columbia Artists Mgt. since 1944, has severed ties with the bureau, effective end of next season. Met Opera and film soprano says she plans to manage herself thereafter, for concerts and opera. Wynn Rocamora will continue to handle her on the Coast for pix.

Singer, who was brought to Columbia originally by the late Grace Moore, as her protegee, will fill all concert dates in '55-'56 set up by CAM. She has five the coming season. Last year she had only three during the regular season, but had six more during the summer. Soprano, who remarried recently, prefers living on the Coast and doing opera mainly. But she's also disputed with Columbia over fees, which may have hastened the break.

Meantime, the Coppicus, Schang & Brown division at CAM, which manages Miss Kirsten, is grooming two other singers for her spots. One is Heidi Krall, new Met Opera entrant, recently signed by the bureau. Other is Elaine Malbin, now on tour in "Kismet," which she leaves Aug. 19. Soprano is switching from Sol Hurok management to Columbia Sept. 1. She's already set for "Madame Butterfly," first opera on the NBC-TV Opera Theatre sked in November.

Concert Bits

Joseph Rosenstock, general director of the New York City Opera Co., made his American debut as a piano soloist in Chicago's Grant Parrk Saturday (6), playing the Mozart A Major Piano Concerto with the Grant Park Symphony Orchestra as a highlight of a pair of Mozart-Strauss programs which he conducted.

Met Opera asst. manager **John Gutman** sailed from France for home on the Ile de France Monday (8). He's due back at his office next Monday (15).

Jacques Singer, conductor of the Corpus Christi (Tex.) Symphony, is to be a guest conductor with the Indianapolis Symph next season. Singer just returned to N.Y. from a Mexican engagement.

Jim Frankel, music and art editor of the Cleveland Press, in New York after stopovers at Stratford and Tanglewood festivals. Accompanied by wife, Lynn.

Claude Rains will narrate Copland's "A Lincoln Portrait" as a highlight of "Tanglewood on Parade" at the Berkshire Festival, Lenox, Mass., tomorrow (Thurs.) night. **Leonard Bernstein** will conduct.

Ballerina Marina Svetlova flies to London tomorrow (Thurs.), and will make a series of guest appearances at the Teatro dell'Opera in Rome. She'll rejoin London's Festival Ballet, with which she appeared as guest artist in 1953, for the fall tour of the British provinces and the Christmas season in London.

Fabien Sevitzky, recently let-out Indianapolis Symp maestro, at present conducting a series of concerts in South America, has been engaged by Teatro Colon in Buenos Aires to direct "Boris Godunov" on Aug. 12 and 16. The title role will be sung by **Nicola Rossi-Lemeni**.

N.Y.C. BALLET 29G, L.A.

Los Angeles, Aug. 9.

The N.Y. City Ballet grossed $29,000 at the Greek Theatre here last week.

Inside Stuff—Concerts

Edwin Schloss, music critic of the Philadelphia Inquirer, and Max de Schauensee, Evening and Sunday Bulletin reviewer, will write program notes for the Philadelphia Orchestra during the 1955-56 season. Crix will collab under a joint byline, with notes split between them and each separate comment initialed. Elevation of Donald L. Engle, Orch's former program commentator and publicity director, to post of manager left the program spot open.

Naming of crix from rival dailies drew protest, however, from Bernard Bergman, editor of the Daily News, tab which recently underwent a change of ownership and is now spreading out in every department. Bergman protested to Engle and orch prez. C. Wanton Balis against leaving out J. Cartin McKinney, News musicologist. Last season was the first time the tab ever gave music events full coverage.

Ex-Met Opera baritone Giuseppe Valdengo added some sour notes to a recording session at Aix-Les-Bains, France, Sunday night (7), walking out of the sesh even though ex-King Umberto of Italy and his spouse were attending. Valdengo had agreed to sing the lead in Monteverdi's "Orfeo" at the Aix Music Festival Saturday night for $560, getting an additional $1,400 for recording the performance the next night. He sang Saturday, but according to reports asked for an additional $210 to his fee for the recording stint.

When management refused, Valdengo reportedly stormed out of the theatre, refusing to return, although members of the chorus slapped his face and took the wheels off his car in effort to force him to remain. Cops escorted him to his hotel. Although the recording sessions are usually private, the Italian royalty had been admitted to hear Valdengo sing.

Mrs. Arthur Reis, for more than 25 years the guiding spirit in the League of Composers, organization devoted to promotion of works by contemporary composers, has completed her informal reminiscences of the history of the League, including practically every celebrity in music (and many other prominent people) of this period. Under the title "Composers, Conductors and Critics," her book will be published October by the Oxford University Press. (The League was recently merged with another similar organization, and is now The League of Composers-International Society for Contemporary Music, U. S. Section, Inc. Roger Sessions is chairman of the new organization; Mrs. Reis is honorary chairman; Aaron Copland is composer chairman.)

Sir William Walton isn't coming to this country in October as "a guest," exactly, of the New York City Opera; they have engaged him at a hefty fee to supervise the preparation of "Troilus and Cressida" for its New York bow on Oct. 20. (First in U. S. is at the San Francisco Opera Oct. 7). Sir William won't conduct his opera here; just supervise the production, with Margaret Webster as director. Walton is being handled by Judson, O'Neill & Judd, of Columbia Artists Mgt. Oxford University Press is his exclusive publisher.

Empire State Fest Makes Impressive Bow; Setup Ready in Nick of Time

By JAMES CONNERS

Ellenville, N.Y., Aug. 9.

An engineering and acoustical achievement, wrought within five weeks on a plateaued meadow on the outskirts of this Catskill Mt. village, put the Empire State Music Festival into contention last Wednesday night (3) among the leading summer musical projects of the East. Some 3,800 people, passing through the gates as linemen were completing the stringing of wires for entrance floodlights, heard the Symphony of the Air, conducted by Eduard Van Beinum, in a superb concert given on a strikingly designed and modernistic stage, within a gaily colored tent seating 2,000.

This was about 70% occupied. Seated in chairs on a blacktopped area outside were another 1,500 people. The remainder lounged on the surrounding lawn, one end of which had not yet been sodded.

Surprising, even to veteran musicians, was the perfection of acoustical reception. This was true not only within the huge tent, but also at the back of the lawn—300 feet from the stage. A mountain rises sharply behind the lawn, adding to the beauty and picturesqueness of the scene.

Frederick J. Kiesler, who first used theatre-in-the round at Vienna in 1924, who is now associated with the Juilliard. School of Music, has designed for the Festival what he calls "The Endless Theatre." It offers unusual possibilities for staging concerts, operas, sports, spoken dramas, motion pictures, circus or community gatherings. The stage's wings stretch more than 100 feet across the auditorium. The huge platform can be broken up, detached from the proscenium and moved toward the middle of the arena—for theatre-in-the round. Also, two wing stages can be detached and placed elsewhere, to form a third stage.

Summer fest is running five weeks, with opera, symphony concerts, choral works and dance programs listed.

Margaret Hartigan, formerly with RCA, is press representative on the scene. Nat Dorfman is national press man; Carl Abraham, company manager; Oscar Abraham (his son), treasurer; Jim Langton, executive co-ordinator; Edward Vito, orchestra manager, and David Pardoll, production stage manager.

Refugee Dancers Join Szilard Co. for S.A. Tour

Paul Szilard has signed the Iron Curtain refugee dancers, Nora Kovach and Istvan Rabovsky, to appear as guest artists with his company, the Paul Szilard Ballet, which opens a three-week engagement at the Teatro Municipale, Rio de Janeiro, Sept. 30. Plans are now being worked out by the S. Hurok office for a further tour of South America and a U.S. tour to follow.

Szilard, who will be guest ballet master of the Teatro Municipale's home company during the engagement, has been commissioned to choreograph a new ballet on a Brazilian theme to Villa Lobos' "Uirapuru," which will become part of the Teatro Municipale's permanent repertory. In addition, Szilard will stage his ballet version of Strauss' "Salome" and two other works.

Longhair Disk Reviews

Chopin: Concerto No. 2 & Saint-Saens: Concerto No. 4 (RCA Victor). Alexander Brailowsky brings a brisk yet sensitive style to Chopin's romantic masterpiece, and handles the lyric Saint-Saens with taste and authority. Boston Symph under Munch in eloquent support.

Bach: Suites for Orchestra (Angel). Four stately, cleverly wrought dance suites played with fine color, pace and phrasing by the Philharmonia under Klemperer.

Stravinsky: Story of a Soldier (Vox). Rhythmic, often strongly jazzy musical satire now recorded in English very engagingly by a group under Emanuel Vardi.

Massenet: Werther & Berlioz: Faust (London). Opera highlights done skillfully by Raoul Jobin and Irma Kolassi for a verry fine disk. London Symph under Fistoulari supports.

Taktakishvili: Piano Concerto & Mendelssohn: Concerto No. 1 (Colosseum). The Taktakishvili is interesting, latter-day Rachmaninoff, conventional, romantic, brassy, with a good pianist in A. Iokhèles performing it. Emil Gilels does some fine playing in the Mendelssohn, although some reverberations mar the disk.

Literati

Nelson-Hermitage Merger

Papers are ready for signature whereby a very old publishing firm, Thomas Nelson & Son (101 years) will take over a very young one, Hermitage House (five years), with the latter becoming its trade book section. Gorham Munson moves over as editor-in-chief.

Hermitage has been identified with a variety of theatrical subject matter books—Hurok and the Ballet, Markova, Chaplin, Bernard Sobel, various novels. Victor Rosen's biography of Otto Kahn, the opera impresario ("Kahn sat down and the curtain went up at the Metropolitan", ran the gag in his day), which is ready for publication, moves over from Hermitage to Nelson.

K. C. Star Fined

The Kansas City Star Co. was fined $5,000 last week in antitrust charges. Emil Sees, its advertising director, also was fined $2,500 on a similar charge.

Both The Star and Sees were convicted last Feb. 22. The newspaper was found guilty on both counts of a two-count indictment charging an attempt to monopolize and monopolization of the dissemination of news and advertising in the greater Kansas City area. Sees was found guilty on attempt to monopolize.

Paper announced it would appeal.

N.Y. News on TS Vs. SB

Brief editorial in the N.Y. Daily News last week, in re the Toots Shor-Sherman Billingsley (Stork Club boniface) imbroglio, captioned "And Go To Court," speaks for itself:

"A local restaurateur whose initials are T. S. has sued a local restaurateur whose initials are S. B. for libel, alleging $1,100,000 worth of damage to T. S.'s name, fame and credit.

"It seems S. B. made some wisecracks about T. S. on a television program whose name we disremember, and T. S. was cut to his great big old heart.

"Considering the fact that these two characters have been given millions' worth of free press publicity down the ages, we are disappointed to see them demonstrate such a vulgar attitude toward a mere matter of money. Maybe in future the local newspapers should bill them for each mention, on an agate-line basis, and sue 'em if they don't come through."

Ivan Annenberg's Setup

Ivan Annenberg, who left the N.Y. Daily News as circulation manager and circulation director last March, after seeing the daily achieve the largest circulation in the U.S. during his tenure, has established Ivan Annenberg & Sons Inc. as a new merchandising-distribution company for novelty items to be sold nationally via newsstand outlets. New corporation brings in the third generation of Annenbergs to the newsstand distribution business, since Ivan's father, Max Annenberg, had been nationally known as circulation chief of the Chicago Tribune. Ivan's sons, Ted and Robert, are partnered in the new setup.

Items to be distributed will range from a novel letter-opener to a newly patented briefcase. All items will be handled exclusively by the Annenbergs and will be pretested. Annenberg figures he'll deal through the 750 newspaper-magazine wholesalers he's worked with in the past, thus reaching some 150,000 retail outlets throughout the country. Annenberg said he'd been mulling the concept of distribution of consumer items through newsstands for many years.

How 'Life' Does It

An excellent institutional book, which Doubleday is publishing at $5 as a Time Inc. commercial, is titled, "How 'Life' Gets The Story," a behind-the-scenes picture-story in photo-journalism, by Life staffer Stanley Rayfield. Life m.e. Edward K. Thompson wrote the foreword.

An oversize book, approximating the Life page-size, about 25% of its contents is in four-colors, dealing with 40 representative news-picture assignments, from Audrey Hepburn to Mount Everest. It's handsome library item, slick and sleek in its heavy coated stock. Initial print order of 35,000 indicates a sizeable Time-Life investment in copies for distribution to its own VIP, public relations contacts and kindred cuffo "customers." *Abel.*

Pop Library's Book Club

Popular Library, reprintery, is going into the "condensed book" club field and has bought George Jessel's "This Way, Miss" from Holt for one of its initial entries.

Charles N. Hecklemann also edits this PL (Ned Pine group) venture.

CHATTER

Barthold Fles, N. Y. literary agent, in Hollywood for huddles with clients and studio biggies.

Bill Ornstein, Metro homeoffice trade liaison, has his shortstory, "Growing Boy," in the July-August "Opinion."

Peter Baker, formerly chief reporter of the Kinematograph Weekly in England, named editor of Films & Filming.

With Dudley Frasier promoted to head up all the advertising and promotion activities of Rhinehart, Patricia H. Newell has taken over the publicity director's post under him.

Fawcetts going into the 25-35-50c reprint business, under William C. Lengel's editorship (Arthur Orrmont exec ed). Crest (fiction) and Premier (non-fiction titles) will be the imprints.

"Music Under the Moon," a history of the Berkshire Symphonic Festival Inc., by John G. W. Mahana, county editor of the Pittsfield, (Mass.) Berkshire Evening Eagle, has just been published.

Prentice-Hall declared a 3% stock dividend, in lieu of cash, payable Sept. 30. It will be the only divvy because of the company's expansion program and its desire not to seek resources from outside agencies.

Anatole Chujoy, editor-publisher of Dance News, to Chicago this weekend for the 77th annual convention of Chi Nat'l Assn. of Dance Masters. He'll talk on employment in the dance (in theatres and schools) Sunday (14) and also hold clinics.

Equestrian Trails magazine, monthly publication of the California horseback riding organization of that name, will be sent into general circulation for the first time, with the Tierney-Ross agency taking over editorial and makeup supervision.

On Aug. 19, Random House will publish "Six Plays by Rodgers & Hammerstein". In addition to texts and lyrics, there will be production and cast credits for "Oklahoma!" (1943), "Carousel" (1945), "Allergo" (1947), "South Pacific" (1949), "The King and I" (1951), and "Me and Juliet" (1953).

The gay, gaudy story of
HARRIGAN & HART
—comedy idols of Broadway
in the 1870's

The MERRY PARTNERS

All about their rowdy antics, and their hilarious acts and shows which satirized the New York of the time.
By E. J. KAHN, Jr.
$4.75 at all bookstores.
RANDOM HOUSE, N.Y.

Ringling Walkout

Continued from page 2

and beer the circus workers were able to buy, despite the hour of the night or the wet or dry status of the places in which the circus was showing."

On their part, McClosky, Lawson and Kiernan deny they were "fired." They said they had quit and they showed resignations dated July 23. That was about the time when North hired Michael Burke as executive director "to clean house."

North declared that the "rackets" that had sprung up in connection with the circus operation were in open violation of the circus' "clean entertainment tradition" and he didn't wish any trouble with state authorities over gambling or bootlegging.

He also announced Burke would continue to run the show as executive director and Lloyd Morgan, former lot superintendent, would be manager.

At the time the St. Paul performance was stopped confusion reigned. There were threats of trouble when performers and others started to pitch in to take down the animal acts' rigging so that the show could proceed. Police were called, however, and ordered the prop bosses off the lot.

North himself directed the prop men here.

Michael Burke, executive director, who is now running the Ringling show, denies there has been any circus general staff rebellion and resignation of top executives or that the present road tour has been "disastrous." He says the circus for the season to date is "well in the black," and that the gross and net are ahead (he wouldn't say how much), of the corresponding period a year ago, including the Madison Square Garden engagement, and that boxoffice expectations have been realized. He admits that the abnormal July heat hurt the take and some of the stands were unprofitable and even losing, but there are such experiences every season.

Wrangling Denied

He also denies that the policies of John Ringling North have been opposed by his brother Henry and that there is dissatisfaction among the owners and management.

On the first day here, afternoon and evening, with the deserting prop men absent and with the performers and others who pitched in handling the rigging, only one of the three opening animal acts, which require especially heavy rigging, was presented and some of the other acts were eliminated, so that occasionally two of the three rings were unoccupied.

But by the second day (Saturday), 25 of the 30 prop men had returned and it was possible to give a complete show both afternoon and evening, according to Burke. He thinks that the men walked out in St. Paul out of fear of Reynolds and the latter's assistants and that when those five men departed from the Twin Cities they saw fit to return. Anyway, they came back. Some of the more experienced and capable ones are being given the chance to fill the places of the four assistant bosses who occupied the top layer, he says.

In Minneapolis, Burke says, after a half-tent full Friday afternoon, they had almost a tent full—7,500—at the Friday night and Saturday afternoon performances and they were certain of a complete sellout Saturday night.

Aside from the prop bosses, there have been no walkouts, declares Burke. All the other bosses attested to their loyalty, pledged their cooperation and expressed their confidence in the present management and all have remained on the job. This was in the face of "wild stories" circulated by the troublemakers in an effort to hurt the circus, he claims.

Burke emphatically asserts there has been no friction otherwise within the circus and everything now is in shipshape. He says he never saw the morale so good as it was here Friday night, with everybody pitching in extra hard. They could have brought in assistant prop bosses from New York, but they prefer to give members of the regular crew a chance to win promotion, he points out.

Newspapers here went all out in giving the circus a vast amount of front page and other publicity. In St. Paul, where the show did poorly on its afternoon performance and had only about 3,000 in the tent, for the evening performance, the contrary was true.

Ringling circus was very generous in the number of passes left at Minneapolis Star-Tribune. It has been more than three years since the circus last played in Minneapolis and city room didn't remember the number of passes on that occasion, but felt it was about the same.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

If Milton Sperling, Emmet Lavery, Gary Cooper and Warners lick the Billy Mitchell story without licking the handsome Mitchell beyond recognition, they should get Congressional medals of honor. For Mitchell was a non-conformist, which is college English for a subversive. He tried his best to undermine his superiors. He was courtmartialed and convicted for his insolence. History has proved he was right, of course, and that the Government's course was wrong, but the future makes a poor supporting witness in a trial.

If you want a final proof as to why God looks down with a kindly eye on America you have it right there. Years later Gen. Douglas MacArthur, of course, was fired, but not for his part in giving Gen. Mitchell the heave-ho out of the armed forces. He was fired for guessing wrong in Korea.

But how about all the others? None of them suffered for making a mugg out of the guy who said battleships were outmoded and could be sunk with aerial bombs. The fact that Mitchell did it as early as 1921 was one of the marks against him. He used bombs of bigger size than the Navy okayed and he didn't drop them from above 10,000 feet. (His alibi was that we didn't have a plane at that time that could climb 10,000 feet with a bomb load!)

He created the blitz. He couldn't have been charged with giving Hitler the idea, because by the time that calculating madman used what the early Pentagonians rejected Mitchell was dead three years.

He foresaw what the Japs would do to Pearl Harbor, and how they would head for the Aleutians and Alaska once they knocked out the Navy bottled up in our Hawaiian outpost and strafed our planes lined up like sitting ducks on Henderson Field. He wanted them staggered and underground, or at least staggered on the field.

Mitchell And the Flaming Coffins

As commander of our air forces in France in the First World War he screamed incessantly about the flaming coffins we sent his pilots. They had the gas tank right back of the pilot. All the krauts had to do was to hit the tank and one more pilot was a ball of fire. If he landed, the tank would crown him and kill him anyway.

Fortunately, Mitchell didn't get many American planes. In fact, he got only 196. The bill for them was $1,600,000! No thief went to jail for that. But for yapping about the grand larceny Mitchell got himself reduced in rank and ultimately aired. It seems he used up too much paper complaining about the cupidity and stupidity of his superiors. (I told you the guy was subversive, which today does not mean you're against the Government but against the current Administration's bungling of government.)

Old Admiral Tubaguts, as Mitchell called the reactionary wing of the naval arm, rather suspected Mitchell sunk the Ostfriesland with some of the stuff left over from the sinking of the U.S.S. Maine, rather than wholly with bombs dropped from above. In fact, these old salts never quite believed in air supremacy until Colin Kelly sunk a Jap battleship with a direct hit down its smokestack.

It took 19 years for Mitchell's reports of the sorry condition of the nation's outer rim defences in Hawaii and the Philippines to be justified. They were dumped in a barrel of "unapproved records" and only rescued by a friend of Mitchell's from the cellar of the Emory Bldg. when the brass was moving to more grandiose quarters.

It seems fantastic that anybody could have got the bum's rush for advocating a Dept. of Defense with three separate divisions of Army, Navy and Air Force, but that's what Mitchell wanted and was sure the country needed.

Sperling is going to center his picture around Mitchell's court martial, but of course will have to go back in the handsome pilot's career to make a case out for either side. Lavery, who is doing the script, is one of Hollywood's best and in this field where political implications run through the story he is well qualified, having once been quite a figure politically in Poughkeepsie, N. Y., and Beverly Hills before he buckled down seriously to the job of make-believe.

Many have wanted to do this story for years. Only a year ago John Wayne announced he was going to do it, but nothing came of his intentions and the thing died on the vine. Now it's Cooper.

How characters like Calvin Coolidge, and naval secretaries like Denby and Wilbur, will be glossed over, I don't know. They come perilously close to heavies in the Mitchell story. Pershing, too, doesn't come out any too well.

Eddie Rickenbacker, Hap Arnold and a few others like Jim Martin, the inventor, showed some vision and courage, but Martin got bilked out of his patents "in the public interest" in wartime and never did get them back.

Generally speaking, when Hollywood gives a dead hero the plush treatment he comes out far more handsome than he was. This cannot possibly be true in Billy Mitchell's case. There is no male star, certainly none with a boxoffice draw, that could touch him in good looks.

And what about heavies outside the United States? What about the Hon. G. Katsuda of the House of Peers, Tokyo, who viewed the sinking of the battleship aboard the U.S.S. Henderson? He kept his stopwatch on the proceedings.

In "Winged Defense" Michell says it took him four minutes to sink the Ostfriesland but naval records insist his sneak bombs (bigger than okayed by the Navy) took 20 minutes to do it. Either way it was an astonishing performance and attributed to "Mitchell luck," though actually he had sunk a German cruiser named the Frankfort two days before in the open sea.

Where Japs Got Their Plan

The Hon. G. Katsuda had the Hon. G. Shibuta with him, a bigshot in the Kobe C. of C., and between them they kept four cameras busy catching the kraut craft as it staggered from Mitchell's bomb load, keeled over and asked for the keys to Davy Jones' locker.

They wrapped their cameras in big silk handkerchiefs. Pushed to comment, Hon. Katsuda said, "As a representative of the Emperor I may say that Japan will not forget your general's scientific contribution to the art of warfare."

There was a good deal of the fatheadedness of the "Charge of the Light Brigade" about the way his superiors treated Mitchell. That he made statements highly contemptuous and disrespectful of the War Dept., as charged, there can be no doubt. It was not, however, "all to the prejudice of good order and military discipline." With a civilian head of the Armed Forces it would have been an easy matter to straighten that out by heaving out the swivel chair generals and admirals and moving up young blood that thought as Mitchell did.

Eventually the country had to think that way, but the cost nearly wrecked us as a nation, caught up as we eventually were with a two-front war and forced to cotton to a Russia whose ideology and economics we held suspect since 1917.

Even today we hear high authorities telling us our Air Force is trailing the comrades. With the head start we had in the air as early as 1911, that seems dreadful. Capt. Sherman of the carrier Lexington, which was sunk in the battle of the Coral Sea, said no offensive force could stop a determined air force.

That was Mitchell's contention from the beginning and he was court martialed and died defending it.

Warners, Sperling and Lavery deserve a lot of credit for attempting to make entertainment out of such a vital issue in all our lives.

Broadway

The Skitch Hendersons (Faye Emerson) bought a four-story and studio dwelling at 245 East 61 St. for personal occupancy.

Shepard Henkin, longtime p.r. for Carter Hotels (Governor Clinton in N. Y., etc.) shifting to Universal Match Corp., St. Louis, in an exec capacity.

Waldorf-Astoria veepee and g.m. Joseph P. Binns' daughter Ruth Ann marrying James Cairns Aug. 27 in Carmel, Calif., and will reside in Palo Alto.

It'll cost $15,000,000 to air-condition the 21-year-old Rockefeller Center to compete with the many new air-conditioned office buildings on Madison and Park.

Equitable Life has issued a $7,500,000 first mortgage on the 22-story Lowenstein (textiles) Bldg. at 1430 Broadway, which recently displaced the old Empire Theatre.

Ronald Wilfred Dowling, manager and member of The Cleff Dwellers, singing group, filed a voluntary bankruptcy petition in N. Y., listing $5,003 liabilities and no assets.

Steve Carlin, who becomes executive veep of Lou Cowan Inc. when Cowan joins CBS, and his wife Peggy ("Voice of America") last week adopted a baby girl, aged four months.

Bill Doll leaving today (Wed.) for the Coast, where he'll handle national press work on "Plain and Fancy" and on the new Broadway-bound Huntington Hartford play, "A Day By the Sea."

New Times Sq. landmark will be the 15-story office building on Broadway & 41st St., on the site of the old Hermitage Hotel, which realty investor Irving Maidman has assembled to include the old Stanley Theatre.

47th St. Somerset Corp., barcafe in the Hotel Somerset, once a fave vaude haunt because of its nextdoor proximity to the Palace stagedoor, filed a voluntary bankruptcy petition with $20,585 liabilities and assets of $10,502.

Former LaRue's, later the ill-fated Nino's LaRue on the 48th St. side of 480 Park Ave., where many in show biz have cooperative apartments, becomes the new site of LeValois Restaurant, formerly on Madison near 61 St. For a time the LaRue was mentioned as the potential new site of Voison's, which is vacating its present site because of the new Park Ave. office building reconversion.

Frankfurt

By Hazel Guild

Billy Eckstine to tour during August through French Morocco as part of the European Armed Forces Professional Entertainment shows.

Columbia set to release "Banditen der Autobahn" (Bandits of Superhighway), which Arion Films made, based on actual highway robberies here.

"Desiree," (20th) broke four house records with its nine-week run at the Alemannia here, and its long-runs in Stuttgart, Nuremberg and Wiesbaden.

Althoff Circus of Germany will provide the backgrounds for the new German-Dutch co-production "Ciske," to be filmed in Amsterdam, in two versions.

(24 Rheinstrasse; 76751)

Hessischer Rundfunk (local radio) to carry "The Flying Dutchman" from the Bayreuth Muisic Festival Aug. 15. On Aug. 17, it will broadcast the world preem of "Irish Legend," the five-act opera by Werner Egk, conducted by George Szell at the Salzburg Mozart Festival.

Five films in various stages of production at nearby Wiesbaden studios include "Solange Du Lebst" (So Long as You Live), for RKO release, "Der Major und die Stiere" (The Major and the Bulls), Allianz; Gloria's "Rosenmontag;" Union's "Familie Hesselbach in Urlaub" (Family Hesselbach on Vacation); and the German-Italian-French co-production, "Orient Express," which Schorcht is releasing here.

Fire Island

By Mike Gross

Joel Hammil whipped out a script for "Studio One."

John Roeburt conducting a scripting seminar for the juves.

Julius LaRosa houseguesting at Lee Cooley's Fire Island Pines shack.

Frank Loesser heading for the island when he goes L.A. to N.Y. later this month.

John La Touche and Sam Locke huddling on their upcoming musical entry, "Delilah."

Comic John Mheyers auditioned his new act at the George Millers-Lloyd Leipzig-Bob Rolontz bash.

Tele director Felix Jackson hitched to Ilka Windisch Israels at Robert Lantz's home Saturday (6).

Joan McCracken's new home in Fire Island Pines, residential colony being developed by Home Guardian Co., on Ocean Walk in the Fisherman's Path section of FI.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Agnes DeMille doing the shows here before heading for the U.S.

"Salt of Earth" in 20th week here at small arty house Studio Ursulines.

Caryl Barrett selling her rights in the optical French color process Dugramacolor and heading for U.S. to visit with her family.

Raymond Rouleau taking time out from theatre activities to star in the film, "Feu Rouge" (Red Light), with Roul Andre directing.

Third newsreel in Cinepanoramic, French anamorphoscope process, now on screens here and soon may become the regular format for them.

Yves Jamlaque, actor turned playwright, gets his second play done next season at the Renaissance Theatre by the Jean Darcante troupe. It is called "Les Lingots Du Havre."

Jose Kohn's rugged Mexican pic, "The Revolt of the Hanged," based on the B. Traven novel of slave camps at the turn-of-the-century, opening here. It is pegged as the pic that shocked the jury of the last Venice Film Fest.

Among pic reissues for the summer months, as top films are kept under wraps, are two Alfred Hitchcock films, "Rope" and "Notorious," "Stalag 17" (Par), Jean Renoir's "La Bete Humaine," "Gone With The Wind," (M-G), "Ninotchka" (M-G) and "Animal Crackers," (Par).

San Francisco

By Bill Steif

Paris Sisters in demand after stint at Las Vegas Dunes.

Marguerite Shaw says her "Pajama Game" tryout was "just like a college final."

Aussie singer Tony Fontane and his wife, Kerry Vaughn, arrived from Sydney.

Harrison Starr named to directorial staff of Jed Harris-Michael Myerberg film, "Patterns."

Ralph Gleason asked to take part in a Hollywood Bowl jazz symposium together with Leonard Bernstein, Andre Previn and Leonard Feather.

D'Oyly Carte's "Mikado" got a high compliment at the Geary here. Entire cast of "Pajama Game," next door at the Curran, came over for the first matinee.

Cape Cod

By Earl J. Bias

Billie Burke starring in "Mother Was a Bachelor" at Dennis.

Ezio Pinza on the Cape for a week's vacation from "Fanny."

Ethel Waters in to do "Member of the Wedding" at Somerset, Mass.

John Cecil Holm has completed new play at his North Chatham home.

Jeffrey Lynn starring in "Caine Mutiny Court Martial" at Falmouth.

Dr. Bergen Evans, of tv's "Down You Go," relaxing on Martha's Vineyard.

Walter Haggerty has taken over press duties at Cape Cod Melody Tent, Hyannis.

Premiere of Arthur Miller's new duel - bill, "A View from the Bridge," originally scheduled for Aug. 22 at Falmouth Playhouse, has been put back a week to Aug. 29.

Claudette Colbert at Falmouth rehearsing for the new Arthur Kober-George Oppenheimer play, "A Mighty Man Is He," scheduled for Aug. 15.

Philadelphia

By Jerry Gaghan

Jack Fields back operating Blue Note, after hospital siege.

Nanette Fabray in Einstein Medical Center last week, for minor surgery.

Don Nicholas, bandleader; Jesse O. Rogers, cowboy star, and William N. Tesone elected to ASCAP.

After windup at Pep's, Chris Powell and Blue Flames work seven weeks in Reno and Las Vegas.

James Michener planning supper club as an addition to his recently opened resort, the Fountainhead.

London

Ruben Ship's "The Investigator" is to be aired over the BBC Home Service Aug. 24.

Reg Armour, Republic topper in London, planing to Hollywood this week to join his wife, who is seriously ill there.

Burt Lancaster, now prepping "Trapeze" in Paris, is expected in London for West End preem of "The Kentuckian."

Frank Lloyd due here Friday (12) for negotiations on his next production, which will be a biopic of a famous Briton.

Esther Williams bringing her aquacade show to London next June and will subsequently tour Paris, Rome, Brussels and other European cities.

Jerome Whyte returned from N. Y. last week to start casting on "Pajama Game," which is due to follow "Can-Can" at the Coliseum, opening Oct. 13.

Jerry Wayne, who first came to London for a starring role in "Guys and Dolls," makes his British vaude debut at the Chiswick Empire this week.

Jeannie Carson planning her return to N. Y. for a series of NBC-tv spectaculars, first of which will be aired Oct. 1, with Ezio Pinza, Dennis Day and Wally Cox.

Pandro S. Berman, now in London for two Metro production assignments, is to produce "The Reluctant Debutante," current comedy hit at the Cambridge Theatre.

Mrs. Max Williams, head of Federation of Motion Picture Councils of America, here for a looksee, visited Pinewood Studios and had talks with Arthur Watkins, British film censor.

Herman M. Levy, general counsel of Theatre Owners of America, arrived here last weekend. While here, he will attend provincial meetings of Cinematograph Exhibitors Assn. While in London, the TOA rep will confab with CEA members and possibly talk with administrators of the Eady Fund.

Passengers on the Mary for New York which sailed last Thursday (4), included Dr. Herbert Kalmus and Robert Riley, chairman and veepee of Technicolor; John C. Maxwell, veepee of Knott Hotels; William R. McAndrew, NBC's news director and Robert McCormick, the net's correspondent in Washington.

Atlantic City

By Joe W. Walker

Ralph Hackney, operator of big uptown sea food house, host to Press Club Saturday (6).

Harris Ice Capades in Convention Hall played benefit Monday night (8) for area Boy Scouts.

Ralph Flanagan orch back at Steel pier for second time this season, starting Friday (12). Fontane Sisters head the vaudeville.

Bob Atterbury, Steel pier aerialist, hurt after bad fall early in season, out of hospital.

Murphy sisters into Erin Club Monday (8).

Tish brothers, Traymore hotel operators, showing model of new $12,000,000 Miami Americana in lobby here. This luxury hotel will be added to the chain late in 1956.

Steel Pier operator George Hamid presented $5,000 check to Tom Park, winner of 26-mile round the island swim. Event started and finished at the pier's end.

Cast of "The Burglar," picture being filmed on Absecon Island and in Philadelphia, welcomed to area and Longport, resort suburb, by officials Sunday (7). The picture company crew will live in Longport for 10 days as shots are made at various spots on the island.

Boston

By Guy Livingston

Chirp Lyne Kerval current at Robin Hood's Ten Acres.

Don Cornell current at The Bowery, Salisbury Beach.

Lou Klayman of Mercury Records visiting Hub disk people.

Hub thrush Helen Hush current at Brunswick Hotel, Old Orchard Beach, Me.

20th-Fox rented an office wharf and lobster shack at Boothbay Harbor, Me. in preparation for filming of "Carousel."

Lee Falk signed Shelly Winters for one week beginning Aug. 22 at his Boston Summer Theatre for "Wedding Breakfast."

Arnold Van Lear, Paramount press rep, working on world preem of "The Girl Rush," skedded for Waterbury, Conn., Aug. 18-19. A private club car will transport Hub film crix to Waterbury on July 18 and back on July 19.

Burt Maguire, husband of Lillian Roth current at Bradford Roof, rushed to Beth Israel Hospital here with a severe stomach disorder. Medicos reported he will be hospitalied for two weeks. He collapsed at a rehearsal for Miss Roth.

Charles Coburn inked for Boston Summer Theatre opening Aug. 15 in "You Can't Take It With You." Coburn, who is writing his autobiog, "Life Begins at 60", or "Through My Monocle," did the same play at Marblehead Summer Theatre for Lee Falk.

Bette Davis watched from the audience as the cast of "Two Fingers of Pride" switched the singing of "Happy Birthday" from an actress in the script to the star, Gary Merrill, her husband, at the Ogunquit Playhouse, Ogunquit, Me. It was his 40th birthday.

Frederick Vincent Bowers, who made his first pro appearance at B. F. Keith's Bijou Theatre in 1893, visiting his brother, Carl, in Dorchester. Vet vaudevillian has been living in Los Angeles 30 years. Author of 500 songs and a charter member of ASCAP, he takes a few bookings while here.

Manila

By Vivencio R. Isaac

Chelo Alonzo, Cuban import, big hit at the Bayside nightclub.

Frozen dollars of U. S. film companies in the country now amounts to $32,000,000.

Due here Sept. 13 is ballet dancer Alexandra Danilova with a small company.

James E. Perkins, newly-promoted v.p. in charge of foreign sales of Paramount, visited Manila branch for three days with Floyd C. Henry, Paramount's Far East division manager.

American ballerina Martha Graham and troupe of 26 dancers here in October as part of Far East tour being arranged by impresario Charles Green, who is at the same time arranging for a U. S. tour of the Philippine Constabulary Band.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Ava Gardner still hunting for a house in or near around Madrid.

Recent openings on the Gran Via: "Southside 1-1000" (AA) "Fair Wind to Java" (Rep).

Mariemma and company big at San Sebastian's Teatro Victoria Eugenia, the same theatre where she performed July 29.

"Vera Cruz" (UA) in its 10th week at the Teatro Lope de Vega. Same company's "Sitting Bull" is in its third round at the Real Cinema.

Mike Frankovitch in town, and Mike Todd expected soon to prepare his "Around World in Eighty Days," with David Niven and Cantinflas, in the new Todd A-O process.

Starting in September, three repertory companies will act successively at the Teatro Maria Guerrero: those of Conchita Montes, Alberto Closas and Ismael Merlo.

President Ramon Magsaysay and First Lady attended gala preem of "Interrupted Melody" (M-G) marking reopening of Metro's remodelled first-run house, the Ideal.

The Stanley Kramers due in soon. Kramer's "The Pride and the Passion" is due to roll April 15 with Cary Grant and Frank Sinatra. They expect to cast femme leads in Europe.

"No Place To Hide," made by Hollywood's Josef Schafter and company here with two local big companies, LVN and Lebran, will have gala preem at Life, with simultaneous runs at Lyric and Life.

The zarzuela (light opera) company of Faustino Garcia, on lengthy tour of Latin America, currently is pulling them in at Lima, Peru's Teatro Municipal where presenting Maestro Torroba's "Maria Manuela."

Cleveland

By Glenn C. Pullen

Musicarnival now doing "Brigadoon."

Ralph Young, Decca singer, here to plug his waxed "Man From Laramie" in tieup with RKO Palace playing pic.

Norm Geller-Kitty Kaye orch restoring dance music to Vogue Room, which kept bandstand dark nearly two months.

Theodore Bloomfield in for short vacation with relatives before heading west to guest-conduct Portland (Ore.) symphony orch.

Jack Essick, theatre operator, and John L. March promoting an airline "Disneyland" tour to West Coast for Clevelanders, starting Aug. 15.

Paul Rodgers, from California's Laguna Beach Theatre, replacing William McCreary as playhouse's scenic designer next month. McCreary turned gentleman-farmer at Chautauqua, N. Y.

Hollywood

Vittorio Gassman planed in from Rome.

Elizabeth Taylor hospitalized with leg infection.

David A. Lipton in town after UI homeoffice huddles.

Spyros Skouras in from N. Y. for confabs with Darryl F. Zanuck.

Cornel Borchers planed to London over the North Pole route.

Roscoe Karns resuming his screen career after five years on tv.

Milton Berle, Ricardo Montalban and Ozzie Nelson in from N. Y.

Loretta Young recuperating at home after more than three months in hospital.

Los Angeles Tent, Variety Clubs International, tossed testimonial luncheon for Herbert A. Bell.

Film workers took a drop in their average weekly wages in June, cutting to $127.25, or $2.52 under the average for May and $3.13 below the big $130.38 registered in June, 1954.

Las Vegas

By Bill Willard

Howard Keel looking over the Dunes for his November date.

Lena Horne heads upcoming edition of "Ziegfeld Follies" at the Sands.

Pearl Bailey on deck to follow Gisele MacKenzie at the Flamingo Aug. 25.

Dinah Washington to follow Lionel Hampton at the Moulin Rouge Aug. 30.

Tony Cornero's death plus labor strike halts construction of Stardust, with Labor Day opening now impossible.

Hal Braudis of the Thunderbird will toss some late-hour jazz sessions or concerts during Sauter-Finegan stay.

Riviera's new bosses, headed by Gus Greenbaum, ex-Flamingo chief, hope to have Kathryn Grayson follow Spike Jones Aug. 31.

Billy Eckstine skirts the Sands this time around to fill open Labor Day spot held by Dorothy Dandridge who bows out for pic assignment.

Billy Daniel hands choreography reins over to Barry Ashton in three weeks when he exists El Rancho Vegas for film chores in Germany.

Alfred Apaka combo in Royal Nevada "Pineapple Room" cheered by industrialist Henry J. Kaiser heading a Tahoe group a couple of days each week.

Minneapolis

By Les Rees

Edyth Bush Little Theatre presented "What a Life."

Old Log strawhatter offering "The Deep Blue Sea."

Illinois Jacquet and his band in Flame nitery second week.

Chanteuse Hildegarde continuing at Hotel Radisson Flame Room.

Minnesota U. Theatre to take "My Three Angels" on three-month upper-midwest tour next winter.

Max Gendel here ahead of "Solid Gold Cadillac" which opens legit season at Lyceum next week.

Irma Lozano, "Aqua Follies" star, out of show one night because of injury sustained during her diving act.

Henry Ringling North here ahead of Ringling Bros. Barnum & Bailey circus to check on advance sale. Show played two days in Minneapolis and one in St. Paul this week.

Berlin

By Hans Hoehn

(*Lichterfelde W., Tulpenstr. 9a;* 76-02-64)

Rita Paul, who recently returned from Hollywood, given a role in Melodie's "My Leopold."

Paul Gordon, head of Europaeische Television Gesellschaft, showed local press some of his latest telepix, including "Rainbow After the Rain."

"East of Eden" (WB) declared "valuable" by West German film classification board. The German films "The Rats" and "20th of July" got the same rating.

The Berlin Philharmonic will give 69 concerts during the coming season. In all, 26 conductors are on the list. Herbert Von Karajan is skedded to conduct five different programs.

Production costs of "Lola Montez," Franco-German coproduction in CinemaScope, reportedly have grown to $2,000,000. Max Ophuls is directing this in Munich with Martine Carol in title role.

Melodie-Film, in cooperation with an Italian outfit, is planning a musical with songs and singers from all over the world. Film, tentatively titled "Songs From the Whole World," is to cover the period from 1900 up to the present.

OBITUARIES

CARMEN MIRANDA

Carmen Miranda, 41, Brazilian singing and dancing star, died of a heart attack Aug. 5 at her home in Beverly Hills a few hours after she had appeared on a television show. Following her tv performance with Jimmy Durante, there was an impromptu party in her home which lasted until 3 a.m. When the guests had departed Miss Miranda collapsed. She died before the arrival of a physician, called by her husband, film producer David Sebastian. She had recently been under treatment for bronchitis following her return from an engagement at the Tropicana Club in Havana.

Born in Portugal, Miss Miranda was taken to Brazil at age of three months. She was educated in the Convent of Saint Teresinha in Rio de Janeiro but never had any formal training for her explosive style of acting.

Her first motion picture was "Down Argentine Way" in 1941. More recently she appeared in such films as "Copacabana," "Nancy Goes to Rio" and "If I'm Lucky." Her last appearance on the screen was in "Scared Stiff," in which she costarred with Dean Martin and Jerry Lewis. In recent years most of her engagements were confined to night clubs and guest appearances in television shows.

Miss Miranda was born Maria da Carmo da Cunha in February, 1914. Her mother, Maria Amelia Miranda da Cunha, was in the Beverly Hills home at the time of the tragedy. Additional survivors are two brothers, Mario and Oscar, and two sisters, Aurora and Cecilia. Aurora adopted the name of Miranda and achieved note as a singer. She is now Mrs. Gabriel Richaid.

GRACE HARTMAN

Mrs. Grace Barrett Hartman Abbott, 48, who was partnered for years with her former husband, Paul Hartman, as a top dance team, died Aug. 8 of cancer at her home in Van Nuys, Cal. The Hartmans were divorced in 1950 after 28 years of marriage during which time they worked themselves up into a class nitery attraction.

Following her divorce from Hartman, Grace married Norman Abbott; a television director. In recent years, she had done guestings on tv, including the "Colgate Comedy Hour" and the Danny Thomas show.

She met Paul Hartman when she was appearing in the ballet line of a comic opera company, headed by Paul's father, Ferris Luce Hartman. They were married while still in their teens. Soon after their marriage they began operating as a terp team.

The couple made an extensive foreign tour that ran from 1925 to 1929, when they returned to the U.S. Originally the act was played straight, but bits of comedy were gradually added until they finally hit upon the idea of burlesquing ballroom dancers. It was this act that put them into the limelight.

Besides playing the top hotels and niteries in the U.S. and abroad, the Hartmans also appeared in several Broadway productions, including "Red, Hot and Blue," "You Never Know," "Angel in the Wings" and "Tickets Please." Their son, Ted Luce, a tv writer, contributed material to the last two offerings. The Hartmans also appeared in the film, "Sunny."

SUZAN BALL

Suzan Ball, 22, screen actress, died Aug. 5 in Beverly Hills after a long fight against cancer. She had recently been released from the City of Hope Medical Center where she had undergone 25 days of diagnostic study.

Born in Buffalo, Miss Ball came to California at the age of 12 and was signed by Universal-International in 1951. Her first prominent role was in "East of Sumatra" in 1952, and it was in this picture that her troubles began.

During a dance routine she injured her right knee which later developed into cancer and caused the amputation of her leg. Undaunted, Miss Ball learned the use of an artificial leg and continued her career until the cancer grew out of control.

She was married on April 11, 1954, to actor Dick Long, who survives.

JANET BEECHER

Janet Beecher, 69, actress, died Aug. 6 in Washington, Conn., at the home of her sister, Mrs. Harry Glaze, who's also an actress, professionally known as Olive Wyndham. Miss Beecher, who made her last Broadway stage appearance in "The Late George Apley" in 1944, first appeared on the stage in 1904 in a walk-on during a revival of "Two Orphans."

The following year she had her first speaking role in "Education of Mr. Pipp" in Utica, N.Y. She later appeared in such productions as "The Concert," "Great Adventure," "Believe Me, Xantippe," "Call the Doctor," "A Bill of Divorcement," and in the British production of "Widow's Might" in 1931.

In 1932, Miss Beecher made the first of a number of Hollywood pix. She continued to appear in films until 1944 when she returned to Broadway for "Slightly Scandalous," which had a short run, and then went into "Apley."

She was married and divorced twice. Surviving, besides her sister, is a son from her second marriage.

MADGE ELLIOTT

Madge Elliott, 59, English actress and dancer, died Aug. 8 in New York. Born in London and educated in Australia, she made her stage debut in a ballet which was part of the Melba Grand Opera season at Sydney in 1912.

In 1925 Miss Elliott returned to England to make her initial appearance at the London Hippodrome in "Better Days." She subsequently played leading musical comedy parts in that country until 1932, when she returned to Australia.

Miss Elliott, who was co-starred in numerous productions with her husband, actor Cyril Ritchard, came to New York with him to play in the Theatre Guild production of the comedy, "The Relapse," at the Morosco Theatre, in 1950, staged by Ritchard. She had also appeared in Noel Coward plays with him, and more recently had done television work.

Her husband survives.

NICHOLAS WREDEN

Nicholas Wreden, 53, vice-president and director of Little, Brown & Co., Boston book publishers, died Aug. 6 of pneumonia in Lawrence, Mass. A native of Russia, he came to this country in 1920 and since being naturalized in 1926 had been associated with the literary field as author, editor, translator, salesman and publishing exec. Before joining Little, Brown in June, 1954, as eitdor-in-chief, and later becoming a veepee and director, Wheden had held the same posts with E. P. Dutton & Co., since 1944.

A member of The Players and The Publishers Lunch Club in New York, he had served two terms as president and one term as treasurer of the American Booksellers Assn.

Surviving are his wife, two sons, a daughter and two sons and a daughter by a previous marriage.

ELBERT V. BRINCKERHOFF

Elbert V. Brinckerhoff, 56, advertising exec in New Orleans and founder of General Sound Inc. in New York, died July 23 in New Orleans.

After moving to New Orleans in 1945 he formed the E. V. Brinckerhoff Agency and Brinckerhoff Productions, Inc., with the agency becoming a partnership known as the Brinckerhoff & Williams Agency in May of this year. Prior to that he had been originator and president of General Sound, which for over eight years produced and placed New York radio dramas and commercial transcriptions.

Surviving are his wife and a daughter.

Josiah S. Kennison, 88, Vermont native and singer of old folksongs, died recently in Granville, N.Y. He aided in compiling "Vermont Folk Songs and Ballads."

SAM COLLIER MAJOR

Sam Collier Major, 74, actor, died July 31 in Houston. He was a leading man in productions at the old Palace Theatre, Houston, and had toured extensively in the U.S.

In 1927, he was director of the Gene Lewis Players at the Palace, located in what is now the Houston Chronicle Bldg. Among performers working under his direction then was Clark Gable. Colleen Moore, a silent film star, was Major's daughter.

During World War II, Major worked in Hollywood, but later returned to Houston.

MARSHALL WALLACE

Marshall Wallace, 22, newsreel cameraman for Television News Service of New York, was killed Aug. 4 when the plane from which he was taking background shots of Ciudad Trujillo, Dominican Republic, for the documentary show, "Mr. Executive," crashed and burned. Michael Shrayer, who was also on the assignment with Wallace, suffered severe burns and was hospitalized. Another phase of their schedule was to film an interview with Dominican president Rafael Leonidas Trujillo.

Wallace is survived by his mother and father.

WILLIAM J. CAMERON

William J. Cameron, 76, for eight years the speaker on the nationally broadcast Ford Evening Hour, died at his Oakland, Calif., home Aug. 1. He became a Presbyterian minister at the age of 19, later joined Detroit News as reporter and editorial writer. In 1918, Cameron became associated with the Ford organization as editor of The Dearborn Independent.

He retired as Ford spokesman in 1944 and returned to his original calling as assistant pastor of an Oakland church six years ago.

Survived by his widow, a son and two daughters.

RICHARD L. STROBRIDGE

Richard L. Strobridge, 69, advertising man for 39 years and one of the founders of the Newell-Emmett ad agency, died Aug. 7 in South Egremont, Mass. He was secretary of Newell-Emmett since its inception in 1919, and in 1949, when the firm was incorporated as Cunningham & Walsh Inc., he retained his position as secretary and became a director. Strobridge originally began his career in 1916 with Frank Seaman Inc., in New York.

Surviving are his wife, a daughter and two sisters.

COENRAAD BOS

Coenraad V. Bos, 79, piano accompanist, died Aug. 5 in Chappaqua, N.Y. He had been accompanist for Marcella Sembrich, Ernestine Schumann-Heink, Frieda Hempel, Rose Brampton, Helen Traubel, Mack Harrell, Karin Branzell and Nell Rankin. He also accompanied Pablo Sarasate, Eugene Ysaye, Joseph Joachim and Fritz Kreisler.

Bos also coached singers. Two of his pupils were daughters of Presidents. They were Margaret Wilson and Margaret Truman.

Wife and two daughters survive.

ALICE LEE EDWARDS

Alice Lee Edwards, actress and teacher at the Peterborough Players summer theatre in Peterborough, N. H., for the past 17 years, and scheduled to appear there this season, died recently in New York.

Miss Edwards, a native of Ohio, made her last Broadway appearance in "The Pony Cart" last winter. At one time she was an instructor at the Theatre Wing in New York. She also appeared in the Rodgers-Hammerstein show, "The Happy Time."

GEORGE HENRY CARON

George Henry Caron, 58, manager of the Scenic Theatre in Keene, N.H., died in that city July 30. He was a native of Ware, Mass., and managed the Strand Theatre in Fitchburg, Mass., before moving to Keene 30 years ago. Caron, also a pianist, had played with various orchestras in the Keene area.

Survivors include widow, one brother and a sister.

WILLIAM SMITH

William Smith, 87, who with his brothers, John and Robert, built the old Wellston Theatre, St. Louis County, died July 26. The Smiths operated the theatre until 1926, when they sold it. Previously they had engaged in moving exhibits to the Louisiana Purchase Exposition in St. Louis in 1904. In addition to his brothers, Smith is survived by his widow.

ERWIN CARL

Erwin Carl, 47, owner and operator of the Orchid Lounge, a west end bistro, died Aug. 2 after collapsing in the spot several hours earlier. Previously to opening the spot three years ago, Carl operated the downtown Carl's Cocktail Lounge with his brother, Max.

Surviving are his wife, two brothers and two sisters.

ROBERT ZELENS

Robert Zelens, 35, radio-tv director of Erwin, Wasey's Chicago office, was killed in the crash of the American Airlines plane last week near Ft. Leonard Wood, Mo. He joined the Erwin, Wasey agency in September, 1954 after several years with Ewell & Thurber.

Survived by wife and infant daughter.

C. L. McCARTHY

C. L. McCarthy, 56, Frisco radio vet, died Aug. 7 in Frisco. In recent years he had financial interests in several stations.

He was briefly manager of KFI, L. A., before moving to Frisco, where he held ABC, NBC and CBS exec posts.

SIDNEY DAVIS

Sidney Davis, 55, Columbia studio personnel chief, died Aug. 5 in Hollywood after a brief illness. He had been at the studio for 20 years, being upped to personnel head two years ago.

He leaves his widow and two daughters.

RAY J. KENYON

Ray J. Kenyon, 35, pianist and arranger, died Aug. 1 in Chicago. Kenyon died of a skull fracture sustained in a beating at the hands of two motorists with whom he had had a traffic argument.

His wife and daughter survive.

Thomas L. S. Crowell, 76, retired Boston theatrical ticket agent, died in Hyannis, Mass., Aug. 5, after a short illness. He was a ticket agent at the Wilbur, the Copley, Loew's Orpheum, Boston Opera House and Fenway Park, retiring in 1952. He made his home in West Harwich, Mass. after retirement.

J. Woodrow Magnusen, 41, staff announcer for radio station WEBR, Buffalo, and a broadcaster for the past 20 years, died of a heart attack in Buffalo. In addition to sustaining broadcasts he had been handling the Sunday Children's Hour over that station for the past four years.

Harry Finkel, 82, Pittsburgh film pioneer and the father of Bill, Morris and Abe Finkel, exhibs in that city, and grandfather of Bob Finkel, NBC-TV director in Hollywood, died Aug. 4 at his Pitt home after a long illness.

Mrs. Frank Chick, 55, known as Chicklets, of the act of Chick & Chicklets, died of cancer in Compton, Cal., July 21. Comedy bicycle and unicycle team was a Keith act for years.

Tony Bassett, 70, who's real name was Albert Anthony Bassett, a vet film actor and vaudevillian, died Aug. 4 in Hollywood.

Widow survives.

Mrs. Flora Coan Bassett, former pianist, died Aug. 2 in Harrison, N.Y. Surviving are two sisters.

Jerry Scherr, 23, publicist and former sportscaster, was killed Aug. 1 in a two-car collision near Mojave, Cal. Remains were sent to Baltimore for interment.

Jean Leonard, 60, piano teacher and former radio personality for 25 years, died Aug. 4 of a heart attack in Los Angeles. His wife and a stepson survive.

Father James S. Garahan, 60, longtime chaplain of the Variety Club in Pittsburgh, died at the Mercy Hospital in that city Aug. 3 after a long illness.

MARRIAGES

Sheree North to John (Bud) Freeman, just revealed as secretly married in Arizona last Feb. 20. Bride is film actress; he's a music publisher.

Marcelle Cuillery to Hernando Courtright, July 27, Beverly Hills. He's prez and managing director of the Beverly Hills Hotel.

Abby Weitman to Russell H. Karp, New Rochelle, N. Y., Aug. 7. Bride, the daughter of American Broadcasting-Paramount Theatres viceprexy Robert W. Weitman, is a United Artists publicist. Groom's with the Jaffe & Stern law firm.

Natalie Blank to Hy Hoffman, New York, Aug. 6. Bride is Sol Schreiber's secretary at Metro.

BIRTHS

Mr. and Mrs. Roy Smith, son, Blackpool, Eng., July 15. He's leader of harmony group, the Five Smith Bros.

Mr. and Mrs. Rummy Bishop, son, Pittsburgh, Aug. 1. Father's a nitery comic, mother a former dancer.

Mr. and Mrs. Dave Smith, son, Pittsburgh, July 31. Father manages the Shadyside Theatre.

Mr. and Mrs. Henry Kaiser, son, Pittsburgh, July 30. Father's an engineer at WWSW.

Mr and Mrs. Jerry Land, son, Pittsburgh, July 3. Father's on WCAE staff.

Mr. and Mrs. Chuck Bole, daughter, Glendale, Cal., Aug. 2. Father is a member of the 20th-Fox legal staff.

Mr. and Mrs. John Cannon, son, New York, June 7. Father's a radio-tv announcer.

Mr. and Mrs. Albert Abramson, daughter, Hollywood, Aug. 4. Father is a CBS-TV engineer.

Mr. and Mrs. Amram Nowak, daughter, Philadelphia, Aug. 4. Father is in WCAU-TV production department.

Mr. and Mrs. Lee Cagan, daughter, N.Y., Aug. 5. Father is exec at Italian Films Export; mother is flacker Sylvia Mussal.

IN MEMORIAM

Paul Small

Lillian Small

We Mourn the Passing of
Our Beloved President and Friend

JACOB S. BERKSON

Your Contribution to Mankind Will Live on Forever, and Our Association Will Not Easily Be Forgotten.

Screencraft Pictures Inc.

Nathan Abrahams

August 9, 1953

In loving memory of my dearest husband. Sadly missed by wife Frances

Yahrzeit Aug. 16, 1953

In Memory of My Beloved Friend

ADIA KUZNETZOFF

Died August 10, 1954

LEON BELASCO

Variety Bills

Continued from page 52

MIAMI-MIAMI BEACH

Clover Club
Herb Lynn
Novelaires
Vera Roberts
Nino Nazarro
Tony Lopez Orc

Sans Souci Hotel
Joey Bishop
Freddy Calo Orc
Ann Herman Dcrs

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Fontainebleau
Davis & Reece
Betty Madigan
Sarasas Orc

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

Nautilus Hotel
Antone & Ina
Gracie Barrie
Larry K. Nixon
Syd Stanley Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr

Club Calvert
Laverne Baker
Pat Ross
Goldfield Orc

Saxony Hotel
Alan Dean
Fay DeWitt
Ayne Barnett Orc
Johnny Silvers Orc

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

500 Club
Preacher Rollo 5
Sid Kamen

Vanity Fair
Pat Morrisey
Sammy Walsh
Mandy Vizoso Orc
Vince Neist 3

Sorrento Hotel
Alan Kole Orc

Johnina Hotel
Bill Harris Quintet
Bob Savage Trio

Roney Plaza
Juan & Jose Cortez Orc

Beachcomber
Billy Daniels
Benny Payne
Buddy Lester
Novelaires (3)
Rivieras (2)
Len Dawson Orch

HAVANA

Tropicana
Rosita Fornes
Armando Bianchi
Henry Boyer
Leonela Gonzalez
Raul Diaz
Gladys Robau
Tropicana Ballet
S de Espana Orc

S Suarez Orc
A Romeu Orc

Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Ivette dela Fuente
Casino Playa Orc
Fajardo Orc

RENO

Mapes Skyroom
Chico, Harpo' Marx
Lois Ray
Ann Weldon
Skyiets
Eddie Fitzpatrick

New Golden
Royal Guards

Jay Lawrence
D. Kramer Dcrs.
Will Osborne Orc

Riverside
Marguerite Piazza
Gloria & Jaro York
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Dick Contino
Jackie Kannon
Kirby Stone
Helene Huches dcrs
Dick Foy orc

Biltmore
Dorothy Dandridge
Billy Williams 4
Donn Ardon Dcrs
Del Courtney Orc

Cal-Neva
Tallulah Bankhead
Guy Cherney
Wonder & Banks
Don Dellair

Cal Nevettes
Matty Malneck Orc

Colonial
Halfbacks

Harrahs Club
Three Suns
Russ Byrd
Alvino Rey

Stateline
Jack Carson
Wilder Bros
Allen & DeWood
Stateline Girls
Sterling Young Orc

Wagon Wheel
Ink Spots
Eastman Trio

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(BBD&O)

Having scored on wax with several hit records, the Ames Bros. are now giving tv a whirl. A large segment of the quartet's following will swing over to the visual medium to orb the boys in action. Program follows the pattern of a fan mag feature, with highlight from the group's career providing the story material . . . it's a neat public relations job, with the Ames boys getting a wholesome buildup that should ingratiate them with the parents of their large teenage following.

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1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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LEGIT SUMMER BIZ BEST IN YEARS

'Let's Take a Trip' to Russia?

If the Soviet Union gives the nod, CBS-TV will takes its "Let's Take A Trip" program to Moscow to film a show behind the Iron Curtain. If the nod is given, it'll be the first filming of a tv show within the Soviet Union.

Irving Gitlin, director of CBS-TV Public Affairs programming, revealed to VARIETY last week that overtures were being made on behalf of the "Trip" educational kidshow. The program has been temporarily scrapped, but is being reactivated and is definitely set for the new fall schedule, preeming with a full hour pickup of the World Boy Scout Jamboree from Canada Aug. 21. Paul Levitan, CBS-TV Public Affairs producer, will handle the Jamboree for both radio and tv.

World's Largest Drive-In (2,250 Cars) 5 Mins., Expressway, From Hartford

Hartford, Aug. 16.

With a stated capacity of 2,250 automobiles, the world's largest drive-in theatre, the Meadows, opened here last week (10), the 28th ozoner under the banner of the Smith Management Co. of Boston. Park immediately became an imponderable X in local exhibition competition.

Impact of the Meadows first run policy will be felt very strongly by the Hartford hardtop first run houses and also by the other open air theatres of the area. Drive-ins here have been playing second run fare or first runs unwanted by the downtown houses. None of the houses, either the hardtops or the ozoners, can offer the rental percentage returns for films that the Meadows is capable of. Hartford's largest downtown house seats 3,000.

At capacity, the Meadows can play to 5,500 persons (based on the figures of 2.5 persons per car the heaviest days of the week). An additional 200 car capacity will be made available later in the season, says the Smith Mgt. Co. This will give the park an additional capacity of some 500.

With one local drive-in already in receivership, the Meadows is expected to expose some of the others to bumpy going. Most have already experienced a slower sea-

(Continued on page 61)

Another Vegas Act Gets 'Cox Treatment'; Trio Is Banished to Parking Lot

Las Vegas, Aug. 16.

Another Vegas act got "The Wally Cox Treatment" from a resort hotel last week (9). The local American Federation of Musicians rep doused the dispute—but not until after the entertainers involved were ordered by the inn's management to play out the contract in the spa's parking lot.

Case involved John Cashen, owner of the new Aqua Hotel, and the Dave Rodgers Trio. Op said he repeatedly requested the musical combo to adhere to the hotel's

(Continued on page 61)

A Dame's a Dame to a P.A.

San Francisco, Aug. 16.

Flack Ed Devere of the Oakland El Rey Theatre, longtime burlesque house, can safely claim to have run the full gamut in his chosen profession.

For four years Devere was pressagent for busty stripper Tempest Storm, whose measurements are of classic proportions. Last week Devere announced he no longer handled Miss Storm. Instead, he has signed as personal manager to Tamara Rees, 31-year-old resident of Sacramento, whose transformation from a husky male paratrooper to a coquettish young lady was recently accomplished by surgery.

"A dame's a dame," says Devere. "I hope to make Tamara a big name on the strip circuit."

'Desperate Hours,' A Critics' Smash, Is $15,000 Flop

"Desperate Hours," a unanimous-rave entry of last season, crossed up the critics by folding in the red last week. Although the Joseph Hayes drama was actually in the black several weeks ago, subsequent operating losses wiped out the paper profit and the melodrama closed last Saturday night (13) with an approximate $15,000 deficit on its $110,000 investment. It had a 212-performance run at the Barrymore, N.Y.

Despite the enthusiastic critical reception and the fact that producers Hayes and Howard Erskine spent at least the normal amount for advertising and promotion, the show never really caught on and never had a solid sellout week. Because of the heavy production setup, it earned only moderate operating profit, but attendance

(Continued on page 69)

BOTH ON B'WAY AND ON THE ROAD

By JESSE GROSS

Legit is having its best summer in recent years. That applies to both Broadway and the road (but excludes stock, which is also reportedly doing well). It bears out predictions by VARIETY last spring.

The upbeat is indicated not only by the hefty gross totals in New York and on tour, but by the unusual number of shows able to weather the traditional summer slump. On Broadway, the extensive use of two-for-ones has been a factor in the strong attendance, but on the road the increased attendance has apparently reflected more potent boxoffice draw as well as the bullish general business conditions.

The total gross from both Broadway and the road for the first 11 weeks of the 1955-56 season, ending last Saturday (13), was $9,158,300. That's the highest figure for that period since VARIETY began tabulating both the Broadway and road gross totals during the 1948-49 semester.

As noted, the fast legit pace not

(Continued on page 69)

Marciano-Moore May Tie Up 100 Film Theatres

All-time high in theatre chain inkings for a closed circuit event is being chalked up for the Rocky Marciano-Archie Moore heavyweight championship telecast. Stanley Warner has signed with Theatre Network Television for 16 situations, RKO for eight, Loew's for six with three more under consideration on the basis of line clearance, and units of United Paramount Theatres for at least 20 theatres.

Currently there are approxi-

(Continued on page 61)

20G Base Guarantee May Lick $64,000 Tax Bite In Going for Limit

A "bottom plateau" of $20,000 may be established by packager Louis G. Cowan and the Revson brothers, owners of Revlon, as a means not to transform the "$64,000 Question" tv click show into "the $32,000 question." Idea is to encourage trying for the 64G which, so far, neither Patrolman O'Hanlon, (the Shakespeare wiz),

(Continued on page 71)

Berlin Sparking Times Sq. Statue For George M. Cohan as Symbol of B'way

Irving Berlin wants to spark a move for a suitable statue in the heart of Times Square to the memory of George M. Cohan. He thinks it is long overdue.

Berlin envisions "Give My Regards to Broadway"—a Cohan ditty—embossed on the statue and can see no reason why, once Mayor Robert F. Wagner and Manhattan Borough President Hulan Jack approve it, there would be any problem about funds. Conceivably it could come from the city coffers, but Berlin feels there would be no intra-show biz problem on funds just as he feels that Cohan is "perhaps the only 100% non-irritant personality, free of any angles or prejudices within our business." He adds that "maybe a few diehards in Equity might recall Cohan's attitude during the 1919 Equity strike but they're now negligible." This refers to Cohan's decision to stick to his managerial partnership with Sam Harris and not react as just an actor.

Berlin observes that "'Give My

(Continued on page 71)

1st Brit. Band to Israel

London, Aug. 16.

The first British band ever to visit Israel is a modernist combination, the Tony Crombie Band, which is to make a 28-day concert tour, opening at Tel Aviv Nov. 5.

The full band of 10 plus two vocalists and an additional two dancers will make the tour.

The group, led by Crombie himself on drums, is to accompany the American Chet Baker Quartet on a series of Continental bookings this autumn.

Show Biz Names Give Red Probers Lip But No Info

Midway on the second day of its inquiry into alleged Communist penetration of show business, the House Committee on Un-American Activities had yet to produce a "cooperative" witness after eight of the 27 subpoenaed were put through the wringer.

Rep. Francis E. Walter, chairman, and Frank S. Tavenner Jr., counsel, questioned seven actors on Monday (18) at the opening session in the U. S. Courthouse, N. Y., but laid an egg. All performers refused to respond to questions on their alleged Commie membership and activities, but it's significant that several majoring in the tv field did not take refuge in the Fifth Amendment. This apparently was related to the vote last

(Continued on page 20)

Connie Folds Out of Town To Produce N.Y. Windfall, B.O. Flattened Elsewhere

Connie "blew it" before hitting New York. But oddly enough, while the Big Blow wrecked havoc with show biz in the course of its devasting "road tour" along the eastern seaboard, principally in the Middle Atlantic states, Broadway was literally jumpin' with biz over the weekend.

With thousands pulling up stakes in the country and seashore and returning to the city in the wake of the Connie threat, the Times Square area enjoyed one of its biggest midsummer weekends in

(Continued on page 18)

GEORGE HAMID
at the
STEEL PIER
ATLANTIC CITY
WEEK AUG. 21 *Presents*
The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
under the direction of
PHIL SPITALNY

Lots of Show Biz Activity Looms On Royal Road to Rome and Capri

By GENE MOSKOWITZ

Capri, Aug. 16.

The roads to Rome and Capri are paved with a long line of tourists from all over the world, with the Yank numerical tops followed by the German traveler. Rome, on its seven hills, with its mixture of the gravely old and pulsating new is the dominating interest with its nutmeg splashed colors, honed into a cross section of antiquity and living history. Show biz is not slow in moving about this year and the thriving Via Veneto has its share of show oglers.

Capri is another story. Queen of this isle, off the Naples mainland, is Gracie Fields, whose swimming pool and beach, open to the public, is the main altar for the sun-worshippers. Miss Fields has had a home on the isle for 28 years. Six years ago she got the urge to extend her domain and began to blast the present La Canzone Del Mare (The Song of the Sea), along the rocky shore.

House That Show Biz Built

The Canzone can rightly be called the house that show biz built, for every note of the famed, flamboyant English singer has been plowed back into brick. A sprawlingly shaped pool, roughly made to imitate the outlines of the isle, falls into a ruptured kidney pattern, and a flock of super cabins and dressing rooms, plus cheaper dressing lockers (90c for

(Continued on page 22)

Haskell's Soviet Visa On Tap as Prelude To Top Talent's Benefit Bid

John Haskell, Beverly Hills realtor and special rep for Howard Hughes' TransWorld Airlines in Hollywood, expects to get his USSR visa in London. He is slated to meet U. S. Representative Joe Holt in the British capital tomorrow (Thurs.), flying over this (Wed.) afternoon. Latter is chairman of the House Subcommittee on Cultural Exchange & Development. Holt is slated to enter Russia via Helsinki on Aug. 25 and Haskell would join him in Moscow by way of Hamburg.

The Variety Clubs of America are behind the Haskell exploratory talks with the Russian opposite to Holt. Idea would be for Haskell to include Moscow as a stop in a special international junket of top talent, slated to originate from Los Angeles Nov. 15, thence to London, Hamburg, Moscow, Bombay, Tokyo and wind up with a gala in Constitutional Hall in Washington for the President and his cabinet.

There are Variety Clubs now in most of these capitals. In Russia, of course, some local charity fund would be the beneficiary of the star-studded show which, on paper, reads like a benefit bill. Frank Sinatra is one of the toppers, and tour is keyed to Nov. 15 when he concludes a "Carousel" film stint.

In a Word

Apparently no one ever thought of it before so United Artists has registered this as the title of an upcoming feature:

"Wow!"

4th Filming of Twain's 'Prince & Pauper' Would Star Winston Churchill III

Hollywood, Aug. 16.

Mark Twain's "The Prince and the Pauper" is up for its fourth excursion on the screen. Indie team of Samuel Bischoff and David Diamond have added property to their 1956 slate, with release still to be set. They will make a pitch for 11-year-old Winston Churchill III, grandson of the former British Prime Minister, for one of star roles in CinemaScope film.

Paramount (Famous Players-Lasky) turned out the first version in 1915, with Marguerite Clark starred. It again hit the screen in 1922 as an American Releasing Corp. film, and Warners in 1937 co-starred the Mauch twins.

Buster Keaton Biopic Up; Also Benny Leonard's

Hollywood, Aug. 16.

Two more biopics are in the prepping stage. Harry Essex has acquired rights to "The Benny Leonard Story," based on former lightweight champion, and Robert Smith has "The Buster Keaton Story" on his active agenda.

Both writers, who plan to indie produce their respective properties, are now collabing on script of their original, "The Lonely Man," which Paramount purchased and assigned for production to Pat

Dame Sitwell Pacted For London TV Show

London, Aug. 9.

Dame Edith Sitwell has been signed by ABC-TV to be a member of a panel on Sunday afternoon magazine program, which tees off during the first weekend of commercial tele in Britain, on Sept. 25. Other members of the team include Tom Driberg, former labor M.P.; Ludovic Kennedy, playwright husband of Moira Shearer; Anthony Wedgewood Benn, film producer; Jill Craigie and Chin Yu and David Williams.

Lionel Gamlin is to be offscreen commentator for the program, which is being written, directed and produced by John Irwin.

Edelstein's RKO Switch

Melvin Edelstein has been named manager of Cuba for RKO, switching from the same post in Colombia.

Francisco Rossi, who had been supervising Cuba as well as Panama, will now head only the latter area.

8/17

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1905-1955

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Negroes Aren't Getting TV Break, Sez Council; To Step Up Campaign

The Coordinating Council for Negro Performers Inc., about to begin its fall campaign to up employment of Negroes in show biz, notes that despite its efforts of last season there has been "no appreciable increase" in employment from its ranks. CCNP is planning letter-writing campaigns and other methods of protesting exclusion of Negroes from video.

Last year, CCNP brought to light "the virtual elimination of Negro actors on television." Several steps to eliminate the situation were taken, including pointing out that there was a large Negro consumer public that supported video shows.

At its conclave in June, the National Assn. for the Advancement of Colored People pointed out the dearth of employed Negro performers. It directed its membership to protest to the videa braintrusters.

MARILYN MONROE SET (ALMOST) WITH 20TH

Marilyn Monroe and 20th-Fox apparently have reached an agreement under which she would do a minimum of four films in seven years for the studio on a "one-shot" basis, with alternate pix for her own Marilyn Monroe Productions.

Primary obstacle holding up the star's return to the 20th lot is the lack of a suitable script. She still insists on script and director's approval, but this is seen a minor problem once both parties hit on the right kind of story. "Bus Stop" would fill the bill, but it isn't due for immediate lensing since the screen version of the hit play can't be released until 1957.

Under her agreement with the studio, where officially she is still under suspension, Miss Monroe would do her next pic for 20th in any case. The alternate films, under her own banner, could go through 20th, but it isn't definitely indicated that they would.

Miss Monroe's reps say she isn't under suspension at 20th for the simple reason that—as they see it—she isn't under contract there any more.

Meanwhile, the star appears to be in no great hurry to return before the cameras or do any work apart from her studies in Actors Studio. Some months back she nixed a $200,000 offer from Lee Gordon for a 25-day tour of Australia at the head of her own show.

Home of Waltz Kings Winds Up as Garage

Vienna, Aug. 2.

The Dreher Park, once a landmark for amusement seekers, and the huge dance hall where Johann Strauss and other famous waltz kings started their careers, is being transformed into a huge garage.

Building and park belongs to the largest Austrian brewery in Schwechat. Since the end of the last world war, attendance has dropped to such an extent that the management was forced to cut down its amusement budget to a minimum.

Gamby to Venice for O.O. Of Her Italo-Made Pic

Ballerina-actress Maria Gambarelli is back in the U. S. after competing straight dramatic roles in two Italian films—"Le Amiche" ("The Girl Friend") and "The Prince of the Red Mask." During the filming of the latter Miss Gambarelli was hospitalized for two weeks when a kleig light fell from its mooring and struck her on the head. The injury required five scalp stitches.

Miss Gambarelli expects to return to Europe shortly to attend the Venice Film Festival in which "Le Amiche" has been entered.

Sparks, Buzzell to CBS

Los Angeles, Aug. 16.

Pair of motion picture vets swing over to CBS' production staff at Television City.

Robert Sparks, who recently wound a longterm producer pact at RKO, steps in as executive producer in charge of non-comedy shows, and Eddie Buzzell takes over as producer-director.

Idiot's Delight: No Critics

The Shuberts' recent barring of Chicago Sun-Times columnist Irv Kupcinet, because of his comments on Chi ticket scalping and his campaign for "a better boxoffice break for Chicago theatre patrons," recalls some pioneer drama critic-legit management relations.

In the old days, as now, the legit critic was a potent force and then, as now, the Shuberts, and others, tried to coerce or influence "unfriendly" critics. It reached the point where a New York state law, sparked by columnist Leonard Lyons, an ex-lawyer, made mandatory the admittance of anybody who purchased a theatre ticket. This was in answer to the Shuberts' frequent bannings. There had been some humorous exploits, such as the "smuggling" of Walter Winchell into a Marx Bros. opening in disguise. Winchell's barb, "Why worry about Shubert openings, I'll wait three days and go to their closings" hadn't endeared him to the management.

Critics over the years had their pets and influenced public opinion. William Winter's erudite and scholarly appraisals of David Belasco endowed him with the same distinction as when George Jean Nathan first dwelt on Eugene O'Neill's handiwork at the old Provincetown Playhouse.

Ashton Stevens, Alan Dale, James Gibbons Huneker, Willard Holcombe, H. T. Parker, Will A. (Piggy) Page (later a pressagent), Franklin Fyles, Rennold Wolf, Acton Davies, Louis DeFoe, Charles Darnton, Alexander Woollcott, Leander Richardson, Amy Leslie, E. D. Price, Ralph Butler were some of the pre-World War I aisle oracles whose influence on the American theatre, from San Francisco to Chicago to Washington to Broadway to Boston, was as distinguished as it was noteworthy. Incidentally, on occasion Richardson and Dale also "covered" legit openings for VARIETY, as did Jack Lait.

Teacher's Pets

Teacher's pets among critics, "friendly" or "dependable" fellows who never riled management, were the morning and evening Worlds' respective aisle-seaters, Louis DeFoe and Charles Darnton, whose names remained "stet" in the tungstens above the Winter Garden, because the Shuberts knew they'd provide favorable "quotes" for each successive new Winter Garden revue. No need to take down their names.

Criticism, its pros and cons, great minds and little servants, is a subject for more detailed discussion another time. It's worth recalling just now that VARIETY has long been, in a very special sense, a newspaperman's tradepaper. Not the way Editor & Publisher's speaks for and to the owners and elite of the dailies or Publisher's Weekly serves the book trade. And not that this sheet ever set out to be a newspaperman's tradepaper. It came about for a number of incidental reasons. A lot of scribes enjoyed our free-and-easy writing style, our comparative freedom from sacred cows and stuffiness. In consequence there have been local reporters who have worked, for space rates, as VARIETY stringers and yet had more heart for this tradepaper than for their regular city room berths. Some of them have told us why; It amounted to this: on VARIETY they could often feel more themselves.

There was another vital reason which explains why some local newspapermen and critics have had a soft spot for VARIETY. For the better part of 50 years, with tolerable regularity, local newspapermen found a full story in VARIETY if certain showmen tried to throw their weight against independent journalists. Producers and theatre owners who barred critics, cancelled their paid space and otherwise employed their own ideas of "thought control" didn't like the candid reports of their behavior which appeared in VARIETY. But the local newsman was considerably pleased to have the facts out in the open, well understanding that secrecy is the condition thought-controllers best like and that bold clear headlines and unvarnished characterization are what they hate most.

Press theatrical relations were spotlighted in these columns in much the spirit founder Sime Silverman expressed about vaudeville actors who were pushed around, often by the same theatrical bully-boys that pressured critics. As we've underscored before in these Page 2 Golden Jubilee retrospectives, Sime learned early to be "ver-ry, ver-ry mad" at powerful showmen who "blacklisted" and "boycotted" him and his struggling VARIETY. Not hard to see where his sympathies would lie—he was with the newsmen and the critics and all who were on the punching end of managerial muscle.

Paris Collections-August 1955

By LUCETTE CARON

Paris, Aug. 16.

What is Dior up to? At a conference last week in the Sorbonne, he told us at last: "Men must not be bored, so from year to year I have renewed their interest by successively exaggerating one part of the female body after another."

Now, after having obliterated busts, waists, and hips, he is gradually condescending to give women back the curves that he took away. His new "Y" line is more sinuous: shoulders are reappearing timidly, and a renaissance of busts is in the air. It is only a hint; some fashion writers have refused to see it at all — in fact, a rumor spread that Dior would liberate one bust at a time; but, after all, how can one expect a discarded bosom to burst into full bloom in one day?

Christian Dior is sly: this season, instead of specializing on any part of the female anatomy, he plays up the whole shape with his innocent-looking clinging sheaths. These are the base of his line: either all in one piece, or divided in many parts that can come off separately to make a perfect striptease act. New words are launched: *camisoles* which are little flat straitjackets that stop above the waist and button in the back (outside help is needed to put them on); *requimpettes*—short hip-jackets; *caftans*—slit coats like a Moslem garment with flying panels over a tight-fitting sheath. He also plays with oversize stoles that button on and off and instantly transform a muffled look into a bare appearance; his after-five huge balloon parachute skirts end just below the knees. The Near East inspired his harem skirts, turbans, Turkish carpet prints. His Mongol and Cossack hats are a tribute to the Geneva conference.

Givenchy Starts Something

Hubert, the Marquis de Givenchy, was the shocker of the week. Shapeless straight robes hang loosely from the shoulders, topped by space hats defying the laws of balance. His theme is the Spirit of Freedom, and to his mannequins it is terrific. "You don't feel you have anything on!" Slim, boneless girls will fit into these naturally, and a new elastic shape (THE SHAPE) will help those of the Lollobrigida type. A brave and daring collection full of ideas, color and good tailoring, but . . . unfitted chemise dresses, drawstrings in unexpected places, jutting hats—will they start a trend in America? Too early to tell, but at least they gave the press and manufacturers something to talk

(Continued on page 69)

HUNDRED YEAR ASSN. TO HONOR SARNOFF

RCA-NBC board chairman David Sarnoff will receive the annual Gold Medal Award from the Hundred Year Assn. of New York at its annual dinner Sept. 29 at the Waldorf-Astoria Hotel.

Dinner committee is chairmaned by Howard S. Cullman and includes Julius Ochs Adler, Edwin S. Friendly, Bernard F. Gimbel, Edward T. Heizler, Isaac Liberman, William E. Robinson, Irving Sarnoff, Dorothy Shaver, Howard C. Sheperd and Sturgis S. Wilson. Tab is $17.50 per, with a table of 10, for $175.

FILMS' 50,000,000 WEEKLY FANS

France Muses Out Loud: How Do We Get More Coin From Yanks?

French government has hinted, without being very specific about it, that it would like to get some additional coin from the U. S. film biz. That's a sequel to the 1953 agreement when the Americans agreed to turn over to the French 150,000,000 fr. (about $442,000) over a two-year period. Coin was half of a 300,000,000 fr. fund accumulated by U. S. firms in France.

Negotiations for a new French film agreement to replace the one that expired June 30 are currently going on in Paris between Jacques Flaud, head of the Centre National du Cinematographie, and Marc Spiegel, the Motion Picture Export Assn.'s continental manager.

Talks aren't being pressed too hard by the Americans since the French have accommodated the U.S. distribs with the issuance of advance permits. The regular monthly remittances also are coming through.

Under the 1953 arrangement, 159,000,000 fr. of a total of 300,000,000 fr. was earmarked for the French. The rest went to the credit of the Americans in the capital account. Payment to the French actually came in two installments, one for 96,000,000 fr., the other for 63,000,000 fr.

While one stack of coin was used by the French government to underwrite export credits, the second is understood earmarked for the promotion office the French intend to open in N. Y. in October. It's believed in N. Y. that, in diplomatically exploring additional payments, Flaud may be seeking to corral more financing for the projected U.S. setup. Estimated cost of such an org is put at about $45,000 a year.

Ethiopia's Festival

Washington, Aug. 16.

An International Film Festival, whose main purpose is to promote films about Ethiopia, will be held in that country Nov. 2-5, the Ethiopian Embassy here has disclosed. It will coincide with the International Exposition at Addis Ababa, celebrating the 25th anniversary of the coronation of Emperor Haile Selassie.

Open to both professionals and amateurs, cash prizes equivalent to $12,000 in American money are to be awarded. A jury of six will be set up, including at least three reps of foreign film industry. Top prize will be awarded for the subject, "The Modern Evolution of Ethiopia under Hailie Selassie, during the last quarter century." Prizes will also be awarded for documentaries on Ethiopian life.

The Embassy invites inquiries."

Moclair Talks to AFM But Roxy, N. Y., Plans No Return to Stage Shows

Recurrent reports that the Roxy Theatre, N.Y., would return to a stage show policy were scotched last week by William Moclair, the Roxy's managing director. Moclair said there was nothing to the story and that in fact he was currently trying to sell a warehouse full of stage props and costumes accumulated by the theatre in earlier days when it did have live shows.

Moclair acknowledged that he had been talking to the musicians local to straighten out a hassle the theatre had with the AFM when it dropped flesh shows. He stressed, however, that he was doing this solely to clear the air "should we, at some future date, decide to bring back stage shows or possible just one package that appeals to us."

The Roxy, after presenting stage shows for years, dropped them with

(Continued on page 22)

Bank of America Now Distribs Pix O'Seas

Munich, Aug. 16.

Bank of America is now in the film business in Europe. Vladimir Lissim is here as their rep in arranging for releasing, use of story properties, or remakes of films to which Bank of America has the rights. There is a series of 32 pictures, made in 1948 and 1949, available to be released in Europe through German or French or U. S. distributors.

Pictures to be released include "Magnificient Doll," "Miracle of the Bells," with Fred MacMurray; "The Other Love," "Ruthless," "So This Is New York," "Arch of Triumph," "Body and Soul" and "Macbeth," starring Orson Welles. Remake rights are available also on "Letter From an Unknown Woman" based on Stefan Zweig's novel, "One touch of Venus" and "Senator Was Indiscreet." The original story is available on several films including "Countess of Monte Cristo," "Double Life" and "Casbah."

Actors Guild To Support Curtis' Tax-Spread Bill

Hollywood, Aug. 16.

Screen Actors Guild's directorate has voted support of a Congressional bill which would average Federal income taxes over a six year period. Under a bill intro'd by Rep. Thomas B. Curtis (R., Mo.), not only actors but other artists would be helped whose income fluctuates sharply from year to year. Hearings are expected before the House Ways and Means Committee when Congress convenes early next year.

Measure would allow any taxpayer whose taxable income during any one year exceeds by 150% his average taxable income over the five preceding years, to spread the excess income over the six year period.

Jackie Gleason Presses For Powerhouse Script To Roll in April 1956

Jackie Gleason's theatrical film debut as a top-rank personage is on the calendar for next April. Meantime, Gleason and his agent, Music Corp. of America, intensively hunt for a "really strong script" of non-musical character. Nothing seen so far has satisfied the television star as good enough to launch him on the big screen.

Gleason has made a number of film appearances in small parts, his last being "The Desert Hawk" for Universal in 1949. His tv prominence came thereafter and creates the present necessity of a powerhouse story.

Under Gleason's present scheduling he will be having at least 39 of his television "Honeymooners" completed (on film) for his new Buick sponsorship deal and will be free to go to Hollywood by April, '56.

SAMMY DAVIS JR. TO NARRATE DANCE BIT

Hollywood, Aug. 16.

Sammy Davis Jr. will do single narration for "Frankie and Johnny," dramatic dance routine already filmed by Cyd Charisse, Lilliane Montevecchi, John Brascia for Metro's "Meet Me in Las Vegas."

Entertainer's voice only be heard, since he won't appear in film.

1955 GROSS AT $1,300,000,000

With improvements expected in the trade for the second half of 1955, annual theatre attendance seems to be levelling off at a weekly average of 50,000,000, a small gain over 1954, states a Standard & Poor analysis of the pic biz.

Wall Streeters look for a 1955 theatre gross of about $1,300,000,000, a slight improvement over last year, however—says Standard & Poor—theatre ops are being restricted by lagging attendance and higher film rental and other operating costs.

Survey found an attendance drop for the second quarter of 1955 "apparently reversing the general uptrend in evidence from mid-1953 through the initial quarter of 1955." The increased number of theatres in operation only moderated the overall decline, it stated.

(Actually, if the COMPO theatre count can be believed, the gain in theatres operating between Jan. 1 and July 1, 1955, ran to no more than seven. This, however, represents an increase of 1,644 theatres operating when compared to the count in March, 1954.)

Standard & Poor observed that "in general, the movie-going public is now showing little interest in the new filming and exhibiting techniques introduced during the past few years. Recognizing that significantly higher profits probably can not be derived from domestic film rentals, many of the major producers are expanding

(Continued on page 23)

New Fight Looms For Rep Control

Hollywood, Aug. 16.

A new stockholder fight looms for the control of the present administration of prexy Herbert J. Yates at Republic. Challenge is being made by an unnamed local group via the buying up of 200,000 shares of common stock. Group is

(Continued on page 20)

Allied Artists' $100,000 Guarantee For 'Phenix' at Loew's State, N. Y.; Opens New Horizons for Upcomer

Sullivanesque

Hollywood, Aug. 16.

Will Jordan, impersonator who came to the fore first on Ed Sullivan's "Toast of the Town," when he mimicked the frozen-faced emcee, has been contacted by Sullivan to play himself in latter's upcoming Warner production of the tv show.

Jordan currently is appearing in Bali Room of the new Beverly Hilton.

Skiatron Charges Networks 2-Faced On Home-Toll TV

Maintaining there was "ample room" for both home-toll and advertising tv, Skiatron Electronics & TV Corp. last week charged the major networks with "attempting to cloud the real issues with irresponsible statements that are in a very real sense a betrayal of the public interest which they are pledged to serve."

Skiatron prexy Arthur Levey said the webs were contradicting themselves by claiming, on the one hand, that home-toll would merely duplicate what is now served on the air without charge and, on the other, threatening to enter the pay-as-your-see tv business themselves if subscription-tv is authorized.

He pointed out that Skiatron, in its petition with the Federal Communications Commission, had asked for permission to use channels not used by the networks. This presumably was a reference to the original Skiatron petition asking the FCC to authorize tollcasting, but limit it for three years to UHF bands, with non-affiliated VHFers allowed to join in.

While Allied Artists is looking to climb into the bigtime via partnership arrangements with William Wyler, John Huston and others, the company at present already is collecting major-scale money with one of its releases. Loew's State Theatre, N. Y. first-run, has guaranteed AA a minimum of $100,000 against the gross percentage on the booking of "The Phenix City Story."

Film, produced by Samuel Bischoff, is owned 50% by AA with the other half shared by a group headed by Chicago circuit operator Edwin Silverman and including indie producer Edward Small. Cast leads are Richard Kiley, Kathryn Grant and John McIntyre.

The State's guarantee is substantially above anything the company ever has received for one of its entries. Expectedly, it will be followed by unusually big terms around the country.

"Phenix City," which was locationed in the Alabama town that made the headlines because of its gambling and brothel elements, has played only a few dates so far,

(Continued on page 20)

Raibourn's DuMont Job Added to His Regular Chores for Paramount

Paul Raibourn will continue as v.p. and director of Paramount and president of its subsidiary, International Telemeter, in addition to taking over the added duties as board chairman of the new company being set up to operate the Du Mont telecasting enterprises as a corporate entity severed from Du Mont Laboratories. That Raibourn is in line to chair the new

(Continued on page 18)

National Boxoffice Survey

Biz Still Offish; 'Roberts' Champ for Fourth Week In Row; 'Holiday' 2d; 'Blues,' 'Stranger' Next

Biz is spotty in present stanza as many exhibs are holding over their big pix until just before Labor Day before launching new fare. Storm signals, torrential rains and threat of a hurricane along the Atlantic seaboard hurt biz some. However, there was a surprising comeback afterwards that found many pix booming. Few managers wanted to launch new product until the end of month.

"Mister Roberts" (WB) continues as champ to retain top rank nationally for fourth session in a row. "Cinerama Holiday" (Indie) is finishing second, same as last week. "Pete Kelly's Blues" (WB), out for first time to any extent, is managing to land third spot.

"Not As Stranger" (UA) is winding up in fourth position while "Man From Laramie" (Col), fourth last round, is taking fifth place.

"The Shrike" (U) is showing sufficient strength to land sixth money. "Lady and Tramp" (BV) is seventh, with "House of Bamboo" (20th) in eighth slot. "Cobweb" (M-G) rounds out the Top Nine. "Marty" (UA), "We're No Angels" (Par) and "Seven Little Foys" (Par) are runner-up films.

Outstanding newcomer continues to be "To Catch Thief" (Par), which is smooth in L.A., terrific in N.Y. at Paramount, fast in Omaha and boffo in Philly. "Kentuckian" (UA) shapes okay in Providence and Portland, fair in L.A. and fine in Buffalo.

"Virgin Queen" (20th), also new, is rated slight in Portland, just okay in Cleveland, good in N.Y., slow in L.A. and oke in Philly. "Female on Beach" (U) shapes sock in Boston.

Another newcomer, "Summertime" (UA), faring better than last round, is tall in Chi, okay in Cleveland, smash in N.Y. and mild in Philly. "McConnell Story" (WB) is rated good in Frisco.

"Wichita" (AA), nice in Boston, is sock in Chi and brisk in L.A. "I Am Camera" (DCA), hitting a new high in Denver, is sockeroo in N.Y.

"Major Benson" (U) is big in Toronto and N.Y. "How To Be Popular" (20th) shapes okay in Washington, nice in Baltimore, mild in L.A. and good in Denver. "One Desire" (U) looms okay in Boston.

"City Across River"-"Girls in Night" (U), oldie package, looks fast in Chi and fine in Providence. "Interrupted Melody" (M-G), good in L.A., is nice in Detroit.

"Dam Busters" (WB) is big in St. Louis. "Purple Mask" (U) shapes okay in Omaha.

(*Complete Boxoffice Reports on Pages 8-9*)

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VARIETY
1905 - 1955

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INDEX

Bills 62
Chatter 70
Concert-Opera 68
Film Reviews 6
House Reviews 62
Inside Legit 64
Inside Pictures 24
Inside Radio-TV 42
International 14
Legitimate 63
Literati 69
Music 43
New Acts 58
Night Club Reviews 59
Obituaries 71
Pictures 3
Radio-Television 25
Radio Reviews 39
Record Reviews 44
Frank Scully 69
Television Reviews 30
TV Films 34
Vaudeville 56
Wall Street 24

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Pathe Cinema's Own U.S. Distribution Set; Seek Additional Showcases

Pathe Cinema Corp., U.S. subsid of the French Associete Nouvelle Pathe Cinema, plans to set up its own distribution organization in this country later this year, Duncan McGregor, Pathe Cinema topper, disclosed in N. Y. Monday (15) following his return from two-months of confabs in France.

Pathe Cinema, which operates the Paris Theatre, N. Y., also will press its original plans for theatre expansion outside the N. Y. area, McGregor said, adding that there was considerable need for such showcases for French product.

"Practically every better French film gets a showing in New York. The problem is to get these pictures exhibited in the other metropolitan centers," he noted.

McGregor said that, based both on his own experience in the U.S. and on a survey of French product available, he was convinced that dubbing was the answer for many of the French films and that, in line with this reasoning, Pathe was spending around $20,000 to make a lip-sync version of its "Les Femmes S'en Balancent" (Dames Don't Care), with Eddie Constantine and Nadja Gray to repeat their starring parts on the English soundtrack.

Activities of the new Pathe company will divide in two parts: The most immediate concern are dubbed films which will be channeled via major distributors, if possible, with an eye to the widest possible release.

Long Step

"Even if a dubbed version of a French film ends up only on the second half of a bill, that's still a long step forward for us," McGregor commented. "And dubbing has another advantage. If these films are for the double bills, they'll have to run about 80 minutes or so. That's ideal television length. And with the English tracks, one can figure that the dubbing cost alone could be recouped from a tv sale."

Apart from dubbed films, which it will place with distribs, Pathe will itself release the type of French features aimed primarily at the art houses, with the Paris Theatre the obvious kickoff point. Pathe in France now does mostly coproductions and turns out between eight or nine of those a year. On many of them, the company has U.S. rights. However, noted McGregor, there's nothing to stop U.S. Pathe from acquiring a non-Pathe French pic from a producer.

McGregor said France was pro-

(Continued on page 6)

Museum of Modern Art Seeks Funds for Change To Triacetate Prints

N. Y.'s Museum of Modern Art has blueprinted a series of six special film showings, beginning Oct. 6, to raise money for its Film Preservation Fund. Latter recently was established to pay for the conversion of the Museum's more important pic prints from nitrate stock, which perishes after about 30 years, to triacetate, which is far more durable. Tickets for the series are $10.

Diversified program includes "A Bill of Divorcement," produced in 1932 by David O. Selznick with John Barrymore, and Katharine Hepburn in the leads (Selznick has loaned a print of this to the Museum); "Die Dreigroschenoper," the original (1931) film version of the Kurt Weill and Berthold Brecht musical play which was revived in N. Y. last year as "The Threepenny Opera"; "The Treasurer's Report," 1928 short by and with Robert Benchley," the print being loaned by 20th-Fox; "Pay Day" (1921), directed by and starring Charles Chaplin; "Man's Genesis," pre-historic epic directed by D. W. Griffith in 1912, and "The British Royal Family," photographed in 1897 at Balmoral Castle and showing Queen Victoria with her children, including King Edward VII and the Duke of Windsor.

TOA's newest affiliate is the Delft theatres chain, Butler, Wisc., operated by J. B. Schuyler. Theatres are located in Michigan and Wisconsin.

GEORGE PAL FEARS PALS

Keeps His New Project Behind Security Barriers

Hollywood, Aug. 16.

George Pal, Paramount producer, is taking no chance of any other producer lifting an idea for a future production, as has happened several times in the past when others were able to come out first with producer's project.

He currently is prepping three films for Par, but operating so hush-hush that apart from Y. Frank Freeman, studio chief, production head Don Hartman and the three writers developing screenplays no one in studio has any inkling of their subject.

Italian Festival Ties Theatres And Denver Emporium

Denver, Aug. 16.

Week-long Italian film festival will be staged here the week of Sept. 18 by Fox-Intermountain Theatres in cooperation with the Daniels & Fisher Stores Co. of Denver. Event, which is part of a Festival of Italy in Denver, will feature the preem of a number of new Italo pix along with showings of Italian celluloid classics.

It's all part of a longrange plan to establish an international film festival in the Rocky Mountain region similar to those now operating in Edinborough, Venice and Cannes.

Joseph Ross, Daniels & Fisher prexy, whose new store is now abuilding in upper Denver by William Zackendorf, has arranged a

(Continued on page 20)

'Birds & Bees'

Film titles, as ever, are subject to change.

Paramount this week decided on "The Birds and the Bees" for its remarks of "Lady Eve." Substitute is the title of a new song written for the pic by Harry Warren and Mack David.

Same pic company's adaptation of "King of Hearts," the legiter, is to be called "That Certain Feeling," thus borrowing from the George and Ira Gershwin tune.

Lazar Wechsler's Sequel To 'Heidi' Being Dubbed; Ready for Christmas

United Artists will release a sequel to "Heidi" during the 1955 holiday season. Like its predecessor, the new entry, "Heidi and Peter," was produced by Lazar Wechsler of Zarich, Switzerland.

Originally filmed in the, Swiss-German dialect, release is currently being transferred to English dialog, with Peter Riethof's American Dubbing Co. handling the dubbing job again. The first "Heidi," which may gross $1,000,000 U.S. domestic, will continue in general release until the new picture is ready for distribution.

Riethof, incidentally, has worked out a new dubbing method, designed to cut costs. A lip-sync operation which formerly cost between $15,000 and $20,000 can now be done for $7,000 to $10,000 under the new method. Actual cost of each production, of course, depends on the amount of dialogue in the picture and the number of actors involved.

'MEDIC' REFUSES WB ARTISTIC CONTROL

Hollywood, Aug. 16.

Allied Artists has inside track for theatrical film rights to "Medic" teleseries, entering negotiations as Warners dropped out when vidpix creator nixed demand for "artistic control."

Columbia and 20th are also bidding NBC-TV series produced by Fran Latourette.

New York Sound Track

Lowell V. Calvert, vet distribution exec who's been **Howard Hughes'** rep at the RKO homeoffice the past few years, underwent surgery for stomach ulcers at Mt. Vernon Hospital, N. Y., Monday (15) . . . Look mag has a 12-page piece on "Night of the Hunter" in its Sept. 6 issue . . . 20th-Fox registered the "Carousel" title with Motion Picture Assn. of America, suggesting a deal for the screen rights to the **Dick Rodgers-Oscar Hammerstein 2d** play . . . RKO publisity focuses on **Margaret O'Brien** as a grown-up. She's due in from the Coast tomorrow to plug "Glory."

Barbara Stanwyck will costar with **James Cagney** in Metro's "All Our Yesterdays," to be produced by **Jules Schermer** with **John Sturgis** directing . . . Paramount suspended **Marla English** for turning down a role in "The Mountain" . . . **Charles Chaplin Jr.**, plays a newspaper reporter in Warners' "The Court-Martial of Billy Mitchell."

Howard Hughes has asked the RKO outing department to do some re-editing on "The Conqueror," indicating that he still has a little finger ieft in the RKO pie. Sale of property to **Tom O'Neil's** General Teleradio included a clause that gives Hughes the right to complete **John Wayne** starrer to his own final satisfaction before it goes into release, but providing further that Hughes must have the picture, which cost over $4,000,000, ready by November. Hughes' personal RKO project, "Jet Pilot," which was completed in early 1951, also is reported in final re-editing stage.

American Broadcasting Co. is luring picture personnel as well as major company programming. Newest addition to the network's press department is **Manny Herbstman**, formerly with Walt Disney. Those who trekked to ABC previously include **Steve Strassberg**, erstwhile publicity head of Eagle Lion; **Milt Mohr**, formerly with RKO, and **Ted Richman**, ex-Universal. Herbstman was taken on as a special blurb writer for the fall shows.

Paramount figures on seven weeks of location shooting of "The Mountain" in the French Alps. **Spencer Tracy, Robert Wagner** and producer-director **Edward Dmytryk** winged to Paris over the weekend for the project . . . **Sammy Cohen** is back at his UA desk after two weeks in Bermuda . . . **William Perlberg** and **George Seaton** switched their "Proud and Profane" company from the Virgin Islands to Puerto Rico . . . UA acquired distribution rights to "Savage Princess," which was made in India by a native company . . . VARIETY's managing editor, **Robert J. Landry**, off to Copenhagen, Vienna, Salzburg, Zurich and Paris.

Vincent M. Fennelly's next production for Allied Artists will be "Crime in the Streets" based on a tv play by **Reginald Rose** . . . **William L. Taub** bought "39 Red Roses," an original yarn by **Alan Balder**, to star **Hope Hampton** on her return to the screen . . . **Howard Wierum** makes his screen bow in "The Library," starring **Bette Davis** at Columbia.

Terry Turner of General Teleradio to Europe early next month for English opening of "Gangbusters" and to gander new product . . . **Harold Hecht** returned from Paris yesterday (Tues.) where he was supervising the Hecht-Lancaster production, "Trapeze" . . . **Edna Ferber** back in New York after watching two weeks of filming on "Giant," the film version of her novel . . . Metro will film the life of **Commander Frank "Spig" Wead**, the naval hero who also wrote the scripts of "Ceiling Zero" and "Hell Below." **Robert Taylor** is set for the lead in the **Frank Fenton** screenplay, "The Wings of the Eagle" . . . **Susan Hayward**, director **Daniel Mann** and a Metro crew returned to the Coast after shooting locations for "I'll Cry Tomorrow."

Value Line's Thesis: Television Just Can't Pay Majors Enough

Arnold Bernhard & Co., which appraises the film business quarterly for its investment advisory accounts, this week expressed doubt that there'll be any wholesale unloading of major company films to television. Reporting on the status of the trade in its Value Line survey, Bernhard points to basic economics as supporting its no-library-to-tv thesis.

The financial outfit underlines that RKO was a losing enterprise, hence its back product will be beamed to the telecasters as a means of getting into the black (and a way for General Teleradio to recoup part of its $25,000,000 investment).

On the other hand, all other picture companies are showing profits and their positions might be impaired with a spate of product, however old, to video. This could well hurt new theatrical releases.

Further, says Bernhard, tv simply cannot afford to pay the amount of money wanted by the major distributors. A vintage pic rarely will bring as much as $100,000 from telecasters, whereas this figure could be earned many times over in the reissue market with some entries.

It's clear that comments made by Spyros P. Skouras, president of 20th-Fox, on the matter of pix to tv made an impression with Wall Streeters. The exec's statement that the 20th library is worth $150,000,000 and there will be no sale at under that price was taken by Bernhard as an index of the film industry's attitude in general.

37 YEARS WITH METRO

Wm. D. Kelly, Head of Print Dept., To Loll in Florida

William D. Kelly, head of Metro's print department in N. Y. and eastern production contact, will retire on Sept. 1 to settle in Florida. Kelly has been in the film industry for 50 years, 37 of them with Metro.

Malcolm Falkner, a member of the print department, will take over the post when Kelly steps down.

Techni Plant In France Ready To Roll; Italy Next

Technicolor's new French plant —at Joinville, near Paris—will start regular delivery of film "within a few weeks," Herbert T. Kalmus, Techni prexy, said last week on his return from a business trip to London, Paris and Rome. Kalmus was accomped by Robert Riley, v.p. in charge of Hollywood sales.

Referring to their stay in Rome, Kalmus said negotiations were continuing for the establishment of a Techni lab in Italy, "and there appears every prospect of a satisfactory outcome leading to the creation of an Italian Technicolor Co. later this year."

Some months ago, Kalmus acknowledged that discussions are in progress with a number of countries looking to the establishment of Techni labs, with local interests doing the financing and Techni providing engineers, know-how, etc. and reaping 50% of the profits. Prominently mentioned at that time, in addition to Italy, were India, Japan, Germany and Argentina.

The Techni lab at Joinville has a capacity of 70,000,000 feet of release prints a year. It's the third Techni lab to be operating, the two others being in Hollywood and in London. While in England, the Techni affiliate there marked its 20th anni.

In the U.S., Techni has licensed De Luxe Laboratories, N.Y., to use the Techni system. Establishment of an eastern plant has been held up pending a final choice by De Luxe on a new plant location, probably in New Jersey.

L. A. to N. Y.

Eddie Albert
Larry Barton
Earl I. Sponable
Keefe Brasselle
Frederick Brisson
Jackie Coogan
Don Crichton
Sammy Davis Jr.
Laraine Day
Jerry Devine
Jack Diamond
Howard Dietz
Red Doff
Charles Feldman
Edna Ferber
Bob Fortier
Mitchell J. Hamilburg
Susan Hayward
Herbert A. Kaufman
Henry King
June Lockhart
Selma Lynch
Laura Manning
Will Mastin
Matt Mattox
Jayne Meadows
Robert Middleton
Erin O'Brien Moore
Meg Myles
Margaret O'Brien
Gregory Ratoff
Will Rogers Jr.
Leo Ross
Joan Shawlee
Si Seadler
Sam Spiegel
Ruth St. Denis
Marjorie Steele
Harry Stephens
Jo Van Fleet
David Wayne

Makelim's Slant: Film Songs on Disks Sold By Theatre Popcorners

As an added aid for exhibitors who have contracted in advance for his group of 12 pictures under the guarantee play plan, Hal R. Makelim is making available to theatres recordings and sheet music "as an extra source of profits at their refreshment stands." There's no indication whether these musical accessories would be provided for free or for a fee.

Makelim is organizing the Makelim Music Publishing Co. to publish songs and musical scores from all pictures to be produced under the so-called Makelim Plan.

Europe to N. Y.

Licia Albanese
Robert Ardrey
Enid Bagnold
Cecil Beaton
I. Robert Broder
Red Buttons
Clarence Derwent
Gen Genovese
Harold Hecht
George S. Kaufman
Danny Kaye
Eugenie Leontovich
Ella Logan
Anita Loos
John W. Vandercook

N. Y. to L. A.

Guy Bolton
Fred Coe
Barbara Cook
Alfred E. Daff
Larry Gore
Grace Kelly
Daniel Mann
Delbert Mann
Abe Olman
Harry Sosnik
Leo Van Munching
Chester Stratton

N. Y. to Europe

Arleen Brenon
Madeleine Carroll
Barbara Darrow
Richard Davis
Selma Diamond
Edward Dmytryk
Zino Francescatti
Edward L. Kingsley
B. Bernard Kreisler
Robert J. Landry
Zoya Leporsky
Goddard Lieberson
Ilya Lopert
A. C. Lyles
William McCarry
John G. McCarthy
Michael Myerberg
Fritz Reiner
Spencer Tracy
Robert Wagner

MAGS, SUPPS UP 52% IN FILMS

Schwartz in Plea to Spellman As Legion C-Rates 'I Am Camera'

Faced with another setback with "I Am A Camera" following a National Legion of Decency "C" or Condemned classification, Distributors Corp. of America topper Fred Schwartz issued an appeal to Francis Cardinal Spellman. Schwartz disclosed that he had "humbly requested" that Cardinal Spellman screen "Camera" to review the Legion's ruling.

"We sincerely believe," declared Schwartz, "that to show Godlessness is not to condone it, to show immorality does not mean we approve it. Depicting a Godless society (pre-Hitler Berlin) cannot adversely affect the morals of our society. We sincerely believe that 'Camera' in no ways corrupts morals."

The Legion's ruling came late Friday (12) and preceded Monday's (15) meeting of the board of the Motion Picture Assn. of America which had convened to weigh Schwartz's appeal for reconsideration of its failure to give "Camera" a Production Code seal. Geoffrey Shurlock, Code administrator, had come to N.Y. from the Coast to attend the hearing. Although officially silent, DCA officials were noticeably peeved by the Legion's issuance of its classification just prior to the MPAA meeting. It's felt that the Legion's ruling will have an effect on the MPAA's views.

The Legion's decision, following confabs between Schwartz and Father Little, executive secretary of the Legion, was released in what is regarded an unusual man-

(Continued on page 20)

Universal's 36, 10-Year Topper

Hollywood, Aug. 16.

Biggest production schedule in 10 years will be undertaken by Universal on its 1955-56 program, starting Nov. 1. Studio will up the present year's sked nearly 25% for a new high of 36 important motion pictures, as against the current 29.

Expanded slate was set during last week's top-level confabs at studio, presided over by prexy Milton R. Rackmil. Program, according to company, provides for a total expenditure of "many millions of dollars" in excess of previous budgets. Also attending were board chairman Nate Blumberg, exec vp Alfred E. Daff, production vp Edward Muhl and vp David A. Lipton.

More than one-half of the upcoming output will be accorded

(Continued on page 20)

MORGAN WEEK FALL MONTH THIS YEAR

Paramount, which usually incorporates one "Oscar Morgan Week" within its annual sales drive, this year is setting aside an entire month of the campaign as a tribute to the exec. The period begins Oct. 2, at which period Morgan will be observing his 41st anniversary with Par.

Morgan is general sales manager in charge of short subject, Par News and special features. The company's lineup of one-reelers and five two-reelers in VistaVision will be given the special sales attention during "Morgan Month."

Ask Judiciary Preview Of Metro's 'Trial' Film

Springfield, Ill., Aug. 16.

State and county judiciary officials, along with city lawyers, have been invited to attend a special screening of M-G-M's "Trial" starring Glenn Ford here Aug. 24.

Local press and radio-television representatives also have received bids to the morning preview.

SKIRBALL COLLECTS

RKO Liability Fixed On Appeal at $275,000

Los Angeles, Aug. 16.

Judgment previously found in favor of Jack Skirball's Gold Seal Productions Inc., against RKO Pictures Inc., for failure to make John O'Hara's "Appointment in Samarra," has been upheld by District Court of Appeals.

New ruling, however, trimmed the original judgment of $375,000 plus interest to $275,000, plus $4,497 interest, because of a "duplicity of damage awards" made by lower court.

Skirball claimed that RKO had agreed to pay his outfit $125,000, plus 20% of profits from the film which Gold Seal was to make for RKO. Deal was nixed after Gregory Peck was found to be unavailable for the star role.

Presidents Echo 'Camera' Decision

It took the Motion Picture Assn. of America board only 20 minutes Monday (15) to decide to uphold the ruling of production code administrator Geoffrey Shurlock in refusing a seal to the British film, "I Am a Camera." There wasn't a single dissenting voice among the MPAA directors.

However, Fred Schwartz, president of Distributors Corp. of America which is handling the pic, was told that he could re-submit it to the code once certain changes had been made.

Even though the granting of a seal would, theoretically at least, widen the release scope of the comedy, it's considered extremely unlikely that DCA will choose to do any editing now. Schwartz has stated already that, if no seal is forthcoming, he'll put out the picture without one. "Camera" so far has preemed in two spots, in Asbury Park, N. J., and at the Little Carnegie Theatre, N. Y.

As in previous instances, the MPAA appears to be going out of its way in stressing that, with certain changes, a seal could be obtained. Where Shurlock originally was reported objecting to the entire theme of the film, he now ap-

(Continued on page 22)

Marlon Brando Producing

Hollywood, Aug. 16.

Marlon Brando has purchased Louis L'Amour new novel, "To Tame a Land," for first production by his own company, Pennebaker Inc.

No release yet set for film, starting mid-October. Brando playing early west gunfighter.

DISTRIBS HYPO PUBLIC CONTACT

By FRED HIFT

Film company advertising in magazines and Sunday newspaper supplements jumped to $2,140,288 for the first six months of 1955, an increase of $733,191—or 52%—over the same period in 1954 when the total ran to $1,407,097.

Data were culled from statistics compiled by the Publishers Information Bureau and would indicate that the distribs are in there pitching to sell their high-budgeted pix to the public.

While the type of advertising being done by the companies varies, of course, with the kind of films they have to sell, it's nevertheless noteworthy that, of eight distribs, only two showed a decrease in their advertising activity in these media. Magazine ads were up by $363,336, or 30%, from 1954, and the Sunday supplements came in for unusual attention, raising the total for 1955 to $550,000, an increase of $354,855—or close to 300%—over 1954.

Actual broken-down total for the first six months of 1955 are: Magazines—$1,590,228 (against $1,221,892 in '54); Supplements—$550,060 (against $185,205 in '54). The only two companies that showed a decrease were 20th-Fox, which dropped by a comparatively insignificant $15,569, and Warner Bros., showing a decrease of $26,085.

Biggest increase in 1955, oddly enough, is shown by RKO which upped its ad expenditures by $313,009 from last year's $104,786 for a total of $417,795. On "Underwater" alone, RKO invested $161,790 in mag ads and an additional $87,610 in the supplements. Company also sunk $153,000 in pushing "Son of Sinbad". Significantly

(Continued on page 20)

O'Shea Confers With RKO Execs (And Himself) And All Is As Is (Or Is It?)

The status quo is continuing at RKO, in the wake of Tom O'Neil's buyout of Howard Hughes and Daniel T. O'Shea's replacement of James R. Grainger as president.

O'Shea has called on execs at the homeoffice a few times over the past couple of weeks but so far there have been no policy decisions made on the O'Shea-O'Neil level and handed down to the lower echelons.

Department heads and their staffers consequently are still going about their business on a day to day business as before. This is expected to continue, at least until O'Shea completes his own familiarization with the setup.

On the Coast, meanwhile, Charles L. Glett has taken on greater prominence. Recently named to the exec staff of O'Neil's General Teleradio, Glett over the past week was elected an exec v.p. and board

(Continued on page 18)

Furnas' Blast at Bible Distortion Footnoted With 'Shining Exception' Rating for Cecil B. DeMille

When author J. C. Furnas' article, "Look What Hollywood's Doing To Your Bible" was printed in the Christian Herald, Protestant monthly, one Cecil B. DeMille feature, "Samson and Delilah" was mentioned. Since another DeMille Scriptural epic, the re-make of "Ten Commandments," involves a possible production investment of $9,000,000 the impact of the Furnas article was explosive on the Paramount lot. It was feared that Protestant public opinion might be mustered against the veteran producer-director's crowning achievement. Back to the time of the original silent "Commandments" and his "King of Kings," DeMille and his press battalions have gone to extremes to line up theologians of Catholic, Protestant and Jewish faiths so as to keep safely off the treacherous shoals of sectarian prejudice.

Art Arthur for Paramount first wired Rev. Daniel Poling, the Christian Herald editor, following publication of the Furnas piece protesting "inclusion" of DeMille and quoted the Christian Herald editor's own 1949 praise of DeMille "integrity" in the treatment of Biblical subject matter. Commented Arthur:

"Obviously Furnas did not know that the Christian Herald, in association with the Protestant Motion Picture Council, in December 1949 presented a plaque to Mr. DeMille for his production of 'Samson and Delilah.' Who is right, Mr. Furnas or the Protestant Mo-

(Continued on page 20)

Rogers Memorial Hosp. Meet on Sept. Weekend

Annual trek to the Will Rogers Memorial Hospital at Saranac Lake, N. Y., plus the annual confab of the board of directors, has been set for the weekend following Labor Day.

Contingent from New York will leave Thursday evening, Sept. 8, spending Friday at the hospital and the remainder of the weekend at Herman Robbins' Edgewater Hotel at Schroon Lake.

Columbia sales chief Abe Montague, president of the hospital, notes that this will be the first meeting of the board in 16 months and that "it will be a most important one."

Jack Webb Tour Junket for 19

Although it's difficult to compile accurate figures, an extensive personal appearance road jaunt by a star can mean as much as an extra $500,000 gross, it's estimated.

Perhaps the most elaborate of the current cross-country tours is being undertaken by Jack Webb on behalf of his Mark VII Productions' "Pete Kelly's Blues," being distributed by Warner Bros. In a private United Airlines plane, Webb will hit 31 cities in the U. S. and Canada in 38 days. He started out from Los Angeles on July 26 and expects to wind up there on Sept. 1. The Jack Webb Special, elaborately outfitted for comfortable living, is carrying some 19 passengers, including Webb's secretary, valet, and personal bodyguard as well as WB press reps. Newspapermen have been joining the entourage in some cities for short jaunts.

Webb's appearance in each city is timed for the picture's opening. As a result of his appearance, most situations showing the picture report new opening day records. The enthusiasm is said to carry over to subsequent days, resulting in hefty weekly takes. Webb's appeal has been phenomenal. In Toledo, where his plane stopped a half hour en route to Cleveland, 8,000 fans turned out to greet him at the airport.

The results so far have been so satisfying that Warner Bros. is planning tours for stars having a similar appeal as Webb. Company is weighing an extensive tour for Liberace when his first picture, "Sincerely Yours," is ready for distribution.

Cine Miracle's 5 Under Rochemont

Hollywood, Aug. 16.

Louis de Rochemont CineMiracle Productions has been formed by the "Cinerama Holiday" producer, in association with National Theatres, to make five features in new widescreen CineMiracle process developed by National with latter principal stockholder.

Rochemont will be prexy and exec producer and have substantial proprietary interest. Initialer be "Seven League Boots," biopicing late Richard Haliburton, rights which have just been acquired.

(Elmer Rhoden, National prexy, will begin discussions shortly with Justice Dept. on changes in consent decree.)

KINGSLEY O'SEAS TRIP SEEN AS COL TIE OKAY

Departure for Venice and London Friday (19) of Edward L. Kingsley, head of Kinglsey International, is seen as confirming conclusion of a deal under which he'll head up Columbia Pictures' new foreign film distributing set up.

Negotiations between Kingsley and Col execs have been going on for some time, one of the difficulties being Kingsley's own business. He's currently releasing "Court Martial," a British import. Under the arrangement with Col, it's assumed that he'll continue running his own outfit while masterminding the Col operation.

Kingsley is expected to return to the U. S. in three weeks.

Roger Corman Payoff

Hollywood, Aug. 16.

Formed less than one year ago, Roger Corman Productions, indie outfit, is already operating in the black.

Corporation has disbursed first profits to its 12 investors, coin coming in from firm's initial release, "The Fast and the Furious."

CALLS MAJORS 'SERVILE' FOR CONTINUED SCREENINGS BEFORE DEFROCKED CENSOR

Times Film Corp., indie distrib outfit which has spearheaded anti-censorship fights in several states and was instrumental in breaking down Massachusetts' Sunday law, has upbraided the major companies for their failure to back up its victory over the censor.

In a wire to Motion Picture Assn. of America prexy Eric Johnston and the eight major company presidents, William C. Shelton, Times v.p., called the distribs' attitude "servile" and charged that it tended to "lower industry honor and dignity."

Shelton had reference to reports from Boston stating that, despite the official end of censorship there—Shelton's "Game of Love" was the first pic to play without prior censorship—the major distribs would continue to invite the Boston city censor on a voluntary basis and as a "courtesy" gesture.

"To continue to submit films in advance to a city censor whose legal existence has been wiped out mocks the law of the land and is contrary to industry interest and the self-regulating code," Shelton told Johnston.

Times, via Shelton, pointed out that, in winning the Boston victory —when the Mass. State Supreme Court declared the Sunday law unconstitutional and void as it pertains to films—the indie had paved the way for the majors and had scored a point for the entire industry.

"We felt the industry supported us as does the public in Boston. Press stories and editorials would confirm this," the wire to the prexies read. "Game," at the Beacon Hill Theatre, grossed $14,417 the first week, breaking all house records.

Although blocked by the Mass. High Court's ruling re censorship, Boston authorities nevertheless made several attempts to stop "Game" from being shown. Boston's mayor finally declared, on viewing the film, that it wasn't obscene and that its showings could continue. French pic has a "C" or Condemned rating from the Catholic Legion of Decency.

The McConnell Story
(C'SCOPE—COLOR)

Alan Ladd, June Allyson in topflight story of America's first triple jet ace; strong entertainment, strong grosses.

Hollywood, July 26.

Warner Bros. release of Henry Blanke production. Stars Alan Ladd, June Allyson, James Whitmore; features Frank Faylen, Robert Ellis, Willis Bouchey, Sarah Selby, Gregory Walcott, Frank Ferguson. Directed by Gordon Douglas. Screenplay, Ted Sherdeman, Sam Rolfe; story by Sherdeman; camera (Warner Color), John Seitz; editor, Owen Marks; music, Max Steiner; technical advisers, William L. Orris, Col., USAF; Manuel "Pete" J. Fernandez, Capt., USAF. Previewed July 19, '55. Running time, 106 MINS.

Mac	Alan Ladd
Butch	June Allyson
Ty Whitman	James Whitmore
Sykes	Frank Faylen
Bob	Robert Ellis
Newton Bass	Willis Bouchey
Mom	Sarah Selby
1st M.P.	Gregory Walcott
A Mechanic	Frank Ferguson

The story of America's first triple jet ace, Captain Joseph McConnell Jr., has become a tasteful, thrilling motion picture under the Warner Bros. banner. Strong grosses loom. There's a contemporary flavor in the presentation to attract the attention of the country's younger picturegoers, and a lot of heart and humaness to make it figure as entertainment for all ages, male or distaffer. It has marquee importance, too, in the star names of Alan Ladd and June Allyson.

Even while the production was being prepped the hero of the story lost his life when the experimental jet aircraft he was flying at Edwards Air Force Base in California crashed. This incident, like many others in his career as a soldier and then navigator during World War II, and as a jet ace over Korea, is thrillingly depicted, as well as being used to give an inspirational note to a very moving climax. Under the production supervision of Henry Blanke and the equally good direction by Gordon Douglas, the film has humor, romance, action and convincing performances that make the footage very real.

Ladd is not called upon for the usual brand of screen heroics and does a sock job of playing a real person. With this elimination of the stock "into the wild blue yonder" type of hero, picture gains in punch. There's nothing fanciful about the McConnell exploits, thanks to good judgment in the scripting by Ted Sherdeman and Sam Rolfe. In fashioning the character of the girl who married the ace while he was still a sorry GI in the medical corps sneaking private flying lessons, the script stays on believeable grounds, too.

Considerable humor is played up in the early footage over McConnell's determination to be a flier and his meeting with Pearl Brown, a girl to henceforth be known as "Butch" and a loving helpmate to a young soldier. From medical corps to air force, but as navigator, not pilot; the piling up of 25 missions in World War II in a big hurry so he could take pilot training; the call back to war when the Korean situation arose and his rise to captain and jet ace, and then the test piloting that took his life are sequences so well blended that attention is always held. Backing theme are the few moments back home with wife and family that add to the touching humaness which is an important part of the film.

James Whitmore scores as McConnell's friend and commanding officer. A pip of a sergeant character is developed by Frank Faylen, sparking the humor of earlier sequences. Others registering well include Robert Ellis, Willis Bouchey, Sarah Selby, Gregory Walcott and Frank Ferguson. The CinemaScope photography in WarnerColor by John Seitz figures as a major credit. So does the second unit lensing by Ted McCord under the direction of Russ Saunders. A good score by Max Steiner, concise editing by Owen Marks, count towards the entertainment. *Brog.*

Case Of The Red Monkey

Routine foreign intrigue melo for program market.

Hollywood, Aug. 10.

Allied Artists release of a Tony Owen (Alec C. Snowden) production. Stars Richard Conte, Rona Anderson; features Russell Napier, Colin Gordon, Arnold Marle, Sylva Langova, Donald Bissett, John King-Kelly. Directed by Ken Hughes. Screenplay, James Eastwood, Hughes; camera, Josef Ambor; editing, Geoffrey Muller, Inman Hunter. Reviewed Aug. 10, '55. Running time, 71 MINS.

Bill Locklin	Richard Conte
Julia	Rona Anderson
Supt. Harrington	Russell Napier
Martin	Colin Gordon
Dushenko	Arnold Marle
Hilde	Sylva Langova
Editor	Donald Bissett
Andor	John King-Kelly

Efforts of Soviet agents in London to kill a top Russian scientist who has swung over to the West, as he's under the security of British police en route to the U.S., motivates this Tony Owen-Todon production, filmed entirely in England for Allied Artists release. Like many British-produced pictures, it lacks American-type pace and is a routine entry in the program market. Owen used almost a complete English setup, Richard Conte being the only other American connected with the venture.

Conte portrays a U.S. State Dept. officer detailed to escort the scientist from London back to the States, but exhibits little of the dash and ingenuity such a part calls for. James Eastwood-Ken Hughes' screenplay shows him breaking up the Communist gang out to murder the scientist, but it's strictly mechanical in tone and Hughes' direction fails to insert any hardhitting action which might have lifted interest a notch. Pic takes its tag from a little monkey seen on the scene of a rash of murders of celebrated scientists by the Reds.

Rona Anderson co-stars with Conte for faint romantic interest and Russell Napier is the Scotland Yard superintendent assigned to safeguard the scientist, portrayed by Arnold Marle, both okay. Part of a British newshawk who learns what's going on and is a thorn in the side of the police is played fairly interestingly by Colin Gordon. Sylva Langova and John King-Kelley make the most of their Communist roles. Alec C. Snowden as producer gives picture certain scenic values via London backgrounds. *Whit.*

The Naked Street

Fair program melodrama for regulation playoff in dual market.

Hollywood, Aug. 12.

United Artists release of Edward Small production. Stars Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves; features Else Neft, Sara Berner, Jerry Paris, Mario Siletti. Directed by Maxwell Shane. Screenplay, Shane and Lee Katcher; from a story by Katcher; camera, Floyd Crosby; editor, Grant Whytock; music, Emil Newman. Previewed Aug. 10, '55. Running time, 83 MINS.

Nicky Bradna	Farley Granger
Phil Regal	Anthony Quinn
Rosalie Regalzyk	Anne Bancroft
Joe McFarland	Peter Graves
Mrs. Regalzyk	Else Neft
Latzi Franks	Jerry Paris
Nutsy	Frank Sully
Big Eddie	John Dennis
Janet	Angela Stevens
Margie	Joy Terry
Mr. Hough	G. Pat Collins
Antonio Cardini	Mario Siletti
Attorney Blaker	Whit Bissell
Evelyn Shriner	Jeanne Cooper
Millie	Sara Berner
Attorney Flanders	James Flavin
Judge Roder	Harry Harvey
Alex Campbell	Judge Stanley
Francie	Jackie Loughery
Ollie	Frank Kreig
Shimmy	Joe Turkel
Barricks	Harry O. Tyler
Lennie	Sammie Weiss

Satisfactory performances and a twist to the usual crime-doesn't-pay plot give "The Naked Street" a fair rating as program entertainment. Film does a workmanlike, if not particularly inspired, job of wrapping up its story and all loose ends in 3 minutes of footage, making it an acceptable meller for general playdates.

Helping to give substance to the characters involved are Farley Granger, Anthony Quinn, Anne Bancroft and Peter Graves, the principals involved in the Leo Katcher story, which he scripted with Maxwell Shane and which the latter directed. Plot has Quinn, racketeer, saving Granger, a cheap young hood, from the electric chair so the latter can marry the gangster's sister, Miss Bancroft, who's pregnant. When the baby dies and Granger turns out to be a bad husband, Quinn frames him for a new killing, so back to the chair he goes. Not, however, without exposing Quinn's operations to Graves, newspaperman. The baddies all get their just deserts and Graves gets Miss Bancroft.

Quinn and Miss Bancroft are both excellent in handling the characters assigned them. So is Graves, the reporter who does some bridging narration as the story unfolds. Granger, away from films for some time, turns in acceptable work in a role that calls for him to be hero-heavy without any sympathy to compensate. Among supporting parts, Else Neft as the mother of Quinn and Miss Bancroft, and Jerry Paris, as Granger's friend, do best.

Shane's direction of the Edward Small production keeps the pace moving fairly fast. Lensing, background score and other technical factors are okay. *Brog.*

Value for Money
(British)
(COLOR—VISTAVISION)

North country comedy, okay for domestic market, but Yorkshire dialect may prove obstacle to extensive U. S. exhibition.

London, Aug. 9.

Rank VistaVision (Sergei Nolbandov) production and release. Stars John Gregson, Diana Dors, Susan Stephen, Derek Farr; features Frank Pettingell, Jill Adams. Directed by Ken Annakin. Screenplay, R. F. Delderfield and William Fairchild; camera (Technicolor), Geoffrey Unsworth; editor, Geoffrey Foot; music, Malcolm Arnold; "Toys for Boys" and "Dolly Polka" music, Jhn Pritchett. At Odeon, Leicester Square, London, Aug. 9, '55. Running time, 93 MINS.

Chayley Broadbent	John Gregson
Ruthine West	Diana Dors
Ethel	Susan Stephen
Duke Popplewell	Derek Farr
Higgins	Frank Pettingell
Joy	Jill Adams
Lumm	Charles Victor
Oldroyd	James Gregson
Limpy	Donald Pleasance
Mrs. Perkins	Joan Hickson
Mr. Hall	Hal Osmond
Mrs. Hall	Sheila Raynor
Mr. Gidbrook	Charles Lloyd Pack
Waiter	Ferdy Mayne
Arkwright	John Glyn Jones
Robjohns	Leslie Phillips
Mrs. Matthews	Molly Weir
Lord Drewsbury	Ernest Thesiger

For its second production in VistaVision, the Rank Studios has chosen a north-country comedy, which will give considerable amusement to unsophisticated local audiences, but which may find it tough sledding in the Overseas territory. In the U. S., particularly, the Yorkshire dialect will not be a selling aid.

This is a modestly amusing piece, staged on a bigger scale than the story would seem to warrant, and offering a touch of spectacle in a couple of song and dance numbers. The plot revolves around John Gregson, who inherits his father's fortune, rag business and meannesses, and then has the misfortune to get involved with a blonde show girl (Diana Dors). He forgets the girl he left behind (Susan Stephen). Around this basic situation, the yarn moves from one preposterous situation to another until eventually honor is satisfied, and each of the girls ends up in a bridal gown.

As a running gimmick, the voice of Gregson's dead father is heard uttering words of caution to his son, particularly urging him to exercise stronger control of the purse strings. Although amusing at first, it is done too frequently and tends to become monotonous.

The two production numbers, arranged and danced by Paddy Stone and Irving Davis, are neatly dovetailed into the story line. They are nicely staged and each provide a pleasant contrast in background. Gregson, Miss Dors and Miss Stephen fill the three main roles more than adequately. Derek Farr shares starring honors with them as the character who ends up with the other girl. Frank Pettingell and Jill Adams lead a typically British supporting team. Ken Annakin has directed sympathetically and other technical qualities are up to regular standards. *Myro.*

Night Freight

Formula action-meller for lowercase dual-dating in the general situation.

Hollywood, Aug. 15.

Allied Artists release of Ace Herman (Wm. F. Broidy Pictures Corp.) production. Stars Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez; features Michael Ross, Myrna Dell, Lewis Martin, G. Pat Collins. Directed by Jean Yarbrough. Written by Steve Fisher; camera, William Sickner; editor, Chandler House; score, Edward J. Kay. Previewed Aug. 11, '55. Running time, 79 MINS.

Mike Peters	Forrest Tucker
Wanda	Barbara Britton
Don Peters	Keith Larsen
Haight	Thomas Gomez
Louie	Michael Ross
Sally	Myrna Dell
Crane	Lewis Martin
Kelly	G. Pat Collins
Gordon	Sam Flint
Engineer	Ralph Sanford
Disc Jockey	George Sanders
Bartender	Joe Kirk
First Newsman	Jim Alexander
Workman	Charles Fredericks
Fireman	Guy Rennie
Detective	Michael Dale

Formula action entertainment of lightweight values is strung together in this mild programmer. It will get by as filler material in the general dual situation. Stereotyped handling all down the line keeps it from qualifying as an okay entry in its lowercase class.

The Steve Fisher screen story deals with a feud between Forrest Tucker, operator of a shortline railroad, and Thomas Gomez, truck line owner who sees Tucker's railway putting him out of business. To further complicate matters, the plot stirs up bad blood between Tucker and his kid brother, Keith Larsen, through the medium of Barbara Britton, a mill B-girl for whom both the brothers yen.

A modicum of meller values are stirred up for the climax when the brothers join forces to save a munitions train which Gomez schemes to blow up. The heavy gets his and Tucker gets the girl, with Larsen's blessing.

Ace Herman's production makes repetitious use of train and track shots, as well as some other scenes that are not too well cut into the footage. There's little the players or director Jean Yarbrough can do with the script, which requires the principals to talk out, as well as act out, the plot action. The footage runs overtime at 79 minutes and the technical assist are standard for budget. *Brog.*

Maddalena
(ITALIAN-COLOR)

Stunning performance by Marta Toren in Italian village tale of uneven quality. Piety, bigotry and cruelty of the peasantry. Needs careful booking.

IFE release of Titanus Films Italo-French co-production. Stars Marta Toren. Features Gino Cervi, Charles Vanel, and Jacques Sernas. Directed by Augusto Genina. Screenplay, Genina, Alianello, Stefani and Prosperi; from the play "Servant of God" by Madeleine de Balnvalia. Camera (Technicolor), Claude Renoir; music, Antonio Verretti. Previewed in N.Y., Aug. 10, '53. Running time, 90 MINS.

Maddalena	Marta Toren
Don Vincenzo	Gino Cervi
Giovanni Lamberti	Charles Vanel
Giovanni Belloni	Jacques Sernas
Farmer	Folco Lulli
Farmer's Daughter	Angiola Faranda

(Italian; English Titles)

The desire to produce a picture that will win popular appeal both in Italy and the U.S. often results in product with the stamp of compromise on it. "Maddalena," IFE's latest import with English-language subtitles, is in that category.

It has many of the qualities of the pictures produced during the Italian industry's great post-war comeback. However, it deteriorates into a soap operaish tearjerker that far outweighs its many good points. It's a polished, well-produced Titanus production, heightened by excellent Technicolor lensing. Nonetheless, its story deficiencies mark it only as a moderate art house entry.

On the credit side is an excellent portrayal of backward villagers, their devotion to the church, their bigoted resentment of outsiders, their petty jealousies, their willingness to accept miracles, and their susceptibility to mass crowd hysteria. Director Augusto Genina has done a remarkable job in capturing on film the natives of an Italian mountain village. It's hard to believe that many of the types that come within camera range are not professional actors. As a study of an Italian village, "Maddalena" rates highly, but the flashback story of the motivations of a prostie detracts from an almost sociological probe of unenlightened townspeople.

The film opens with an interesting premise. A local bigwig who feels that the priest has overshadowed him as the town's leader decides to show up the clergyman. An annual village event is a Good Friday pageant in which a local beauty portrays the Virgin Mary. The local beauty who has had the honor for many years is ineligible because of pregnancy. Confusion reigns as the parishoners refuse to agree on a new choice, each pushing his own daughter. Fed up with the bickering, the priest decides to seek an outsider for the role. This gives the bigwig an opportunity to sneak in a prostitute for the part.

Although the villagers are unaware of the girl's background, they resent the intruder, displaying open hostility to the girl and registering their protests with the priest. The priest, however, is adamant. She remains to play the role. She wins the town's acceptance when it is thought that she is involved in a miracle relating to the recovery of a boy given up for dead. At this point, the villagers refuse to let her leave, although she is tortured by the deception.

She breaks down and confesses to the priest. She undertook the assignment, she explains, because of a desire to mock the Madonna who she blames for the death of her child. Circumstances make it necessary for her to continue her pageant role. At the last moment, she is denounced by the bigwig. The townspeople turn again. They become an angry mob, eventually stoning her to death.

Marta Toren, an exceptional good looker, has a tour de force as the prostie and turns in a top performance. Gino Cervi, as the priest, Charles Vanel, as the lecherous bigwig, and Jacques Sernas, as a love-sick admirer, are convincing in their roles, with Cervi's thesping rating a special nod.

Film has exploitable possibilities for theatres which want to play up the sex angle. There are numerous scantilly clad gals around in many scenes devoted to the prostitute's place of employment. *Holl.*

Capsule Foreign Film Reviews

Paris, Aug. 9.

La Castiglione (FRANCO-ITALIAN; COLOR). Warner Bros. release of Radius-Taurus production. Stars Yvonne De Carlo, Georges Marchal, Rossano Brazzi, Paul Meurisse, Lea Padovani; features Claude Boissol, Lucienne Legrand, Lisette Lebon, Tamara Lees. Directed by Georges Combret. Screenplay, Combret, Claude Boissol, Pierre Maudru; camera (Eastmancolor), Pierre Petit; editor, Germaine Fouquet. At Marignon, Paris. Running time, 90 MINS.

Stinting production values show up to make this costumer of the Napoleon III era lacking in big appeal visually. Meandering story, lacklustre direction and uneven thesping are also a detriment towards making this of much value locally. For the U.S., the only possibility is for secondary billing on the Yvonne De Carlo and Rossano Brazzi names. Otherwise this drearily told tale will militate against any real bookings.

This was held back from distrib over a year here, and is now making the summer circuit. Detailing the attempts of 19th Century Italy to unite, this is about the beauteous La Castiglione whose appeal to Napoleon is used to help save her revolutionary lover who is killed anyway.

Miss De Carlo looks out of place in court and is called upon to portray a winsome lass which is not her forte. Georges Marchal is uneven and Brazzi manages to etch some character into that of the wily Italian statesman Cavour. Color appears uneven and washed out. Sets obviously are low grade and direction is too sedentary. *Mosk.*

Berlin, Aug. 9.

The Doll Merchant (FINNISH). Oy Suomen Filmiteollisuus (SF) production and release. Stars Mertti Katajisto and Hillevi Lagerstam; features Heikki Savolainen and Leena Kaprio. Directed by Jack Witikka. Screenplay, Valentin Chorell; camera, Marius Raichi; editor, Aarro Koivisto. At Film Buhne Wien, Berlin. Running time, 75 MINS.

Finland, with its modest resources, deserves credit for turning out this offbeat pic. It has a refreshing charm, lively treatment and an unusual theme. If well dubbed, it should merit a place in American and British arty houses.

The theme, which satirizes dictatorships, has been developed with a fine sense of restrained humor; action takes precedence over dialog and the principal players respond to the sensitive touch of the director. It's a simple yarn of a rather pathetic doll peddler who is suspected of being an anarchist. Flung into jail, he eventually is freed by a revolt of all the children in the city. Alongside the main story line, runs a gentle little romance between the peddler and the mistress of the dictator, a lush blond with a passion for dolls.

Film has okay technical qualities, but would benefit by slight scissoring in western territories. *Myro.*

Pathe Cinema

Continued from page 4

ducing quite a number of "commercial" films that were doing well in France but couldn't be expected to reach the mass audience in the U.S. unless introed via dubbed versions. "What we need is one good dubbed film to crack open the market," he observed. "But the dubbing has to be perfect. It's as important as the production itself and certainly worth spending money on."

Technicalities

The Pathe prez opined that dubbing from French or Italian into English had nowhere reached the perfection of English into the various other languages and that this obviously represented a handicap. English track for "Dames" will be recorded in Paris. U.S. technicians, said McGregor, so far didn't have sufficient dubbing experience to turn out a first-rate job.

One of the problems with dubbing so far, he thought, was that it was being done too literally from the original script. "With 'Dames' we'll follow a different procedure," he said. "First we are making an intelligent adaptation, and then we'll match the lip movements."

McGregor indicated that Pathe had two pix already picked to start off its distribution activities, but said he wasn't ready to divulge the titles.

As for the commercial release of French films in the U.S., he thought French producers had to take a gamble. "You can't expect to show a French original to an American distributor and expect him to make up his mind," he said. "The French producer will have to dub first and screen his picture later. There is no question in my mind that, once we start dubbing, the market will open up and that American distributors handling such pictures will put the proper effort behind them."

COMPO IN THE MIDDLE AGAIN

Field Men of Paramount Exploitation Covered By Local H-63, IATSE

First step toward the organization of film company field publicity men has been accomplished by the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees with the inking of a two-year pact with Paramount covering hinterland bally men. Except for field men whose base of operations is the New York homeoffice, the out-of-town publicity staffers have heretofore been unorganized, being one of the few units in the industry without union affiliation.

The Local H-63 contract with Par is patterned after the agreement the union has for the home-office publicists. It calls for a wage hike, severance pay, and job protection. The agreement covers all field men from the Los Angeles area to the east. The IA local credits the decision of the Par staffers for union affiliation on the fact that the Publicists Guild in Hollywood relinquished its independent status and became a member of the IA. In New York, local H-63 represents only the pub-ad staffers at Paramount.

According to Russell M. Moss, the union's business agent, "considerable correspondence is being held between the union and the field representatives of other companies with the prospect of their affiliation with the local union."

This attempt to corral the field men of the other companies is seen as causing a conflict with the N. Y. Screen Publicists Guild, A CIO affiliate representing the pub-ad staff.

(Continued on page 18)

WILBY-KINCEY, MAJORS HIT BY ANTITRUSTER

Atlanta, Aug. 16.

Wilby-Kincey Service Corp., Atlanta theatre management firm, and eight national film distributors were named Wednesday (10) in a $3,000,000 antitrust suit filed in United States District Court here.

Other defendants named were Paramount, Loew's, 20th Century-Fox, Warner Bros., RKO, United Artists, Universal and Columbia Pictures.

Suit was filed by Ellis Blumenthal of Charlotte, N. C. It asks for triple damages, attorneys' fees and court costs.

The suit follows the line of similar actions filed throughout the nation. It alleges that four independent theatres in the Carolina towns were forced out of business as a result of the defendants' refusal to supply them in a manner that would allow them to meet competition.

Theatres in the area managed by Wilby-Kincey were favored in the alleged conspiracy, the suit contends.

Hardly had the ink dried on the court action against Wilby-Kincey et al before a second suit, this one for $500,000, was placed on the books Thursday (11).

William Greene, a former theatre operator in the Atlanta area, asked a judgment of half a million against Lam Amusement Co., Newnan Theaters Co., Oscar C. Lam, East Point Amusement Co., and the same eight national distributors named in first suit.

Greene charged they engaged in monopolistic practices which forced him to close the Palmetto Theatre last year.

Whitbeck Stays Longer

Hollywood, Aug. 16.

Frank Whitbeck, studio advertising manager for Metro, has delayed his Sept. 1 retirement at the request of pub-ad veepee Howard Dietz. Dietz asked the veteran industryite to stay on to work on several big campaigns and until a successor could be appointed.

Jack Atlas, currently associate producer of M-G-M's Parade show and formerly Whitbeck's assistant, will most likely take over Whitbeck's duties when the latter finally leaves.

Metro's Reissue Coupling 'Philadelphia' and 'Green'

"The Philadelphia Story" and "Green Dolphin Street," two of Metro's top attractions of former years, are being readied as a reissue package by the company. Films will be released shortly after Labor Day.

"Philadelphia Story," originally issued in 1940, stars Katharine Hepburn and James Stewart. "Dolphin Street" was a 1947 entry starring Lana Turner. Incidentally, the company is currently preparing a musical version of "Philadelphia Story."

Arbitration Sans Allied Seen By Early in '56

Industry arbitration system, even if given a final blessing by all concerned, probably won't be a working reality before the early part of next year, according to industry execs close to the job of drafting the arbitration proposal.

While the draft, as now worked out, appears to be just what the principals had in mind, it still has to be studied by all involved and then must be submited to the Department of Justice.

Big time consumer, which also could easily uncover some unexpected obstacles, is the fact that the arbitration agreement will have to be ratified by the various exhib groups involved. This obviously takes time and it's primarily because of this requirement that execs feel that an arbitration system can't be put on the map before next year.

Allied's refusal to go along isn't viewed with any great concern by the arbitration schemers since arbitration, if and when it comes, will be open to all comers, including Allied members.

Yeggs Hoist $798 Cash

Philadelphia, Aug. 16.

Burglars broke into the Devon Theatre, Northeast Philly nabe, early Sunday morning (14), cracked a safe and escaped with $798 in cash and checks for $387.

Police discovered the robbery when a routine check of the building showed an exit door open. Manager Melvin Fogelsanger totalled up the loss.

CAUGHT IN FIRE OF ALLIED'S IRE

The Council of Motion Picture Organizations is at the crossroads again. Allied Theatre Owners of Texas has withdrawn from the COMPO membership and Col. H. A. Cole, chairman of the Texas unit, resigned as a COMPO director.

There's professed dissatisfaction with COMPO among other branches of Allied States Assn. It's clear that some, if not all, of them intend to hold off on contributing membership dues to support COMPO's Audience Awards public poll.

Trueman T. Rembusch, head of Allied of Indiana, wants exhibition to direct its attention to a quest for Government curbs on film rentals. He's against ante-ing up for COMPO's poll and he's likewise against a move for total elimination of the admissions tax. The latter was urged last week by Samuel Rinanski, member of the three-man COMPO governing board and prominent official of Theatre Owners of America.

It has been strongly suggested in Allied areas that a vote on pulling the entire national exhib association out of COMPO will be taken at a board meeting in Chicago in October.

TOA has made no public utterances but many of its key people have endorsed the COMPO poll.

(Continued on page 18)

Brandt Raps Allied, Says Majority Would Oppose Rental Curbs

Denouncing the entire program advocated by Allied States leaders, Harry Brandt, N. Y. circuit operator and head of Independent Theatre Owners Assn., yesterday (Tues.) flatly stated that more exhibitors would openly fight Government regulation of film rentals than would support them. The majority, he claimed, would appear before a Federal investigating committee to oppose the rental curbs being urged by the Allied heirarchy.

Strictly in the camp of the anti-Allied forces, Brandt declared that the Council of Motion Picture Organizations should be given continued industry support, the fight for total elimination of the Federal admissions tax should be pursued and COMPO's Audience Awards poll should be given strong backing. The latter, he said, offers the industry's "greatest public relations potential."

Rental Ceiling Pitch Stirs Sour Notes; Fewer Pictures as Result

There's widespread opinion in the N. Y. exchange area that Allied States Assn. "can't be serious" about asking the Government to impose a ceiling on film rentals charged by the distributors. This appraisal was given this week by both persons aligned with the film companies and others who are not immediately interested parties to the exhib-distrib squabbles over pic costs.

Two main points were made. First, it was said, a limitation on the money a producer can collect on his picture would discourage production at a time when the exhibs are clamoring for more and more product.

This likely would obtain with indie filmmakers, particularly, who are now embarking on more expensive projects. Bank financing would become a greater problem where one film is cross-collateralized against one or more others. (Via this practice one hit pic can compensate for a few losers from the same producer.)

But, it's felt, such insurance for the financiers would be eliminated if the hit pic were to be subjected to curbs on rentals.

Second point raised concerns Allied members themsives. Any Government investigation group would want the full score on why exhibs were asking "protection." This would mean that a realistically representative group of theatremen would be required to show their books concerning transactions with the distributors and their economic ups and downs.

Much doubt is raised that Allied members or any other exhib groups would accede to this in sufficient number.

Agitating Congress

Allied States Assn., determined to take its fight for film relief to the Government, has started its behind-the-scenes campaign in Congressional quarters. The exhib organization is striving for a Senate hearing at the conclusion of which, it's hoped, a bill calling for

(Continued on page 20)

Fine's Perspecta Patent

The U.S. Patent Office has issued a patent to C. Robert Fine for his invention of Perspecta Stereophonic Sound. The patent covers all claims of the Perspecta system, including the Perspecta Integrator, the single unit required to deliver multi-channel sound from a single optical track.

Perspecta system, in which Metro has an interest, is being used by M-G, Paramount, Warner Bros., Universal, Columbia and by many producers in foreign countries.

Par's New Liaison Setup: Boasberg As Exhib Contact

Paramount has taken the first step toward meeting the beefs outlined recently by the joint Theatre Owners of America-Allied States Assn. committee. In a statement of policy leading toward the alleviation "of problems affecting exhibitors, particularly those on the borderline of continuing operation," George Weltner, Par's worldwide sales chief, revealed the establishment of machinery yesterday (Tues.) which, it's hoped, will help solve the difficulties of theatres in economic stress.

Key role in the new setup will be played by Charles Boasberg who will join Par shortly after Labor Day in a key sales capacity, The former RKO and more recently Distributors Corp. of America domestic sales chief will have as one of his primary duties the handling of the problems of borderline theatres.

According to Weltner, Par will consider distress problems in the following manner: Any exhibitor who feels he has a squawk and warrents consideration as a dis-

(Continued on page 18)

Imperial Signs IATSE

Los Angeles, Aug. 16.

Helm-Hoffman Enterprises has inked a union contract with Projectionists Local 150, IATSE, for the re-opened Imperial Theatre, thus averting threatened picketing of house which had been shuttered for nearly a year.

Company leased theatre from Southside Theatres and opened Aug. 5 with indie boothmen.

JUDGE DISMISSES 1949 FANCHON SUIT VS. PAR

Federal Judge Archie O. Dawson in N. Y. Federal Court Monday (15) dismissed a six-year-old antitrust suit brought by Fanchon & Marco Inc. against Paramount Pictures in a case involving the Paramount Theatre, Hollywood.

F. & M., a joint operator of the house, sought total damages of $2,979,000 on the claim that the distributor defendant unlawfully prevented the Paramount Hollywood from competitively bidding for product, forced it to book "inferior" pictures and allegedly barred F. & M. from constructing a theatre in Beverly Hills, among other charges.

Following recent trial of the action, Judge Dawson held that F. & M. was not entitled to damages and ruled further that neither Paramount Pictures nor American Broadcasting-Paramount Theatres had done anything in violation of the antitrust laws to injure the Paramount Hollywood. Court, moreover, granted AB-PT an injunction restraining F. & M. and the Paramount Hollywood Theatre Corp. from interfering with exercise of its rights as owner of 400 shares of PHTC class "B" stock.

AB-PT entered the case in 1951 when its film predecessor, United Paramount Theatres, intervened in the suit with permission of Federal Judge Gregory Noonan. At that time it moved to dismiss the complaint and sought an injunction to restrain F. & M. from preventing the PHTC board from "functioning properly." Originally partnered with F. & M. in Paramount Hollywood's operation, Paramount Pix turned over 400 shares of PHTC class "B" stock to UPT under the consent decree divorcement.

REMBUSCH ARGUES FULL TAX REPEAL WOULD ONLY FATTEN DISTRIBS FURTHER

New schism between Allied States Assn. and Theatre Owners of America appears to be developing as a result of a conflict in legislative desires. Although neither of the exhibitor organizations has officially taken a stand on the proposals advocated, prominent leaders of both Allied and TOA have come to the front with suggestions involving Government action seeking to improve theatre business.

Trueman T. Rembusch, a national director of Allied, has taken strong exception to the proposal of Samuel Pinanski, an influential TOA leader, that exhibition prepare now to wage a fight in the 1956 Congress for total repeal of the Federal admissions tax.

"Why plow the field, plant the seed, cultivate the crop and have someone appropriate the harvest?" Rembusch asks. He maintains that is what exhibitors experienced in winning the partial tax repeal in 1954 "for distribution appropriated all the benefits through increased film rentals." Rembusch, an Indiana exhibitor, feels that exhibs would not gain any benefits from a new tax fight and that the savings would find its way into the hands of the distribution companies.

European 30%

Rembusch, however, urges a legislative program that would result in greater benefits for theatremen. He advocates support of legislation which would impose a maximum ceiling on film rentals of 30%. Such ceilings, he points out, now exist in many European countries and "under these ceilings European exhibitors not only are prosperous but are free of the economic pressures imposed by distibution on exhibition in the United States."

The Indiana theatreowner notes that exhibitors must make a choice of legislative action since, obviously, they cannot ask for tax relief and rental ceilings at the same time. He feels that by a division of efforts neither program would succeed. He suggests that exhibs decide "on the basis of which course promises the most for exhibition." Seeking a rental ceiling of 30%, Rembusch says, "is much more attractive and would be much more lucrative for exhibition." He reiterates that distribution would again "grab" the benefits of any exhibition success in repeal of the admission tax.

Citing a report on European rental ceilings by Julius Gordon, head of the Jefferson Amusement Corp., to the Allied board, Rembusch notes that European theatremen under this setup "are enjoying the greatest prosperity in their history." He stresses that he is definitely committed to seeking rental ceilings in the next session of Congress and that he is "unalterably opposed to exhibition initiating a new tax fight. . ."

'Blues' Boffo $27,000, Det.; 'Shrike' Hep 15G, 'Holiday' Hefty 27½G, 27th

Detroit, Aug. 16.

General picture looks sluggish this week for many of the downtown houses, with numerous reasons given for the decline including a long line of holdovers. "Pete Kelly's Blues," cashing in on Jack Webb's highly-successful personals, is the brightest spot, with a great round at the Palms. "The King's Thief" is weak at the United Artists. However, "The Shrike" shapes big at the Madison. "Rock 'n Roll" at the Broadway-Capitol is rated average.

"Night Holds Terror" at the Fox is fading rapidly in second round. "7 Little Foys" is okay in third Michigan week. The 27th week of "Cinerama Holiday" at the Music Hall continues strong.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Night Holds Terror" (Col) and King Dinosaur" (Lip) (2d wk). Down to slow $17,000. Last week, $22,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Seven Little Foys" (Par) and "Green Scarf" (Indie (3d wk). Slipping but still ok at $12,000. Last week, $17,700.

Palms (UD) (2,961; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Robbers Roost" (UA). Great $27,000. Last week, "Man from Laramie" (Col) and "Las Vegas Shakedown" (AA) (2d wk), $18,000.

Madison UD) (1,900; $1-$1.25)—"The Shrike" (U). Big $15,000 or near. Last week, "Lady and Tramp" (BV), $9,000 in sixth week.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Rock 'n Roll" (Indie) and "Betrayed Women" (AA). Average $13,000. Last week, "Stranger on Horseback" (UA) and "Kentucky Rifle" (Lip) plus Bill Haley's Comets on stage three days, $22,500.

United Artists (UA) (1,939; $1-$1.25) — "King's Thief" (M-G). Weak $7,000. Last week, "We're No Angels" (Par) (2d wk) $11,000.

Adams (Balaban) (1,700; $1-$1.25) — "Interrupted Melody" (M-G (2d wk). Fine $10,000. Last week, $13,700.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) 27th wk. Strong $27,500 or over. Last week, $28,300.

Krim (Krim) (1,000; $1.25) — "Wizard of Oz" (M-G) (reissue) (3d wk). Oke $5,000. Last week, $6,000.

Broadway Grosses

Estimated Total Gross
This Week $598,600
(Based on 21 theatres.)
Last Year $616,700
(Based on 21 theatres.)

'McConnell' Fine $20,000 in Frisco

San Francisco, Aug. 16

"McConnell Story" at the Fox and "Cinerama Holiday," just ended on its second week at Orpheum loom standout here this round. Former is good while "Holiday" is terrific in second frame (really first full week) to easily soar above 9-performance initial span. "Moonfleet" is mild at Warfield. "Mister Roberts" shapes smash in fifth round at the St. Francis. "Man From Laramie" is still sock in first holdover stanza at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Lady and Tramp" (BV) (4th wk). Big $13,500. Last week, $17,500.

Fox (FWC) (4,651; $1.25-$1.50)—"McConnell Story" (WB) and "Road to Denver" (Rep). Good $20,000. Last week, "How To Be Popular" (20th) and "Angela" (20th) $9,500.

Warfield (Loew) (2,656; 65-90)—"Moonfleet" (M-G), Mild $12,000 or less. Last week, "Wizard of Oz" (M-G) (reissue), $12,500.

Paramount (Par) (2,646; 90-$1) —"Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk). Socko $14,000. Last week, $25,000.

St. Francis (Par) (1,400; $1-$1.25 —"Mister Roberts" (WB) (5th wk). Smash $17,000. Last week, $18,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (3d wk). Second week ended Sunday (14) was huge $37,500. Last week, $23,000, this first session being for only 9 shows.

United Artists (No. Coast) (1,207; 70-$1)—"Not As Stranger" (UA) (7th wk). Good $9,700. Last week, $11,300.

Stagedoor (A-R) (400; $1-$1.25) —"Marty" (UA) and "Kind Hearts and Coronets" (reissue) (7th wk). Big $4,500. Last week, $4,000.

Larkin (Rosener) (400; $1) — "Flamenco" (Indie). Fancy $3,500. Last week, "Doctor in the House" (Indie) (2d wk), $2,100.

Clay (Rosener) (400-$1)—"Front Page Story" (Indie) (2d wk). Oke 2,000. Last week, $2,600.

Vogue (S. F. Theatres) (377-$1) —"Innocents in Paris" (Indie) (5th wk and "Fallen Idol" (Indie) 3d wk). Good $2,100. Last week, $2,400.

Bridge (Reade-Schwarz) (396; $1-$1.25) "Court Martial" (Indie). Trim $3,600. Last week, "To Paris With Love" (Indie) (9th wk), $1,800.

Rio (Schwarz) (397; $1)—"Svengali" M-G) (3d wk). Oke $1,500. Last week, $2,000.

'Bamboo' Smash $12,000, Mpls.; 'Roberts' Mighty 16G, 3d, 'Holiday' 30G

Minneapolis, Aug. 16.

No less than five of eight loop firstruns again are occupied by holdovers, once more reducing newcomers to a minimum. However, longruns still are powerful. It's the fifth stanza for "Not As a Stranger" at World where still terrific. Fourth week of "Cinerama Holiday" is smash and third for "Mister Roberts" amazingly sock. Of the fresh entries, only one, "House of Bamboo," looks especially strong. Cooler weather is stimulating biz.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) "Cinerama Holiday" (Indie) (4th wk). Highly favorable word of mouth helping. Stout $30,000 to top last week's $29,000.

Gopher (Berger) (1,000; 85-$1) "Abbott & Costello Meet Mummy" (U). Okay $5,000. Last week, "Magnificent Matador" (20th) (2d wk), $2,500.

Lyric (Par) (1,000; 65-85) "Davy Crockett, Indian Scout" (Indie) and "Iroquois Trail" (Indie) (reissues). Oldies getting some play from youngsters but only tepid $3,500 looms. Last week, "Man From Bitter Ridge" (U) and "Cult of Cobra" (U), same.

Radio City (Par) (4,100; 85-$1) "Mister Roberts" (WB) (3d wk). Continues in big money. Huge $16,000, and better than some first weeks here. Last week, $17,000.

RKO-Orpheum (RKO) (2,800; 75-$1) "Man From Laramie (Col) (2d wk). Fast $10,000. Last week, $17,500.

RKO-Pan (RKO) (1,600; 75-$1) "Lady and Tramp" (BV) (5th wk). Fancy $5,000. Last week, $7,000.

State (Par) (2,300; 85-$1) "House of Bamboo" (20th). Helped by scarcity of newcomers. Lofty $12,000. Last week, "Purple Mask" (U), $7,000.

World (Mann) (400; 75-$1.20) "Not As Stranger" (UA) (5th wk). Ads proclaim "second smash month." Tall $7,400. Last week, $7,800.

'Camera' Record $16,000, Denver; 'Shrike' 15G

Denver, Aug. 16.

"I Am a Camera" is pushing biz at the Aladdin to a house record, and is holding. "Road to Denver," cashing in on on title, looms fine in two drive-ins. "The Shrike" shapes sturdy at the Paramount while "How to Be Popular" is only fairly good at the Denver. "Mister Roberts" looks standout of holdovers with a big take in second session at the Centre.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"I Am a Camera" (DCA). Record $16,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1)—"Mister Roberts" (WB) (2d wk). Fast $12,000. Last week, $18,000.

Denham (Cockrill) (1,750; 50-85) —"We're No Angels" (Par) (2d wk). Perky $12,000. Last week, $20,000.

Denver (Fox) (2,525; 60-$1)—"How to Be Popular" (20th). Good $15,000. Last week, "Man From Laramie" (Col) (2d wk), $12,000.

East Drive-In (Wolfberg) (750 cars; 75)—"Road to Denver" (Rep) and "Lay That Rifle Down" (Rep). Nice $6,00. Last week, on subsequents.

Esquire (Fox) (742; 75-$1)—"Will Any Gentleman" (Indie) and "Last Holiday" (Indie). Fine $3,000. Last week, on reissues.

Lakeshore Drive-In (Civic) (1,000 cars; 75)—"Road to Denver" (Rep) and "Lay Rifle Down" (Rep). Good $7,500. Last week, on subsequents.

Orpheum (RKO) (2,600; 60-$1)—"Lady and the Tramp" (BV) (4th wk). Fair $6,500. Last week, $9,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Shrike" (U). Fancy $15,000. Last week, "Kentuckian" (UA) (2d wk), $14,500.

'Blues' Torrid $22,000, Cincy

Cincinnati, Aug. 16.

"Pete Kelly's Blues," this week's only new bill, is topping the town with a whopping take at the Palace. "Mister Roberts" is still robust in third session at the big Albee. Other holdovers, "Man From Laramie" and "We're No Angels," continue in winning stride, former on moveover and "Angels" in second round.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"Mister Roberts" (WB) (3d wk). Pleasing $13,000 after $19,000 second stanza.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (8th wk). Hovering close to the high $30,000 strata reached last week. Visitors swelling weekend trade.

Grand (RKO) (1,400; 75-$1) — "Man From Laramie" (Col) (m.o.). Okay $8,500. Last week, "Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col) (six days), $12,500.

Keith's (Shor) (1,500; 75-$1.25)—"We're No Angels" (Par) (2d wk). Oke $8,000 after $12,000 preem.

Palace (RKO) (2,600; 75-$1.10)—"Pete Kelly's Blues" (WB). Great $22,000 or over. Helped by p.a. of Jack Webb at two showings opening day; he got lotsa press and radio-tv salutes. Holds for second. Last week, "Man From Laramie" (Col), at 75-$1 scale, $15,500.

Storm Hits Toronto; 'Blues' Bright 16G, 'Benson' Brisk 14G, 'Bamboo' 15G

Toronto, Aug. 16.

Alternating hurricane rains and heat waves have badly dented biz here. However, "Pete Kelly's Blues" is still great to top the newcomers. "House of Bamboo" and "Private War of Major Benson" are close behind with solid returns. Of holdovers, "Cobweb" in second stanza and "Interrupted Melody" in fifth frame are still holding up neatly.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75) — "Marauders" (M-G) and "Tarzan's Hidden Jungle" (RKO). Nice $14,000. Last week, "Rage at Dawn" (RKO) and "Bowery Boys; Sky Chasers" (AA), $15,000.

Fairlawn, Odeon (Rank) (1,165; 2,580; 60-$1 — "Private War of Major Benson" (U). Neat $14,000. Last week, "How To Be Popular" (20th) (2d wk), $9,000.

Imperial (FP) (3,373; 60-$1) — "House of Bamboo" (20th). Good $15,000 or near. Last week, "Sea Chase" (WB) (2d wk), $9,000.

Loew's (Loew) (2,090; 60-$1) — "Interrupted Melody" (M-G) (5th wk). Oke $8,500. Last week, $13,000.

Shea's (FP) (2,386; 60-$1)—"Pete Kelly's Blues" (WB). Great $16,000. Last week, "Seven Year Itch" (20th) (6th wk).

Uptown (Loew) (2,745; 60-$1) — "Cobweb" (M-G) (2d wk). Nice $8,000. Last week, $14,000.

Connie Clips Hub But 'Female' Wow 20G, 'Wichita' 19G, 'Shrike' Big 10G

Boston, Aug. 16.

Threat of hurricane Connie bopped Saturday biz, but the week of rain helped build big grosses for new product and holdovers alike. "Female on Beach" at the Keith Memorial is champ newcomer with a socko session. "Wichita" shapes nice at Paramount and Fenway. "One Desire" at the Pilgrim looms okay.

Second week of "Marty" at the small Kenmore looks torrid. "The Shrike" in its second stanza at the Astor picked up speed. "Cobweb" is passably good at State and Orpheum also in second.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"The Shrike" (U) (2d wk). Big $10,000. Last week, $13,500.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25)—"Game of Love" (Indie) (3d wk). Censorship bally still pulling for $10,000 or over. Last week, $12,500.

Exeter (Indie) (1,300; 60-$1) — "Cocktails in Kitchen" (Indie) (2d wk). Sturdy $5,000. Last week, $6,400.

FENWAY (NETA) (1,373; 60-$1) —"Wichita" (AA) and "Spy Chasers" (Indie). Oke $4,500. Last week, "How To Be Popular" (20th) and "City of Shadows" (Rep), $3,500.

Kenmore (Indie) (700; 85-$1.25) —"Marty" (UA) (2d wk). Sizzling $15,000. Last week, $16,500.

Memorial (RKO) (3,000; 60-$1)—"Female on Beach" (U) and "Skabenga" (AA). Socko $20,000 for 8 days. Last week, "Francis In Navy" (U) and "Case of Red Monkey" (AA), $10,000.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Mister Roberts" (WB) (3d wk). Great $13,000. Last week, $18,000.

Paramount (NET) (1,700; 60-$1) —"Wichita" (AA) and "Spy Chasers" (Indie). Stout $14,500. Last week, "How To Be Popular" (20th) and "City of Shadows" (Rep), $10,500.

Pilgrim (ATC) (1,900; 50-60-$1) —"One Desire" (U) and "Chance Meeting" (PM). Oke $10,000. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk), $8,500.

Orpheum (Loew) (3,000; 60-75-$1—"Cobweb" (M-G) and "Moonfleet" (M-G) (2d wk). Slick $12,000. Last week, $18,000.

State (Loew) (3,500; 50-65-75-$1) —"Cobweb" (M-G) and "Moonfleet" (M-G) (2d wk). Bright $8,000. Last week, $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,811,900
(Based on 22 cities and 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,926,900
(Based on 23 cities and 211 theatres.)

'Thief' Socko 19G, Philly; 'Desire' 13G

Philadelphia, Aug. 16.—

Hurricane threat hurt firstruns while the heavy downpour washed out early weekend biz here. However, clear Sunday weather helped bolster the whole session's take. City is loaded with holdovers but many of them are still doing big trade. Neither "Las Vegas Shakedown" at Stanton and "One Desire" at Stanley, biggest newcomers, are contributing much to the over-all total. "Mister Roberts" still is rated stout in fifth round at Mastbaum while "To Catch a Thief" continues boffo in second stanza at the small Trans-Lux. "The Shrike" still is solid in third frame at Midtown.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.49)—"We're No Angels" (Par) (6th wk). Fine $10,000. Last week, $12,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (26th wk). Okay $12,000. Last week, $13,000.

Fox (20th) (2,250 99-$1.49)—"Virgin Queen" (20th) (2d wk). Near par with $14,000. Last week, $20,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Man from Laramie" (Col) (3d wk). Good $9,000. Last week, $12,000.

Greenhill (Serena) (750; 65-99)—"Green Scarf" (Indie) (23d wk). Oke $2,800. Last week, $3,200 for 6-day week.

Mastbaum (SW) (4,370; 99-$1.49) —"Mister Roberts" (WB) (5th wk). Stout $15,000. Last week, $17,000.

Midtown (Goldman) (1,200; 65-$1.49)—"Shrike" (U) (3d wk). Solid $10,000. Last week, $14,000.

Randolph (Goldman) (2,500; 75-$1.49) — "Summertime" (UA) (2d wk). Lukewarm $17,000. Last week, $24,000.

Stanley (SW) (2,900; 74-$1.40)—

(Continued on page 22)

'Summertime' Lush 15G, Cleve.; 'Laramie' Lively 13G, 'Roberts' 24G H.O.s

Cleveland, Aug. 16.

Ghost of Hurricane Connie lashed this Lake Eire port over weekend and somewhat dampened trade at mainstem houses. "Summertime" shapes okay at State as best newcomer while "Virgin Queen" looks to be barely passable at the Hipp. "Mister Roberts" still is great in third round at the Allen. "Man From Laramie" shapes nice in second Palace session while "Not as Stranger" continues big in seventh downtown week at Stillman.

Estimates for This Week

Allen (S-W) (3,000; 70-$1.25)—"Mister Roberts" (WB) (3d wk). Great $24,000. Last week, $27,000.

Hipp (Telem't) (3,700; 70-$1)—"Virgin Queen" (20th). Barely okay $15,000 or under. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk), $9,000 in 5 days.

Lower Mall (Community) (585; 70-90)—"Wuthering Heights" (Indie) (reissue). Average $2,400. Last week, "Wayward Wife" (IFE) (2d run), $2,000.

Ohio (Loew's) (1,244; 70-90)—"Never Too Young" (Par) (m.o.). Tall $10,000. Last week, "Seven Little Foys" (Par) (m.o.), $5,000 on fifth week downtown.

Palace (RKO) (3,286; 70-$1)—"Man From Laramie" (Col) (2d wk). Nice $13,000 after $24,000 last week.

State (Loew) (3,500; 70-90)—"Summertime" (M-G). Oke $15,000. Last week, "Never Too Young" (Par) (2d wk), $15,000.

Stillman (Loew) (2,700; 70-90)—"Not as Stranger" (UA) (m.o.) (7th wk). Big $10,000 after $10,500 last week.

'Bamboo' Stout $16,000 In K.C.; 'Gold' Dim 6G, 'Roberts' Hot 10G, 4th

Kansas City, Aug. 16.

Newcomers are racing with holdovers for town's money. Best new entry, "House of Bamboo," is moderately strong in four Fox Midwest firstruns. "Prize of Gold" is slow at the Missouri. Still standout is "Mister Roberts" smash in fourth week at the Paramount. "Cobweb" is barely fair in second week at the Midland. "Seven Foys" is closing a 4-week run satisfactorily at Roxy. Weather for week is considerably cooler than in previous high mercury sessions.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Too Young for Love" (Indie) (2d wk). Medium $1,500. Last week, $2,000.

Kimo (Dickinson) (504; 85-$1)—"Gate of Hell" (Indie) (4th wk). Okay $1,600. Holds. Last week, $1,700.

Midland (Loew) (3,500; 60-80)—"Cobweb" (M-G) and "The Marauders" (M-G) (2d wk). Fair $7,500. Last week, $12,000.

Missouri (RKO) (2,650; 50-80)—"Prize of Gold" (Col) and "Five Against House" (Col). Mild $6,000. Last week, "Lady and Tramp" (BV) (4th wk), $6,000 at $1 top.

Paramount (United Par) (1,900; 75-$1) — "Mister Roberts" (WB) (4th wk). Fast $10,000. Likely holds. Last week, $12,000. At this rate, film will beat all-time house record for length of run and total money.

Roxy (Durwood) (879; 75-$1)—"Seven Little Foys" (Par) (4th wk). Satisfactory $4,000. Last week, $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"House of Bamboo" (20th) and "That Lady" (20th). Sturdy $16,000. Last week, "Francis in Navy" (U) and "Road to Denver" (Rep), $19,000.

Vogue (Golden) (550; 75-$1)—"Mr. Hulot's Holiday" (GBD) (3d wk). Hefty $1,700. Stays on. Last week, $2,000.

THEY LOVED CONNIE IN GOTHAM

Cool Wave Sharpens Chi Pix Biz; 'Wichita' Smash 25G, 'Blues'-Stage Solid 64G, 'Holiday' Huge 51G, 9th

Chicago, Aug. 16.

Loop biz is holding steadily this frame, despite a raft of holdovers, with cooler temperatures hypoing trade over the weekend.

"Life In The Balance" should do a tall $3,500 opening week at the Carnegie. "Cocktails In Kitchen" looms socko $8,500 in same frame at the Esquire. "Wichita" and "Shotgun" combo is after a socko $25,000 in first at the Roosevelt.

"Pete Kelly's Blues" with Somethin' Smith and the Redheads topping vaude is sock in second week at the Chicago while "House of Bamboo" is okay in same frame at the Oriental. "City Across River" and "Girls in Night" twin bill is sturdy in second round at Grand.

"Wizard of Oz" is holding nicely in third frame at the Monroe. "Summertime" is still big in fourth loop week. "Phenix City Story" continues nifty in fourth at the Woods. "Love Me Or Leave Me" is okay in sixth stanza at McVickers.

"Not As A Stranger" is surprisingly stout in seventh United Artists week. "Cinerama Holiday" pushed to a huge take in ninth Palace week.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Life In Balance" (20th). Nifty $3,500. Last week, subsequent-run.

Chicago (B&K) (3,900; 98-$1.50)—"Pete Kelly's Blues" (WB) with Somethin' Smith and Redheads heading stage bill (2d wk). Sock $64,000. Last week, $83,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Cocktails In Kitchen" (Indie). Sock $8,500. Last week, subsequent-run.

Grand (Nomikos) (1,200; 98-$1)—"City Across River" (U) and "Girls in Night" (U) reissues) (2d wk). Swell $10,000. Last week, $14,000.

Loop (Telem't) (606; 90-$1.25)—"Summertime" (UA) (4th wk). Tall $18,000. Last week, $21,000.

Monroe (Indie) (1,000; 80-$1.25)—"Wizard of Oz" (M-G) (reissue) (3d wk). Hefty $9,500. Last week, $11,000.

McVickers (JL&S) (2,200; 65-$1.25)—"Love Me Or Leave Me" (M-G) (6th wk). Sturdy $18,500. Last week, $21,000.

Oriental (Indie) (3,400; 98-$1.25)—"House of Bamboo" (20th) 2d wk). Okay $21,000. Last week, $29,500.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (9th wk). Great $51,000. Last week, $49,000.

Roosevelt (B&K) (1,400; 65-98)—"Wichita" (AA) and "Shotgun" (AA). Sockeroo $25,000. Last week, "Francis In Navy" (U) and "Stranger on Horseback" (UA) (2d wk), $13,000.

State-Lake (B&K) (2,400; 65-98)—"Lady and Tramp" (BV) (9th wk). Good $17,000. Last week, $18,000.

Surf (H&E Balaban) (685; 95)—"Great Adventure" (Indie) (2d wk). Big $5,500. Last week, $6,000.

United Artists (B&K) (2,400; 65-98)—"Not As Stranger" (UA) (7th wk). Sturdy $19,500. Last week, $23,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA) (4th wk). Tall $22,000. Last week, $29,000.

World (Indie) (697; 98)—"Wages of Fear" (Indie) (6th wk). Dull $2,600. Last week, $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Stranger' Stout $17,000, D.C.; 'Popular' OK 12G, Both H.O.'s, 'Wizard' 9G

Washington, Aug. 16.

Main stem b.o. took a shellacking from hurricane Connie last Friday (12), but bounced back the next day for an unusually solid weekend despite the absence of any new firstruns. Reissues of "Wizard of Oz," doing fine at Loew's Columbia, and "Captain's Paradise" and "The River" at Lopert's Dupont were sole new midtown launchings. "Cinerama," hypoed by announcement of Sept. 28 booking of "Cinerama Holiday," soared again to sock stature in

(Continued on page 22)

'Blues' Dandy 19G, Buff.; 'Laramie' 15G

Buffalo, Aug. 16.

Best bet here this stanza is "Pete Kelly's Blues," landing a great total at the Paramount. Immediately behind is "The Kentuckian," with a sock take at the Buffalo. "Man From Laramie" also looms husky at Lafayette. "Mister Roberts" still is smash in fifth week at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)—"The Kentuckian" (UA) and "Big House USA." (Indie). Rousing $18,000. Last week, "Cobweb" (M-G) (2d wk), $11,200.

Paramount (Par) (3,000; 50-80)—"Pete Kelly's Blues" (WB) and "This Man is Dangerous" (Indie). Dandy $19,000. Last week, "Never Too Young" (Par) and "Lonesome Trail" (Indie) (2d wk-9 days), $17,000.

Center (Par) (2,000; 50-$1)—"Mister Roberts" (WB) (5th wk). Great $13,000. Last week, $15,500.

Lafayette (Basil) (3,000; 50-80)—"Man From Laramie" (Col) and "Bring Smile Along" (Col). Husky $15,000. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk), $7,000.

Century (Buhawk) (3,000; 50-$1)—"Lady and Tramp" (BV) (4th wk). Good $7,500. Last week, $11,000.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (21st wk). Fine $9,500. Last week, $10,000.

'KENTUCKIAN' OK 10G, PORT.; 'LARAMIE' 18G

Portland, Ore., Aug. 16.

Not much big product at deluxers here this stanza, with "Man From Laramie" leading the way with a torrid take at the Liberty. "The Kentuckian" is rated okay at Paramount while "Monika" looms good at Liberty. "Mister Roberts" continues smash in third round at Broadway. "Virgin Queen" is strictly lightweight at the Fox, and likely won't be around long.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—"Mister Roberts" (WB) (3d wk). First pic to hold three frames at this house for months. Big $14,000 or near. Last week, $17,200.

Fox (Evergreen) (1,536; $1-$1.25)—"Virgin Queen" (20th) and "Glory At Sea" (Indie). Slight $6,000. Last week, "How To Be Popular" (20th) and "Angela" (20th), $7,300.

Guild (Indie) (400; $1)—"Victory At Sea" (Indie) and "Kind Hearts and Coronets" (Indie) (reissues) (2d wk). So-so $1,200. Last week, $1,800.

Liberty (Hamrick) (1,875; 75-$1)—"Monika" (Indie) and "Mixed Up Women" (Indie). Good $10,000. Last week, "Private War Major Benson" (U) and "Bedevilled" (M-G), $6,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Man From Laramie" (Col) and "Chicago Syndicate" (Col). Torrid $18,000. Last week, "Lady and Tramp" (BV) (4th wk), $5,800.

Paramount (Port-Par) (3,400; $1-$1.25) — "Kentuckian" (UA) and "Top of World" (UA). Okay $10,000. Last week, 'Seven Little Foys" (Par) and "Hell's Outpost" (Indie) (2d wk), $8,000.

BIG BLOW BOOMS B'WAY FILM BIZ

Hurricane Connie, after hurting somewhat previously, actually boosted business at Broadway first-run theatres Saturday and Sunday to give the Street a surprisingly strong weekend. Advance warnings via radio and tv of the threatened storm sloughed the boxoffice Friday, and then the heavy rains and wind that night and through Saturday noon hurt. Many houses reported Saturday afternoon trade slow until mid-afternoon. Burst of activity Saturday night and Sunday enabled many houses to hold near the previous week totals or top them.

Outstanding on Broadway proper is the way Phil Spitalny and his "Hour of Charm" show is boosting "King's Thief" at the Palace. With his orch and show the obvious draw, this combo is heading for a giant $35,000 after racking up the biggest Sunday take in years. "I Am a Camera," doing remarkably strong biz, wound the first week with a smash $20,000 at the Little Carnegie.

An amazing showing is being made by "Sheep Has Five Legs" at the Fine Arts, where the Fernandel pic hit a sockeroo $18,000 at the 468-seat house opening week. Line was so long Saturday night the management had to give a special show starting after midnight. Film broke all house records for the three-day period ending Sunday, and is hitting a new alltime high for a foreign pic there.

"To Catch a Thief" continues its giant strides in the second week at the Paramount, with a huge $88,000 in prospect. It continues indefinitely. Preview Monday ((15) night and all-day preview set for today (Wed.) of "Love Is a Splendored Thing" is enabling "Virgin Queen" to head for a solid $38,000 in 6-day second session at the Roxy. "Thing" opens its regular run tomorrow (Thurs.).

Still standout longrun, "Mister Roberts" with stageshow is holding at smash $150,000 in fifth stanza winding today at the Music Hall. The Hall naturally was hurt badly by continued storm warnings which kept out-of-towners away on Friday and early Saturday. Combo continues at least two more weeks.

"Cobweb" is holding near opening week with a solid $28,000 in second round at the State. "Not As Stranger" was good $32,000 in seventh week at the Capitol.

"Summertime" held at smash $26,000 in eighth session at the Astor, same as seventh week. "Seven Little Foys" is racing ahead of its previous round to get a fancy $21,000 or near in seventh week at the Criterion. "Land of Pharaohs" did trim $15,000 in third frame at the Mayfair.

"The Shrike" is topping its fifth week with a solid $14,000 in sixth stanza at the Victoria. "Pete Kelly's Blues" opens tomorrow (Thurs.) "Private War of Major Benson" held with great $12,000 in second round at the Plaza.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (9th wk). Eighth session finished last night (Tues.) was smash $26,000 same as seventh week. Continues.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"I Am a Camera" (DCA) (2d wk). Soared to sock $20,000 in first week ended Sunday (14), being helped by publicity about being turned down for a Production Code Seal because of sexy angles.

Baronet (Reade) (430; 90-$1.55)—"Cry Beloved Country" (NTA) (reissue). Opened Sunday (14). In ahead, "Tales of Hoffmann" (NTA) (reissue) (5th-final wk), fair $3,300.

Capitol (Loew's) (4,820; 85-$2.20)—"Not as Stranger" (UA) (8th wk). Seventh round completed yesterday (Tues.) held at trim $32,000 after $35,000 for sixth week. "Man From Laramie" (Col) is due in Aug. 31.

Criterion (Moss) (1,700; 75-$2.20)—"Seven Little Foys" (Par) (7th wk). This stanza winding tomorrow (Thurs.) is heading for a fancy $21,000 after $18,500 in sixth week. "Never Too Young" (Par) opens Aug. 25.

Fine Arts (Davis) (468; 90-$1.80)—"Sheep Has Five Legs" (Indie) (2d wk). Soared to mighty $18,000, new high for foreign pic here in first week ended Monday (15), with

(Continued on page 22)

Heat Hits L.A. Albeit 'Blues' Great 29G, 'Wichita' Brisk 72G, 11 Spots, 'Foys' $57,600 in 9, 'Thief' Big 21G

Los Angeles, Aug. 16.

"Seven Year Itch" and "Mister Roberts," now in its fourth week, are pacing the field here this round in actual coin. Despite the local heat wave, "Itch" is showing a good $36,000 or close in four theatres. Pic formerly ended a longrun at the Chinese. "Roberts" is heading for a nifty $34,000 in fourth round in three houses.

"Seven Little Foys" is fair $6,200 in single house second week plus a strong $51,400 for two nabes and six ozoners. "To Catch a Thief," another holdover, looks fancy $21,000 at the 1,430-seat Hollywood Paramount.

"Pete Kelly's Blues" is standout newcomer with a sock $29,000 in two situations. "Wichita" shapes brisk $23,000 in three houses plus an okay $49,000 in one nabe and eight drive-ins. Still doing well are "Marty," "Kentuckian," "Interrupted Melody" and "Cinerama." Last named still is in the chips in 120th frame at Warner Hollywood.

Estimates for This Week

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 816; 1,715; 1,248; 90-$1.50)—"Seven Year Itch" (20th) and "Adventures Sadie" (20th). Good $36,000 or near. Last week, in different units.

Orpheum, New Fox (Metropolitan-FWC) (2,213; 965; 90-$150) — "Kentuckian" (UA) and "Break to Freedom" (UA). Fair $24,000. Last week, in different units.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)—"Pete Kelly's Blues" (WB) and "Five Guns West" (Indie). Sock $29,000. Last week, "Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), $13,900.

State, Hawaii, Four Star (UATC-G&S) (2,404; 1,106; 900; 90-$1.50)—"Wichita" (AA) and "Case Red Monkey" (AA). Brisk $23,000. Last week, State and Iris, "Bullet For Joey" (UA) and "Top of World" (UA), $11,500; Hawaii, "Never Too Young" (Par) (3d wk), $3,100; Four Star, "Adventures Sadie" (20th) (3d wk), $1,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "To Catch Thief" (Par) (2d wk). Okay $21,000. Last week, $26,900.

Vogue (FWC) (885; 90-$1.50)—"Virgin Queen" (20th) and "City of Shadows" (Rep) (2d wk). Slow $3,500. Last week, with Los Angeles, Uptown, Loyola, $23,000.

Hillstreet (RKO) (2,752; 80-$1.25)—"Seven Little Foys" (Par) (2d wk). Fair $6,200. Last week, with New Fox, $14,000, plus fancy $79.300 in two nabes, six drive-ins.

Chtinese (FWC) (1,905; $1-$1.80)—"How To Be Popular" (20th) (3d wk). Mild $8,000. Last week, $11,500.

El Rey (FWC) (861; 80-$1.25)—"The Bed" (Indie) and "Fuss Over Feathers" (Indie) (3d wk). Poor $1,800. Last week, $2,500.

Egyptian (UATC) (1,536; $1-$1.50)—"We're No Angels" (Par) (4th wk). Oke $9,200. Last week, $10,200.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50 — "Mister Roberts" (WB) (4th wk). Nifty $34,000 or close. Last week, $41,000.

Fine Arts (FWC) (631; $1-$1.50)—"Marty" (UA) (5th wk). Stout $8.200. Last week, $9.200.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA) (7th wk). Slow $8,200. Last week, $9,600.

Fox Ritz (FWC) (1.363; $1-$1.50)—"Interrupted Melody" (M-G) (7th wk). Good $5,000. Last week, $4,500.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"Lady and Tramp" (BV) (8th wk). Fine $7,800. Last week, $9,800.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (120th wk). Into current frame Sunday (14) after bright $28,300 last week.

Stewart Tall 16G, Balto; 'Shrike' 7G

Baltimore, Aug. 16.

Despite Connie's Friday (12) washout, pix grosses are pleasing here this round. New product was hurt by the storm but grosses are still healthy for "Man From Laramie" at Century and "How To Be Popular" at the New. Fifth round of "Mister Roberts" continues stout at the Stanley. "The Shrike" is holding firmly in its second week at the Film Centre. "Not As Stranger" is still boff for fifth round at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95) — "Man From Laramie" (Col). Tall $16,000 for James Stewart pic. Last week, "Wizard Of Oz" (M-G) (reissue), $8,500.

Cinema (Schwaber) (466; 50-$1)—"Green Scarf" (Indie) (2d wk). Okay $3,000 following $3,800 opener.

Film Centre (Rappaport) (960; 50-$1)—"The Shrike" (U) (2d wk). Sturdy $77,000 or close after $8,000 in first.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV) (6th wk). Pleasing $7,000 after $8,000 in fifth.

Mayfair (Hicks) (980; 20-70)—"Pearl Of South Pacific" (RKO). Nice $4,000. Last week, "Bullet Joey" (UA), $3,500.

New (Fruchtman) (1,600; 35-$1.25)—"How To Be Popular" (20th). Hefty $13,000. Last week, "Seven Little Foys" (Par) (3d wk), $8,000.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (9th wk). Ebbing to $3,000 after $3,500 in eighth.

Stanley (WB) (3,200; 35-80-$1.25)—"Mister Roberts" (WB) (5th wk). Stout $12,000 following $15,500 for fourth.

Town (Rappaport) (1,400; 35-$1.25)—"Not As Stranger" (UA) (5th wk). Big $10,500 after $13,000 in fourth.

'THIEF' FAST $14,000, OMAHA; 'STRANGER' 15G

Omaha, Aug. 16.

Cooler weather and three new entries is perking biz at the downtown houses this round. "To Catch A Thief" is lively at the Orpheum. "Came From Beneath Sea" looms bright at the Brandeis. "Purple Mask" is okay at the Omaha. Lone holdover, "Not As a Stranger," is fancy at the State and Dundee although being dropped at four nabe spots.

Brandeis (RKO) (1,100; 50-75)—"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Sturdy $5,000 at 75-$1 scale.

Omaha (Tristates) (2,000; 70-90)—"Purple Mask" (U) and "Adventures of Sadie" (20th). Okay $7,000. Last week, "We're No Angels" (Par) (2d wk), $5,000 in five days; "Anchors Aweigh" (M-G) (reissue) $2,000 for two days.

Orpheum (Tristates) (2,890; 75-$1)—"To Catch A Thief" (Par). Lusty $14,000 or near. Last week, "Private War Major Benson" (U), $10,500 at 70-90c scale.

State, Dundee (Goldberg) (860; 750; 80-$1 — "Not As Stranger" (UA) (2d wk). Okay $15,000. Last week, with four other nabe spots included, $31,000.

'Kentuckian' Oke $13,000, Prov.; 'City'-'Girls' Fat 8½G, 'Roberts' 13G, 3d

Providence, Aug. 16.

With last year's Carol hurricane still fresh in mind, Connie's presence this past weekend sloughed downtown flood susceptible firstruns. Hot weather returned Sunday, and pickup followed. Majestic's third week of "Mister Roberts" is leading the field. State's "Kentuckian" is okay RKO Albee's "City Across River" oldie is torrid.

Estimates for This Week

Albee (RKO) (2,200; 50-75c) — "City Across River" (U) and "Girls In Night" (U) (reissues). Torrid

(Continued on page 22)

No Los Angeles Film Exposition But TOA's N.Y. 1956 Convention Will Have Two Display Floors

While Los Angeles is abandoning plans for a permanent film industry exposition because of the inability to raise funds, plans for an exposition open to the public are being formulated by Theatre Owners of America in conjunction with its 1956 annual convention slated for New York's new Coliseum now under construction at Columbus Circle. Under arrangements currently being discussed, TOA and the Theatre Equipment and Supply Manufacturers would be 50-50 partners in the deal.

Basically, the expo would be a trade show similar to those held at the regular conventions of both organizations. However, the idea is to set up booths with exhibitions that would interest the public in the film industry. For this aspect of the operation, cooperation will be sought from the Motion Picture Assn. of America and the individual film companies. What format the expo would take and the manner of inviting the public has not been determined as yet. It is being promulgated as a long-range plan with the hope that all segments of the industry will participate.

500 Booths

TOA and TESMA, meanwhile, have rented two floors of space for Sept. 19-25, 1956, at the cost of $10,500. There is enough room, for 500 booths which, it's hoped, will be filled by equipment dealers and film companies. Sponsors would like the expo to become an annual affair, with the event being held in different large cities each year. It's hoped that it will have an international flavor. Foreign equipment dealers and producers will be asked to participate.

Preliminary idea for the project was proposed last week by Walter Reade Jr., TOA board chairman. As part of the joint TOA-TESMA convention, the public will be invited to visit the expo during certain hours to see how films are made and to see many of the technical and mechanical advances made by the industry. Other hours, of course, will be strictly set aside for the business of the convention. Reade presented the idea to a group representing TESMA, which is said to have accepted it favorably.

In an attempt to make it an all-industry affair, it has been suggested that the Theatre Equipment Dealers Assn., the International Popcorn Assn., and Allied States Assn. be invited to participate. It's doubted that Allied will lend its support since it'll be holding its own convention in Dallas in 1956.

Sponsors of the project are bucking a tough proposition since all previous attempts to organize an industry expo open to the public has ended in failure, the recent Coast effort being the most recent fiasco. Several years ago a expo was proposed for N.Y.'s Grand Central Palace to be followed by a travelling exposition, but this also ended in failure when exhibitors and distributors could not come to an agreement on financing.

COL. INT'L ELEVATIONS TO ZEEMAN, BERGHER

Executive changes in Columbia Pictures International Corp. were made by the board of directors at a meeting last week presided over by prexy Lacy W. Kastner.

Bernard E. Zeeman, treasurer of the corporation, was elected a member of the board and Michael Bergher, far eastern supervisor, was named one of the company's vice president.

Zeeman joined Col in 1935 following a stint with Universal. He was placed in charge of branch operations of the foreign subsidiary in 1944 and was elected treasurer in 1951. Bergher started with Col in 1934 as manager in Japan. He's been far eastern supervisor since 1951.

Herb Bushman has been promoted from Denver salesman to Minneapolis branch manager for United Artists. He succeeds Abbott Swartz, who resigned.

Boston: 13 Firstruns

Boston, Aug. 16.

Hub, with 12 first-run houses now operating, adds the 13th tomorrow when "The Virgin Queen" opens at the Mayflower for an extended run.

Joining the first-run houses the past few frames were the Pilgrim and the Kenmore. Boston had 10 first-run picture houses operating in June and July.

Paramount Pictures And Minnesota Par Theatres In Negotiated Peace

Minneapolis, Aug. 16.

Peace and harmony have been restored in the conflicting camps of Paramount Pictures and local United Paramount Theatres (Minnesota Amusement Co.) and they're doing business together again like good friends.

Differences arising over picture deals and sales and circuit policies were ironed out at a Paramount Pictures homeoffice powwow at which executives from both sides of the fence sat around a table and unbosomed their grievances.

Immediate result of the handclasping is the dating of "The Seven Little Foys" and "Catch a Thief" in Minneapolis day and date. Former goes into the Minneapolis State and St. Paul Paramount Aug. 25, while "Thief" is set for the Minneapolis Radio City and St. Paul Paramount Sept. 2.

Those present at the New York peace conference were Jessie McBride, local Paramount branch manager; John Branton, MAC buying and booking head; George Weltner, Paramount Pictures sales veep; Ted O'Shea, eastern sales manager, and Sidney Deneau, his assistant.

Differences over deals, etc., have kept Paramount Pictures and United Paramount here (MAC) apart on various important pictures and delayed their local showings the past year. There was a long period during which the big Paramount chain didn't play a Paramount picture and the showings of "White Christmas," "Bridges of Toko-Ri" and "Three Ring Circus" were delayed more than three months here, while such a boxoffice smash as "The Country Girl" was sold locally to an independent 400-seat house.

PATHE PRINTING FOR PELICULAS RODRIGUEZ

Pathe Laboratories has closed a deal with Peliculas Rodriguez, of Mexico City, for the processing and printing in Pathecolor of a Spanish language CinemaScope feature for distribution in the Latin American market.

Film, which is already underway, is being produced by Roberto Rodriguez and Mauricio de la Serna, and is the first of 12 color features to be produced by the Peliculas Rodriguez company.

Deal was set by James S. Burkett, Pathe's west coast sales manager.

Negative Cost Recouped Already on '7-Yr. Itch'

Only six weeks in release, 20th-Fox's "The Seven Year Itch" has recouped its negative cost in a little over 1,300 bookings.

Comedy, which cost $2,000,000 to make, so far has earned 20th $2,200,000 and is expected to hit at least $6,000,000 in the domestic market. Figuring in distribution and print costs, advertising expenses, etc., "Itch" breaks even at about $4,000,000.

Charles K. Feldman shares to the tune of 40% in the earnings of the George Axelrod hit.

SON DEAD, BERGHERS FLY IN FROM TOKYO

Lieut. Michael M. Bergher, 26, son of Michael Bergher, v.p. of Columbia Pictures International Corp. and the firm's Far East supervisor, was found dead of a bullet wound Sat. (14) in his Fort Dix, N. J. quarters. Post officials listed his death as an apparent suicide.

Informed of the tragedy, the senior Bergher emplaned for New York from his Tokyo headquarters. Mrs. Bergher is accompanying him. Funeral arrangements are expected to be set upon the couple's arrival.

L.A. Hall of Fame Kaput, Refunding

Hollywood, Aug. 16.

Board of Directors has called off the proposed Motion Picture Exposition and Hall of Fame, which the film industry had planned to maintain permanently as a continuing benefit for the Motion Picture Relief Fund, and $568,500 already subscribed for debentures will be returned to investors as soon as the necessary legal machinery can be put in motion.

Prexy Edmond L. DePatie, in disclosing board's decision to dissolve the corporation after this coin had been returned, stressed that "no investor will lose a single penny," since all monies are held by the Bank of America as trustee. "Rising costs" was given as reason for foldup of the project. Whole industry, including companies, guilds, unions and individuals, had lent full "moral and financial support," it was reported by directorate, which also hopes the Exposition will become a "future reality."

According to Y. Frank Freeman, board chairman of the Association of Motion Picture Producers and one of the strongest backers of the industry plan, the Exposition simply got away from the industry. The original $850,000 pencilled in for project, while sufficient in light of the original plans, viz., to hold a museum, didn't stand up under the new plan which arose as the project got under way.

"We found we had to have a live show, going day-by-day, instead of a museum," he says. This, he points out, would have cost at least $1,500,000 and possibly more.

Midwest Stanley Mgrs. Cop Attendance Prizes

Chicago, Aug. 16.

Theatre manager winners of the midwest zone Stanley Warner Theatres' Spring Festival Drive, a competition designed to increase attendance at the chain's houses, recently received cash awards as prizes for upping their ticket sales. In addition, Al Meskis, Warner Theatre manager in Milwauke, received a $200 wristwatch for leading the midwest zone Cinerama group selling drive.

Winners in April were: Robert Recker, Appleton Theatre, Appleton, Wis., first prize; Pete Pisano, Avalon Theatre, Chicago, second prize; Cornelius Szakatis, Parthenon Theatre, Hammond, Ind., third prize; Al Meskis, Warner Theatre, Milwaukee, fourth prize, Bill Bindel, Rialto Theatre, Racine, Wis., fifth prize; Bob Kennedy, Ogden Theatre, Chicago, sixth prize.

Winners for May were: John Maloney, Rhodes Theatre, Chicago, first prize; Bill O'Connell, Highland Theatre, Chicago, second prize; Herb Thatcher, Egyptian Theatre, Milwaukee, third prize; Pete Pisano, Avalon Theatre, Chicago, fourth prize; Ralph Krause, Milwaukee Theatre, Milwaukee, fifth prize; Gerald Luedtke, Rio Theatre, Appleton, Wis., sixth prize.

June winners were: Pete Pisano, Avalon Theatre, Chicago, first prize; Bob Kennedy, Ogden Theatre, Chicago, second prize; Leroy Ramsey, Warner Theatre, Oklahoma City, third prize; Eli Arkin, Warner Theatre, Memphis, fourth prize; Gerald Luedtke, Rio Theatre, Appleton, Wis., fifth prize; Larry Schulz, National Theatre, Milwaukee, sixth prize.

Air Force Gets Lots of Attention

[FROM WARNER BROS.]

San Francisco, Aug. 16.

The Air Force Assn. wound up its annual convention here last Saturday night (13) with a Sheraton-Palace banquet which included a Citation of Honor for Distinguished Service to Jack L. Warner. Warner Brothers' location manager, William L. Guthrie, came up from Hollywood to accept the citation from association president John R. Alison.

Guthrie explained his boss "could not be here today because he's working on yet another Air Force project . . . he's in Europe with Leland Hayward making the European scenes in a film called 'The Spirit of St. Louis'."

Guthrie went to say that, in addition to the Lindbergh film and the just-released "McConnell Story," Warners "is bringing to the screen 'The Billy Mitchell Courtmartial,' 'Towards the Unknown,' dealing with the test pilots of the Air Force Flight Test Center, and one other picture as yet untitled, five airpower subjects in all."

He added:

"What Jack Warner in accepting this award wanted you to know more than anything else, is that his primary concern is and always will be to serve as best he can the interests of the nation and he will continue to do everything in his power to contribute to the awareness of the need for Air Force superiority."

Commonweal, Though Catholic, Called Beyond Its Competence on Censorship

Albany, Aug. 16.

The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial (12) declared "Newsweek in its special report on censorship gives over much space to confusing fundamental issues. To bolster its specious arguments it quotes The Commonweal, a magazine reputedly edited and published by Catholic laymen but which is beyond the sphere of its competence when it discusses the dogmatic teachings of the Catholic Church on morality."

The Commonweal, like Newsweek, "advances a fallacious critical argument against censorship standards such as accepted by the National Legion of Decency," asserted The Evangelist. "Following the so-called liberal line, which is illogical and fundamentally unsubstantiated, The Commonweal and Newsweek for practical purposes deny the objectivity of morality. They argue that it makes a difference whether the glorification of vice is treated by Sophocles or by Mickey Spillane. They endeavor to enhance obscenity and justify flagrant breaches of moral standards in the name of art and rugged realism. They intimate that barnyard ethics could be broadmindedly accepted as a means of wholesome entertainment."

The editorial continued: "Whether it be art, science, entertainment, the discussion of economic or sociological formulas the starting point must be the admission that morality is not something merely subjective, existing in the minds of men, but rather it is constituted by the laws of God. The principles of morality have their foundation in God and therefore they are absolute and changeless. They are not subject to the varying moods and prejudices of time and men. This is not merely a Catholic view, it must be the conviction of all intelligent men who appreciate moral standards as the true guide for the realization of the ultimate purpose of man's life here and the means of gathering eternal happiness with God in heaven."

Bojangles Biopic

Hollywood, Aug. 16.

Universal will biopic the late Bill "Bojangles" Robinson, under a deal closed with his widow. Negotiations with studio were carried on by Marty Forkins, for 40 years Robinson's manager and associate. Aaron Rosenberg will produce.

Bill Guthrie Keeps His Job By Keeping It a Secret: Recalls Old Days at WB

By WILLIAM STEIF

San Francisco, Aug. 16.

William L. Guthrie is Warner Brothers' location manager and has served the studio faithfully for 32 years. No one can question his loyalty; and very few can touch his sense of humor. Over the past weekend here he was recalling his early days with the Warners and their financial struggles. For instance:

"I'd collected three bad checks —I knew they were bad and I guess Jack (Warner) knew they were bad, too. And the studio's auditor knew they were bad. So I got the auditor to tip me off when there was enough money in the bank to cover just one of those checks. He did and I raced to the bank and cashed a check."

Guthrie, who's plump, bespectacled and addicted to wearing his black-and-white checked cap indoors, leaned back and asked:

"You know what Jack Warner did then? He fired the auditor!"

Guthrie says "I don't let anyone know anything about my job— that's the way I keep it." Going on location in the early days, he recalls, was somewhat harrowing, because creditors were liable to pop up anywhere.

"Our principal asset was an old Hudson," he says. "After we'd picked out a spot for location and set up, we'd park the car a couple of blocks away just in case."

The man who had the office just above his, says Guthrie, was a $45-a-week writer, whose prime amusement, apparently, was to fill a bag full of water, attach it to a long string and swing it into Guthrie's office through an open window.

"I had more damn water all over my desk," says Guthrie with a grin. "Oh yeah, the man's name was Darryl Zanuck."

Bernie Kreisler's 9-Wk. European Film Survey

B. Bernard Kreisler, president of International Film Associates Corp., leaves Friday (19) on the S.S. United States for a 9-week film survey in seven European countries.

He is invited to attend the Edinburgh Film Festival and the Venice Film Festival as the guest of each sponsorship committee. He will also visit London, Stockholm, Copenhagen, Munich, Vienna, Rome and Paris to select films for presentation in U.S. cinemas or via television.

PAR POURS PROMOTION COIN INTO 'GIRL RUSH'

Paramount is pouring $450,000 into the promotion campaign for "The Girl Rush," VistaVision musical starring Rosalind Russell, according to Jerry Pickman, Par's ad-pub v.p. Total of 450 prints have been ordered for the entry.

"Rush" has been selected for "Paramount Week" spotlighting, meaning it leads off the Par releases during the first week (Aug. 25-Sept. 1) of the company's annual sales drive. Day and date bookings in 450 theatres around the country in that seven-day period are aimed for. "Par Week" usually is the biggest week of the year, gross-wise, for the distributor.

World preem of "Rush" is set for tomorrow (Thurs.) as part of a day-long celebration in Waterbury, Conn., which is Miss Russell's hometown. Following this, Miss Russell is set to make the press-tv rounds in N.Y. and tour 28 key cities for "Rush" bally.

A STATEMENT OF POLICY:

"They don't come any bigger than THE TALL MEN"

please turn . . .

We have just screened "The Tall Men" and I am delighted to tell you it is a brilliant entertainment achievement . . . an attraction with absolutely unlimited boxoffice potential.

I consider it the greatest picture 20th has produced since "The Robe."

It is without qualification the best Western anyone has ever made.

"The Tall Men" unfolds the epic, pulse-stirring story of the opening of the historic Bozeman Trail from Texas to Montana.

As Black Ben Allison, ex-Quantrell Raider turned bad man, Clark Gable gives his finest performance since "Gone With the Wind." Jane Russell's portrayal of Nella Turner is nothing short of sensational—and her rendition of the contagious title song is an unforgettable thrill in itself. The chemical combination of Clark Gable and Jane Russell confirms Darryl F. Zanuck's unerring showmanship touch.

Robert Ryan is tremendous as Montana Stark, with whom Gable forms a strange partnership. Cameron Mitchell, who co-stars as Gable's quick-tempered young brother, brings a conviction and intensity to his role that marks him for certain stardom in his own right.

"The Tall Men" is the saga of an unprecedented adventure, and at the same time it grippingly relates a man's love for a woman, a brother's

love for a brother, and the true bond between men who stand together under all circumstances.

I know you have seen amazing CinemaScope footage in such attractions as "Three Coins in the Fountain," in "Soldier of Fortune" and in "Love is a Many-Splendored Thing." But you've never experienced anything as startlingly beautiful and panoramic as the snowstorm scenes, the Jayhawker battle and the cattle and horse stampede sequences of "The Tall Men." They simply defy description.

Everyone connected with "The Tall Men" has done an outstanding job. The screen play by Sydney Boehm and Frank Nugent is packed with thrills. The taut, suspenseful direction by Raoul Walsh ranks with his best accomplishments. The production by William A. Bacher and William B. Hawks is tremendous.

Because "The Tall Men" is such an extraordinary picture, we are formulating special plans for handling it. We will accept a few pre-release engagements in a few specially selected situations the latter part of September.

I urge you to see your 20th branch manager right away and ask him to show you "The Tall Men" immediately he receives a print. You'll see for yourself why they simply don't come any bigger than "The Tall Men" and why we expect that its grosses will rank with the greatest in motion picture history.

Al Lichtman, 20th Century-Fox

Italo Film Biz Pleased by Cinema Tax Cut; Aid Law Up for Changes

Rome, Aug. 9.

Intense pre-holiday activity in government circles and in various sectors of Italian show business has resulted in some notable changes affecting the industry, outstanding being the tax cuts on theatre tickets.

First, the Italian House approved a new law covering taxes on public entertainment which is considered a big step back towards fiscal normalcy. The 20% additional tax on pix imposed last February via new legislation, has been abolished and substituted by a 15%-60% scaled tax cut on tickets (from under 70 Lire to over 400 Lire).

For legit, the cut is from the 20% additional to a flat 15% tax, without scaling, considered impractical and difficult to enforce. On mixed vaudpix shows, the new scaling applies, with a 50% top for tickets over 450 Lire. Traveling show (circuses, etc.) will enjoy a tax cut from 12% to 10%.

Fast action after a long delay on the much-desired legislation is credited here to the work of the new Finance Minister, Giulio Andreotti, formerly Undersecretary of State for Entertainment, and therefore a man particularly versed in the problems of the industry. It was Andreotti who first proposed government amendments to the then-new 20% additional tax bill, when the latter was made law, amid violent industry protests, last February.

Meanwhile, the government changes and the advent of a new Undersecretary for Entertainment, Giuseppe Brusasca, have likewise speeded up consultations on the proposals for the future film aid law. These will include some sweping changes in the amount and manner of government support to the industry. In a short period of time, there have been several meetings regarding the proposed legislation.

On the debit side, industry-wise, is the recent failure of ANICA to come to terms with AGIS, the Italo exhibitor outfit, on rental terms. Discussions here are expected to be long because of sharp disagreements.

TV, Plus Disk Singers, Blamed for Disbanding Of 17-Year-Old Rep Co.

Edinburgh, Aug. 9.

Wilson Barrett, w.k. English actor-manager, who will disband his repertory company after 17 years in Scotland, blamed competition of tv as one reason for the move.

He said tele and the upsurge of interest in disks had changed theatre habits, but their adverse effects would be only a passing phase. Theatre audiences in London and America were returning now that television was no longer a novelty, although in Scotland the newness of tv was still a very strong counter-attraction. He felt that some two to three years would elapse before the strong desire to get back to theatre would make itself manifest again. Barrett said that he, unfortunately, could not hold out that length of time as an actor-manager in Scotland.

"Popular demand at present is for light entertainment," he said. "Apart from musical shows, the demand is for comedy. It is difficult to maintain the standard week after week. I cannot lower my standard, and I would rather go out now than wait until the shows become tattier and tattier."

In a reference to invasion of U. S. disk singers, actor-manager commented: "I cannot understand the present phase in which a person who has made one gramophone record can come to a theatre and crowd it from floor to ceiling with screaming teenagers, when in a nearby theatre a company giving good entertainment has to face disappointingly small audiences."

All-Negro U.S. Musical Set for British Tour

Glasgow, Aug. 9.

"The Jazz Train," all-Negro U. S. musical, which has ended a three-month stint at the Piccadilly Theatre, London, will open a two-week run at the King's Theatre Monday (15). Show will then tour leading British centers until the end of the year.

It will later be staged in Paris, France, and in Amsterdam, as well as other Continental capitals. A tour of Australia is also being considered.

5% Dip in British Film Admissions

London, Aug. 9.

A fall of more than 5% in cinema admissions during the first quarter of current year is reported in a Board of Trade survey, published in their official journal last Saturday (6). Total numbers of admissions in the three months from Dec. 26 to March 26 was 309,119,000 compared with 325,664,000 in the corresponding quarter of 1954. The BoT survey covers 4,497 picture theatres, equal to 99.7% of commercial cinemas in Great Britain, with a seating capacity of 4,147,548.

A breakdown shows that the decline in earnings was general throughout the country, but in the eastern region of Great Britain, the fall was less than 2%. The biggest sufferers were the largest theatres with capacities of more than 2,000. Average weekly admissions per theatre in this group declined from 16,000 for the first quarter in 1954 to 15,000 for same period this year.

Effect of the decline was offset to some extent by the increase in admission prices. The average cost of a ticket rose by one penny, (slightly more than one cent) to an average of about 25c. Net takings improved 4.3% to a total of $51,018,000 and the exhibitors share was up by 4.2% at $33,040,000.

During the last week of the quarter, the BoT conducted an additional survey into the distribution of seat prices and the analysis shows a slight increase in the sale of higher-priced tickets. More than one-half of all tickets sold during that week were in the price range from 15c to 42c.

Gance Preps Polyvision Prod.; Like Cinerama

Paris, Aug. 9.

Abel Gance, the French pic pioneer, is preparing a film in Polyvision, "Le Crepescules Des Fees" (Twilight of the Fairies). Polyvision is a process similar to Cinerama in which three cameras are utilized in taking the film and three synched projectors are required when pic is shown. The screen dimensions are also about the same. Gance is the man who first used a tryptych (i.e. three screens side by side) for his 1927 film, "Napoleon Bonaparte." He used it for mob and battle scenes, and it is now being shown again here.

Gance, recently in London, went to see Cinerama and then stood outside and opened his arms and said, "That Is My Child." Gance has always been an innovator techniquewise, and has also used cutouts before the camera for sumptuous effects and calls this Simplifilm, and in the 1930's had a special setup to photograph the foreground and background of a scene separately to make for depth of focus.

Yugoslavs Ban Mex Pic

Mexico City, Aug. 9.

Pic trade is wondering about Yugoslavia banning the Mexican pic, "Rio Escondido" ("Hidden River"), starring Maria Felix, ace dramatic actress.

Reason given was that a priest appears in several sequences.

Liberace for London TV

London, Aug. 16.

A Liberace program will be featured every Sunday afternoon on London's new commercial station starting Sept. 25. The feature will be presented by ABC-TV, which has the weekend concession for the London transmitter and weekday time in Birmingham.

The programs, which will be on film, will be aired at 2 p.m.

No More German Pix for Austria

Bonn, Aug. 9.

According to the German Minister for Trade and Commerce here, no more German films will be admitted into Austria after the present agreement between Germany and Austria expires on Aug. 31, 1955. The German quota of films permitted into Austria has been used up under the present agreement, and until the two countries can make a new settlement, German films cannot be shown in Austria. Since the countries have not as yet been able to come to terms, the 1955-56 release season apparently will at least begin before any decision is made.

German producers and releasing firms are irate at this delay of negotiations between Austria and Germany because the Austrian boxoffice is considered a major foreign territory for their films. Since the language is the same and so no dubbing is required (tastes and interests of the neighboring countries are so similar), German pictures have been important theatre draws in Vienna and other Austrian cities.

To the Austrians, it means that their important fall theatre season will begin without the help of German films. Ordinarily, some of the Austrian theatres close during the warm summer weather and reopen in the fall. This temporarily closing of business, combined with the poorer warm weather business in the theatres that remain open, has caused some Germans to hold off on films that would normally have been booked into Austria by this time.

'Braziliana,' in London For Run, Like 1st Show

London, Aug. 16.

"Braziliana," which opened for a four-week season at the Picadilly Theatre last Tuesday (9), largely follows the pattern of its first West End presentation two years ago. A few new items have been added, but in general terms, the program remains the same.

Production is presented under the management of Continental Opera and Ballet. For the last five years, it has been on tour, having been in Europe since January, 1953.

The introduction of what the program note describes as "a professional gloss" robs the production of some of its native folklore charm, but three ritual dances had an eager freshness and an abundance of rhythm. Other items, however, were of varying quality. Nelson Ferraz stands out as the main vocalist; Haroldo Costa, Agostina Marinho and Berni Baia lead the vigorous dancing team.

PARKS-GARRETT SCORE IN BRIT. VAUDE TOUR

Newcastle, Eng., Aug. 9.

Larry Parks and Betty Garrett opened their latest British tour at the Empire Theatre, headlining in a pleasing vaude act. They play Leeds Empire Monday (15), following a Sunday concert at Blackpool (14), and then have dates at Finsbury Park (London), Hanley and Brighton.

Pair are prepping indie film production plans and seeking a play for an appearance together in the U. S.

After the five-week vaude tour, Miss Garrett, now contracted to Columbia, returns to Hollywood to discuss her next film mid-September return to tour in "Teahouse of the August Moon."

38 Nations Entered at Edinburgh Fest, Opening Aug. 21; 'Eden' Entered

Edinburgh, Aug. 16.

Elia Kazan's "East of Eden" (WB) is among the U. S. entries at Edinburgh Film Festival which opens here Aug. 21. Pix from 38 nations are now entered. Representation is described as "particularly strong" from both the U. S. and Soviet Russia, plus a wide range of unusual subject matter from many other countries.

Also skedded is a special showing of Garbo's "Camille" (M-G), the 19-year-old film. Festival organizers want the new generation of patrons to see Garbo. A new Danish film, "Ordet," directed by Carl Dreyer, will have its preem at the Festival, with Dreyer himself in attendance. A new French film, Clouzot's "Les Disboliques," is also down for showing. Other just-completed entries include Thorold Dickinson's "Hill 24 Doesn't Answer" (Israel) and a Danish film, "The Word."

Russian entries include the ballet pic, "Romeo and Juliet." Singers and orch of the Vienna State Opera will be seen in Mozart's "Don Giovanni."

Major British entry is the J. Arthur Rank comedy "Doctor at Sea," set for gala showing Aug. 28 before its public screening at the indie Playhouse cinema. A Gold Coast entry is "Mr. Mensah Builds a House." Other Commonwealth product is coming from Australia, Canada, Ceylon, New Zealand and South Africa. An unusual pic from Czechoslovakia, "Journey into the Primeval Age," is listed. Another Czech film to be shown is "Jan Hus," a tinter.

Japan is sending "Ugetsu Monogatari" and China, "Liang Shan-Po," a modern Chinese opera.

Countries represented include Malaya, Sweden, Yugoslavia, Belgium, Norway, Poland, Spain, Argentina, Austria, French Morocco, Algeria, Brazil, Finland, Ireland, Italy, Germany, Morocco, Holland, Puerto Rico, Rumania, Sweden and Switzerland. The Edinburgh film junket will tee off this weekend (21). Vittorio de Sica, Italian director, is this year's honorary prexy.

Olivier-'Andronicus' As Stratford Fest Windup

London, Aug. 9.

Final production of the Stratford-on-Avon Shakespeare season will be "Titus Andronicus," which opens next Tuesday (16), with Laurence Olivier in the title role and Vivien Leigh as Lavinia. Anthony Quayle, Maxine Audley, Alan Webb and Michael Denison have featured roles.

The presentation will be directed, designed and music composed by Peter Brook. Frank Thring joins the company from Australia to play the Emperor role.

Mex Tourist Biz Better Than Ever

Mexico City, Aug. 9.

Tourism, particularly American, is bigger and better than ever, but it gives such signs of slumping that the government assigned a top economist, Sergio Cano, to survey the situation. He reported that should tourists shun Mexico it would be a stiff body blow economically. Cano recommended that Mexico had better not depend so much upon tourist trade but strengthen her economy by "developing internal markets and increasing the buying capacity of the people."

It is complained in local business circles that Mexico could easily get five times the tourist biz it now does by studying how European governments go after visitor trade, and also provide means for placing more hotels in service. The general current need to make hotel reservations at least a month in advance is not good for tourism.

The government's tourist department, nevertheless, sees tourism volume exceeding 500,000 visitors this year, a new high here. Ricardo Estrada Berg, general manager of the Mexican Tourist Assn., announced that 432,630 adults visited Mexico last year, more than 90% of them Americans.

Berg reported an upswing in motor tourism, this mode of travel being 62% of the total. Texas supplies 50% of the American tourists, said Berg. California is next, providing 11%.

Blame Mex. Actors Union For Halting Co-Prod.

Mexico City, Aug. 9.

National Actors Union (ANDA) has aroused the pic industry by thwarting what had been viewed as an enterprising venture, a Mexican-Spanish coproduction with the top Spanish stars Miguel Ligero and Carmen Flores. Film was to have been made here by Dyana Films and Suevia Film.

ANDA thwarted the plan by insisting upon exercising its rule to protect Mexican players that two foreigners can never play star roles in single picture. ANDA refused flatly to budge desspite the argument of the prospective coproducers that an exception could be made for the good of all in this case. Also that it would be an unique film and feature two of Spain's topdrawer players. In contrast, ANDA made an exception to its rule when it allowed Andy Russell, American but of Mexican descent, and Irasema Dilian, Polish, to be the toppers in "Spring in My Heart," which the Rodriguez Bros. recently made here.

386 Films in 5 Years

Berlin, Aug. 9.

On the occasion of its fifth anni, Progress, sole film distributing outfit in Soviet-ruled Germany, revealed that it released 386 feature and 750 documentary (including full-length) or cultural pix since its setup started in 1950. Of the 386 feature films, 70 came from the Soviet Union, 61 from Czechoslovakia and 55 were old German (made before the war's end) films.

Par's Film Pact With Italian Producers Pays Off at Italo Wickets

Rome, Aug. 9.

Recent local grosses indicate that the production-distribution arrangement initiated some time ago between Ponti-DeLaurentiis Productions and Paramount Pictures is continuing to pay off. This season, for example, two Ponti-DeLaurentiis pix, released by Paramount, have made the top five on the local market. They are "Ulysses," in third place, and "Treasure of Naples," in fifth slot. In the past, Paramount has taken over release, on the local market, of 13 locallmades, hitting paydirt especially with the above named, plus "La Strada," "Mambo," "The She-Wolf," "Sensualite," "Brigante Musolino" and "Human Torpedoes." Others, like "Una di Quelle," "Toto in 3-D," "Man, Beast and Virtue" and "Easy Years," were in the satisfactory class.

Now, Paramount has taken over release in many areas (Italian release goes to Lux Films) of "War and Peace," which Ponti-DeLaurentiis has in work now. There is a chance that the previous 13-picture deal will be extended to two more items, one of them an upcoming Ponti-DeLaurentiis production, "Ressurection."

Paramount is not the only Yank outfit which has handled U.S. pix on the local market, though it has done much more than others. Columbia, for example, recently released an Aldo Fabrizi starrer, "They Stole a Trolley" and "Father's Seven Sins," as well as taking extra-Italian distrib of two other locallmades—"River Girl" and "The Last Five Minutes." Also in recent times, RKO has released "Cartouche," made here with Richard Basehart, Metro (which pioneered the setup with "Open City") had a few items, Republic has "Oro, Donne, e Maracas," 20th-Fox released "Una Donna Libera" and WB handled "Accadde al Commissariato."

West Berlin Dailies Laud AFN As Favorite Station on 10th Anni

Berlin, Aug. 16.

Nearly every local newspaper dedicated a column or two to the 10th anniversary of the American Forces Network of Berlin which is evidence enough that this station, originally set up to serve only the U.S. community in Berlin, has long become an acknowledged part of Berlin's radio and entertainment world. There are more Berliners than ever before who have chosen AFN as their favorite station.

Gershwin's "Rapsody in Blue" was the first sound heard on the initial program Aug. 4, 1945. Meanwhile, AFN-Berlin has grown to a position comparable with top U.S. radio stations. Equipment is mostly American-made except for several German tape recorders. Station possesses a recorder to tape interviews over the telephone and portable recorders for field work. It boasts a record library of over 300,000 records with more than 360,000 songs.

Mark White, program director of AFN-Berlin, says the station is able to play continuous music 19 hours daily for five years and never repeat a record. A large number of the programs are picked up in the U.S. by Armed Forces Radio Service, which has the privilege of taking programs offered to the public and rebroadcasting them to the troops overseas (sans commercials).

Top Job During Blockade

One of the best jobs carried out by AFN-Berlin was during the Berlin Blockade when the station stayed on the air 24 hours daily, bringing entertainment to the Allied personnel working on the airlift. Considered then one of the main morale-raisers by the men in the ranks, pilots coming into Berlin also used the program to insure that they were in the right air-lanes.

Staff of this station consists of 11 enlisted men, three American civilians and 19 German employees. There are six announcers headed by White. Many widely-known guests have appeared at AFN-Berlin, including President Eisenhower, Ava Gardner and Caterine Valente.

Among the personalities sending telegrams of congratulations to AFN-Berlin were Ray Anthony, Billy May, Frank Sinatra, Nat (King) Cole, Stan Kenton, Les Paul and Mary Ford, Tennessee Ernie Ford and Les Baxter.

When recently (June 20) the Viennese AFN station (Blue Danube Network) discontinued broadcasting, it became a day of mourning for the Austrian music lovers. Same undoubtedly will occur here one day when AFN-Berlin will stop relaying. There is no doubt, too, that aside the fact from having become a favorite station with many Berliners, AFN-Berlin also has contributed to a better understanding between the Americans and the local population.

Katharine Dunham Bows On Tele Via 2 Mexican Stas.; 4th Date There

Mexico City, Aug. 9.

Katharine Dunham and her troupe bowed on tv for the first time, in doubling on local stations XEWTV, channel 2, and XEQ, channel 9, for a half-hour show. Sponsored by Goodyear-Oxo, the tele appearance was made while completing a two-week booking at the swanky Versailles (Hotel Del Prado) niterie.

Miss Dunham's tele show, well received here, was a medley of song-dance-music tabbed "Story of a Drum." This was another of her series of dates here. These included nine days at the 18,000-seat National Auditorium; two weeks at the Teatro Lirico, where she impresarioed herself, paying $52 daily rent for the historic vaude-revue theatre where Lupe Velez started and finally at the Versailles.

Miss Dunham has pencilled a fill-in road tour to California, playing Tijuana on the way back, between more of her engagements here, which resumes in mid-September. There also is a chance of film work.

Yank Films Firmly Entrenched in Mexico

Mexico City, Aug. 9.

Danger of Yank pix losing first place in exhibition down here is as remote as ever despite some stiff European competition. New official report shows that this year, up to July 28, Hollywood contributed 106 of the 224 pix exhibited in Mexico. Mexico was runnerup with 57 while Italy was third with 31. Great Britain contributed four films, and one each came from Cuba, Argentine, Guatemala, Spain, Brazil and Poland.

Report shows that there were showings during this period of six coproductions—two being Cuban-Mexican, two French-Spanish and two French-Italian.

British Com'l TV Seeks Film Help

London, Aug. 16.

Both BBC-TV and one of the commercial program operators in London is seeking cooperation of the picture industry for a regular film program. A request from Associated-Rediffusion to individual distributors is being referred to the Kinematograph Renters Society.

Similar representations were made by BBC-TV, the state web, a month or two back, and preliminary confabs have already taken place. No decision can be made for a few weeks, however, as most of the major trade associations do not meet during the August holiday month.

Some years ago, the film industry cooperated with the BBC on a regular fortnightly program, under the title "Current Release." This gave excerpts of upcoming releases and also featured interviews with stars, directors and other film personalities.

This program was initiated by the Better Business Campaign or the London equivalent of COMPO. The show was rested after a run of about a year, during which period it was elevated to a peak viewing time. It is understood that both BBC and A-R are asking for extracts of films and for screen personalities to be made available.

ANOTHER BRITISH PIX STUDIO INTO TELE?

London, Aug. 16.

Another British film studio may be lost to television if a deal, reliably reported to be in advanced stages, is closed. The lot concerned is the National Studios at Elstree, and takeover bid is understood to be from Associated Broadcasting Co. The purchasing company, which is weekend program contractor for London's new commercial station, already has a lease on one of the National stages, where it is filming "Scarlet Pimpernel" telepix series.

National Studios comprise four stages with a total of 33,556 square feet. For years the studios were controlled by British National Films, a British production and distributing organization. Recently, the studios have been leased by Douglas Fairbanks Jr. for production of his NBC telefilm series. If the deal is finalized, ABC would take over on Oct. 1.

2d Edwards Show On BBC-TV on Aug. 19

London, Aug. 16.

Another American program, "Place the Face," gets an airing on BBC-TV this week. It will be seen on Fri. (19), with Eamonn Andrews as emcee. Leslie Jackson is staging the presentation.

This is the second Ralph Edwards program to be featured by BBC-TV within three weeks. "This Is Your Life" was first shown on the state web on July 29.

London 'Town' Closing After Only 6 Months

London, Aug. 16.

The London edition of "Wonderful Town" folds Saturday (20) after a run of only six months, having opened at the Princes Theatre on Feb. 23, under Jack Hylton's management.

The star of the production, Pat Kirkwood, who played the Rosalind Russell role, is now recuperating on the Riviera, following her recent illness and will not now return to the cast. Her role was taken by her understudy, Judy Bruce.

Yank Pix Still Tops in Berlin 1st-Run Houses

Berlin, Aug. 9.

The beginning of August sees American films still playing first fiddle in this city's preem house area. Eleven out of 14 top cinemas currently are showing Hollywood features as against two Teutonic pix and one Austrian film.

Of the new crop, crix liked "Phffft" best (Col). Preemed at the Studio last week; it was released here in original (with subtitles) version and this was particularly praised by the local scribes since nearly every American film is shown in Germany in synchronized version. Columbia also contributed a second pic, "A Happy Divorce." Another new U.S. film, "Untamed" (20th) simultaneously preemed at Delphi and Titania Palast, but didn't find much approval here. "Witness to Murder" (UA), preemed at Bonbonniere, reminded some of Paramount's "Rear Window." "Murder" received only moderate reviews. Another Hollywood film, "Secret of the Incas" (Par.), found interest only because of the presence of Yma Sumac, who is popular around here.

"Gone With Wind" (M-G), now in its 21st month at the Kurbel, is still doing such good biz that the theatre decided to prolong the run. It had been planned to take pic off later this month. "Wind" may make it a two-year run at the Kurbel. New German pic at Gloria Palast is "How to Become a Filmstar" (Europa).

O'Brien Sees Number Of British Cinemas Reduced To 3,000 Within 3 Yrs.

London, August 9.

A forecast that within two or three years the total number of picture theatres in Great Britain will be reduced to a maximum of 3,000 is made by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employees, in a letter to his branches dealing with the shortage of projectionists and the apprentice scheme.

O'Brien opines that for various industrial reasons, apart from the prospect of color tv, the other theatres would have to go to the wall. He understood that future planning in the industry was based on that premise.

Among the reasons advanced by the union topper, for the scarcity of boothmen, are wages, hours, interference with social life, unattractive conditions and full employment. He points out that more attractive jobs at better rates are available almost everywhere.

O'Brien predicts an early crisis through the lack of new projectionists and existing members leaving their jobs in cinemas.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

West End Big Despite Hot Weather; 'Prodigal' Perky 14G; 'Doctor' Wow $12,000, 'Eden' Hotsy 8G, Both 4th

London, Aug. 9.

Despite warm weather, most firstruns were helped by the August Bank Holiday weekend and boom business is a feature of this session. "Not As A Stranger" is still smash $11,000 at the Leicester Square Theatre. British-made "Doctor At Sea" continues terrific with $12,000 in its fourth round at the Odeon, Leicester Square.

Another strong newcomer is "Seven Year Itch," which still is fancy $5,500 in its second stanza at the Rialto almost capacity. "The Prodigal" is heading for a solid $14,000 in its initial Empire session. "East of Eden" is holding up in fine style with $8,000 or near in fourth Warner week.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Soldier of Fortune" (20th) (3d wk). Fine $5,600 or near same as previous week.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama" (Robin) (44th wk). Substantially better this round, with a great $14,000. Stays indef.

Empire (M-G) (3,099; $5-$1.70)—"The Prodigal" (M-G). Solid $14,000 or near.

Gaumont (CMA) (1,500; 50-$1.70)—"Private War Major Benson" (Rank) (3d wk). Moderate $2,500 after $3,000 in previous session. "Value for Money" (Rank) follows Aug. 11.

Leicester Square Theatre (CMA) (1,753; 50 - $1.70) — "Not As Stranger" (UA) (2d wk). Great $11,000 or close after hitting $13,200 opening round. Stays another week, with "Man From Laramie" (Col) set to follow.

London Pavilion (UA) (1,217; 50-$1.70)—"The Bed" (Indie) (4th wk). Hefty $7,800 after $8,100 third frame. "Shrike" (UA) follows.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Doctor At Sea" (4th wk). One of big hits at this theatre, sock $12,000. Third week was $14,000. Holds, natch!

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Escapade" (Eros) (2d wk). Fair $4,500 after $5,000 opening week. Holds a third, with "Footsteps In Dark" (Col) preeming Aug. 18.

Plaza (Par) (1,802; 70-$1.70)—"Seven Little Foys" (Par) (4th wk). Stout $6,200 or near. "We're No Angels" (Par) opens Aug. 12.

Rialto (LFP) (592; 50-$1.30)—"Seven Year Itch" (20th) (2d wk). Likely to get boff $5,500, after $6,300 opening week. Stays on.

Ritz (M-G) (432; 50-$1.30)—"Camille" (M-G) (7th wk). Solid at around $3,300, same as previous week.

Studio 1 (APT) (600; 30-$1.20)—"Vanishing Prairie" (Disney) (17th wk). Fine $2,000. Holds indef.

Warner (WB) (1,735; 50-$1.70)—"East of Eden" (WB) (4th-final wk). Closing at sturdy $8,000. Third week, $8,700. "Confidential Report" (WB) bows Aug. 11.

AA May Invest Over $2,000,000 in Brit. Prod.

London, Aug. 16.

Allied Artists is aiming to invest $2,000,000 to $3,000,000 in forthcoming coproduction deals with British outfits. This information was revealed in London last week by Norton Ritchey prior to his return to N. Y. The AA foreign chief had been in London primarily for confabs in connection with the promotion of "Phenix City Story," which is being entered in the upcoming Edinburgh Film Festival.

Ritchey intimated that deals would be finalized soon for three coproduction ventures in C'Scope. Two would be in association with AB-Pathe, the distributing company through which AA product is released here. The American investment, he explained, would be limited to meeting dollar commitments involved, such as the cost of Hollywood stars, directors and writing talent.

U.S. Jazz Riles E. German Eds

Heidelberg, Aug. 9.

The august old university town of Heidelberg, famed for its medieval castle, statue of the creator of the Bunsen burner, and picturesque student hangouts, is the current German victim of an anti-U. S. campaign in a Red-influenced newspaper.

The East German newspaper Berliner Zeitung has a headline story about how the activities of the Yanks are ruining the sights and attractions of Heidelberg.

"At the very gates of the Heidelberg Castle," it says, "one's eyes are assaulted by a sign that announces the Spree City Stompers will give a concert in the King's Hall of the Castle."

As if the influx of jazz weren't enough, the paper continues, "Everywhere on the streets one meets almost as many Americans as Germans. Many students try to look exactly like the Americans, same haircuts, same clothes, and even the same way of talking.

"Heidelberg's cultural life has suffered considerable damage under this assault by an overseas way of life. In the theatre, it's 'The Caine Mutiny' and 'Teahouse of the August Moon.' Then there are the variety shows in the small theatres. The program? Tennesse Williams, Graham Greene and Franz Kafka —a mixture of all the intellectual defeatism available now in the West."

GERM. CENSORS CHANGE MINDS ON NATIVE PIC

Frankfurt, Aug. 16.

"Solange es huebsche Maedchen gibt" (So Long as There Are Pretty Girls), the Gloria film which attracted attention as the first picture to be banned in toto by the German censorship board, has won a complete reversal. It now has been given a permit for showings in West Germany. Pic, which according to the board on its first viewing "showed the German people in an unfavorable light," was banned completely. The board had formerly restricted itself to cutting scenes from films. It was feared that this might set a precedent.

But when the producers demanded a review by the Board, they brought up the important point that the film was based nearly exactly on the postwar stage play, "Ok, Mama," which has been presented all over West Germany. Since the play was not banned, the film with the same theme and similar dialog would logically fall into the same acceptable class.

The censorship board, on its second hearing, decided that the pic was okay, and demanded only a small slicing of two scenes.

German, French, Italian 3-Way Pic Coproduction Setup to Be Finalized

Berlin, Aug. 9.

A three-way coproduction deal between Germany, France and Italy, negotiated between reps of the three countries, will be finalized at further talks set for Venice in September.

Although the details of the new pact remain obscure, it's understood the plan calls for a maximum of 36 pix to be produced annually and jointly by the three countries concerned. Main advantage to each of the participants is that the coproductions would override any import quotas operating in either France, Italy or Germany, and would qualify for special preferential treatment in those countries.

The negotiations were under the leadership of Henri Frenay, delegate general of the French Film Producers Assn., with G. V. Sampieri, general secretary of the European Film Union; Johannes Semmler, representing the German Film Producers Assn., and Dr. Gunther Schwarz and Dieter Fritko of the Export Union of Germany; Dr. Lombardo, prez of the Italian producers, and Jacques Nicaud, the Unifrance rep in Germany.

ROBERTS!

KELLY!

AND NOW **McCONNELL!**

Today's three great box-office names!!!

RIGHT ON TOP OF THE MIGHTY MOP-UP WITH 'MISTER ROBERTS' AND 'PETE KELLY'S BLUES' COMES WARNERS' ZOOMING SEND-OFF FOR "THE McC

ALAN LAD

WARNERCOLOR CINE

ALSO STARRING **JAMES WHITMOR**

Music by Max Steiner • Produced by HE

TRADE SHOWS AUGUST 23rd

ALBANY
20th Century-Fox Screening Room
1052 Bway. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
20th Century-Fox Screening Room
115 Bway. • 2:00 P.M.

BUFFALO
Motion Pict. Oper. Hall
498 Pearl St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
20th Century-Fox Screening Room
2219 Payne Ave. • 8:00 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Ogden Theatre
2:00 P.M.

DES MOINES
20th Century Screening Room
1300 High St. • 12:45 P.M.

DETROIT
Film Exchange Screening Room
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Scree
1720 Wyandotte St.

LOS ANGELES
20th Century-Fox Scree
1620 W 20th St. • 2:0

MEMPHIS
Crosstown Theatre
400 North Cleveland St

SMASH IN FIRST TWO DATES, FRISCO AND OAKLAND!

PROMOTION! Estimated 50 million people saw and heard full hour-and-half NBC telecast on Steve Allen's "Tonight" show... and on Jack Bailey's Old Gold "Truth or Consequences" show *(started Aug. 16 and will run for 4 successive weeks)* on NBC-TV and Radio

...D JUNE ALLYSON

...ONNELL STORY"

MASCOPE STEREOPHONIC SOUND

...E Screen Play by TED SHERDEMAN and SAM ROLFE

...NRY BLANKE Directed by GORDON DOUGLAS

The true and warming story of Capt. Joe McConnell, the 'Tiger in the Sky' who became America's first Triple Jet Ace - - and the beautiful bundle of courage called 'Butch', who became his wife.

...ng Room
...30 P.M.

...ng Room
...P.M.

...10:00 A.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
20th Century-Fox Screening Room
1015 Currie Ave. North • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 1:30 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 So. Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Universal Screening Room
251 No. 13th St. • 2:00 P.M.

PITTSBURGH
RKO Screening Room
1811 Blvd. of Allies • 1:30 P.M.

PORTLAND
21st Ave. Theatre
616 N.W. 21st Ave. • 2:00 P.M.

SALT LAKE CITY
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Ssanca Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Screening Room
13th & E. Sts. N.W. • 10:30 A.M.

WB

Connie Folds Out of Town

Continued from page 1

many years. Niteries for the most part were packed; theatre biz boomed Saturday night as well as Sunday as the torrential downpours of Thursday and Friday came to an end.

Elsewhere, however, it was another story, as the Connie "alert" practically decimated drive-in theatre attendance and hit summer theatre biz at the height of the unprecedented evacuation from seashort resorts.

As fickle Connie played footsie with the prognosticators, radio and television (particularly the former) rendered one of its more notable public service jobs, throwing practically all its resources (and manpower) into the job of alerting viewers and listeners along the eastern seaboard to Connie's on-again-off-again progress. Networks and individual stations set up their own observation "monitoring" posts for a veritable blow-by-blow rundown right up to the moment that Connie faded into a storm status over Pennsylvania. WCBS-TV in N. Y., with its feature pix cushion, stayed on all through Friday night into Saturday with a running account when it looked as though Connie was headed for the big city.

(The hurricanes this year will fell over 100,000 television antennae in the U. S., predicts Harold Harris, engineering v.p. of Channel Master Corp. He bases his estimate on last year's batch of big winds.)

Broadway firstrun theatres were sloughed Friday (12) night not only by the heavy rain and wind but by renewed warnings to stay home because of Connie. Rain Saturday morning amid usual reaction from a storm, with flooded basements in many sectors plus halted electrical service made itself felt at the cinema boxoffice until the second matinees that day.

D. C. Biz Suffers

Washington, Aug. 16.

As Hurricane Connie swept through the Washington area last Friday night (12), it clobbered show biz both at the boxoffice and physically. While the area's broadcast stations stood up well, with all transmission towers weathering the storm, the heavy rains caused a power failure which forced DuMont's o. and o. station, WTTG-TV, off the air at 6:30 p.m. for more than an hour and a half. One or two suburban radio stations, also had power trouble.

Conventional theatres in the city and suburbs estimated that business was cut by at least 50%, with the late shows virtual washouts. In addition, quite a few houses suffered power failure for varying lengths of time. In the suburbs, drive-ins, which took the attitude that the show must go on, hurricane or not, not only encountered rock bottom business, but also power trouble which finished some of them early. Falling trees brought down power lines which led above ground to the ozoners. One indie circuit had all three of its driveins kayoed in this fashion.

"Phoenix '55," legit revue at the open-air Carter Barron Amphitheatre, was washed out.

Twenty miles above Washington, the Olney (Md.) strawhatter carried on under difficulties with Shakespeare's "As You Like It," starring Margaret Phillips. The audience numbered well under 100, by far the smallest in the theatre's history. At one point, the roof sprang a leak over the stage and rained in on the Forest of Arden scene. Meanwhile, a number of cats and dogs ran into the theatre to get out of the storm, one cat wandering onstage in the midst of the play.

Nitery biz was also clipped and the open-air Shoreham Terrace was out of commission for the night.

Only operation which managed to beat the storm was Washington's National Theatre where "King and I" surprised with a near capacity house.

A.C.'s $1,000,000 Beating

Connie, which finally reached Atlantic City, early Saturday morning not as a hurricane but a gusty, rainy storm, cost hotel, amusement, restaurant and other interests catering to the summer visitor a week's business which, figured in dollars and cents, could easily run well over $1,000,000.

Of all the hurricanes visiting the east coast, Connie was not only the earliest (most of them come in September and October) but added insult to injury by lumbering slowly up the coast for the greater part of the week, while most papers in the eastern part of the country ran streamer headlines daily advising of the storm, and keeping everybody home.

Those in the resort early in the week took a look at lifeboats lashed to the boardwalk, cabanas quickly pulled down and stored, a deserted beach and a rough ocean, and quickly inquired as to the quickest way out of town.

Business interests figured if a hurricane must come, it must, and believed it would blow in by midweek and out to give them good weekend business. But not this one. It kept everybody home all week, and then picked Friday and Saturday to hit the Washington, Baltimore, Philadelphia and New York area and keep weekenders away.

Friday's all day rain plus the rain and high winds the following day, Saturday, caused many to close up shop. Steel Pier, because of heavy ocean, called off its pier end water show most days, but offered all other pier attractions. Spots like Steeplechase and Million Dollar piers, with their amusements for tots plus concessions, folded up awaiting better weather.

Motion picture company on location here shooting "The Burglar" moved from motel in Longport, a resort suburb located on the narrow part of the island, to the Ritz Carlton hotel. Dan Duryea and Martha Vickers, who head the cast and 46 members of the crew with three truckloads of equipment were relocated. Company arrived Saturday (6) and have had nothing but bad weather since.

With this one over another coming up is another source of worry, particularly so when the season here is a short 10 weeks. Take one or two weeks away because of bad weather and it means the difference between a profit and a loss.

Drive-In Erosion Minor

Baltimore, Aug. 16.

Baltimore area drive-ins suffered only superficial damage resulting from Connie, mostly erosion, felled trees and minor damage to screens. All but one drive-in shuttered Friday (12) due to power failure or general adverse weather conditions. The North Point Drive-in in the Sparrowspoint area opened for a hardy handful.

Locations reported above average business for Saturday (13) night while for most operations business was average the day after the storm.

Chile Censorship Bill New Roadblock for Pix

Washington, Aug. 16.

A new press censorship bill, prepared by the Chilean Education Ministry, also includes a section on film censorship. Bill, submitted last week to the congress of Chile, prohibits "importation or the showing of movies which are contrary to ethics and good morals and opposed to the peace and security of the state."

All films must be submitted to the Council on Film Censorship prior to exhibition. If disapproved, they must be returned immediately to the point of origin. This might be interpreted as preventing the mere elimination of objectionable portions in Chile for imported pix. Films are to be divided into three categories suitable for children, adolescents and adults.

O'Shea Confers

Continued from page 5

member of RKO. He'll headquarter at the studio.

The only exit of the week was made by William Koenig, associate story editor. He's joining the Cavalcade Theatre tv show produced by Four Star Productions as story supervisor.

New RKO Studio Counsel

Hollywood, Aug. 16.

Gordon E. Youngman and Frederic A. Leopold law firm has been appointed RKO studio counsel by prexy Daniel T. O'Shea, succeeding Mitchell, Silverberg & Knupp. Latter outfit held the spot for years.

Meantime, Youngman has already taken offices on the lot.

Well Known Dolls

Metro has been conducting a special "pulse-feeling survey" to determine public interest in "Guys and Dolls," the Samuel Goldwyn production which M-G will release in November.

According to the film company, reports confirm that "Guys and Dolls" is one of the most widely known theatrical titles in show biz history, rivalling such titles as "Oklahoma," "South Pacific," and "Gone With the Wind."

Survey covered some 60 situations and about 10,000 people. In nearly all the cities surveyed, 'Guys and Dolls" had played one or more times as a stage attraction and 26.1% of the women and 29% of the men questioned said they had seen a stage performance.

Other facts uncovered by Metro:

95.5% of the women and 89% of the men had heard of "Guys and Dolls"; 45% of the women and 38.7% of the men were able to name the film cast; 90.7% of the women and 81.2% of the men said they were anxious to see the film; 82% of the women and 70.6% of them said they were curious to hear Marlon Brando sing.

SUNDAY NITE BASEBALL HITS ST. PAUL EXHIBS

Minneapolis, Aug. 16.

St. Paul exhibitors have another competitor to worry about in consequence of the American Assn. baseball teams' shift from Sunday daytime to night games. The Minneapolis club is continuing with the afternoon brand.

Prompted by an effort to increase attendance, the St. Paul baseball move is in line with a minor league team's nationwide trend toward night baseball on Sunday, the same as on weekdays. Until the present season many clubs had been playing their only daytime contests on the Sabbath.

Industry leaders here point out that there's no question but that the under-the-lights Sunday games undoubtedly cut into theatres' boxoffice which formerly was the week's best for most houses.

New Liaison

Continued from page 7

tress case should bring it to the attention of the branch manager. The branch office in turn will give the homeoffice detailed information as well as an opinion concerning the merits of the case. The info and opinion will be channelled to Boasberg who thereafter will handle the matter with "honesty, friendliness and expedition."

Par's action stems from the June 13th meeting held by the joint TOA-Allied group with Weltner. At that time; Weltner pledged that Par would take under friendly advisement the points made by the exhibitors.

In announcing Par's policy, Weltner made it clear that the problems of possible borderline situations "cannot be lumped together and solved by any arbitrary or formula method. Each case is by the nature of our business separate and unique and can only be fairly evaluated on an individual basis."

Raibourn's Job

Continued from page 3

operation plus other aspects of the changing Du Mont situation are reported on in detail in the radio-tv section.

Significant on the film end is that he'll stay at the Par homeoffice where he functions as exec economist and key link with Par's tv activities. It's seen likely he'll be required to give a good deal of time to the Du Mont reorganization at the outset. But when the kinks are ironed out he'll be at Par again.

Raibourn also fills the role of board chairman of Chromatic Television Laboratories, another Par affiliate, which has been promising the production shortly of a low-priced tinted tv tube.

As Par's economist, Raibourn also concerns himself with market trends and such intra-mural affairs as pic budgets and ad-pub expenditures.

Rio Files Antitruster

Philadelphia, Aug. 16.

Rio Amusement Co., which operates the Fans Theatre (West Philly nabe), has filed suit in U.S. District Court here charging eight film majors with monopoly and restraint of trade. The plaintiffs sought injunctive relief and asked treble damages for an amount to be determined through discovery proceedings.

Competitive bidding is imposed by the defendants "to take unfair and discriminatory advantage of Fans Theatre and to exact excessively high rentals to prevent the house from obtaining first neighborhood runs," the complaint charged.

Named as defendants were Columbia, Loew's, Paramount, RKO, 20th Century-Fox, United Artists, Universal International and Warner Brothers.

PHILA. COURT RULES FOR 3 POSTER FIRMS

Philadelphia, Aug. 16.

U. S. District Judge William H. Kirkpatrick, in the cases of three independent poster exchanges against National Screen Service, ruled the plaintiffs were entitled to summary judgment, the terms of which will be considered when an order is submitted.

Entry of summary judgments against producer-distributor defendants was denied, however. The plaintiffs were Jay Schrader, Charlotte Poster Exchange, Charlotte, N. C.; David Mitchell, Southwest Poster Service, Dallas, Tex., and Harry Vogelstein, Baltimore Poster Co., Baltimore, Md.

A previous attempt by the three plaintiffs to join in a local suit against National Screen Service two years ago was denied; but individual actions in the local court were suggested. District Court action follows on the heels of the U. S. Supreme Court's reversal of the lower court's decision here in turning down suit of Independent Poster Exchange, of this city, against N.S.S.

Best Director Nominees

Hollywod, Aug. 16.

Screen Directors Guild disclosed nominations for the best-directed pictures for the first half of 1955. Films include:

"Bad Day at Black Rock;" John Sturges, director, and Joel Freeman, assistant.

"East of Eden," Elia Kazan, Don Page and Horace Hough.

"Blackboard Jungle," Richard Brooks and Joel Freeman.

"A Man Called Peter," Henry Koster and Dave Silver.

"Love Me Or Leave Me," Charles Vidor and Ridgeway Callow.

"Seven Year Itch," Billy Wilder and Joe Rickards.

Par Field Men

Continued from page 7

fers at Warner Bros., 20th-Fox, Universal, Columbia and United Artists. The SPG so far has taken no action on the field staffers who were originally excluded from becoming members of the bargaining unit under terms of a National Labor Relations Board election. However, in the light of local H-63's success with Par, the SPG board will discuss the matter at a meeting today (Wed.). The SPG, it's understood, does not look with favor on a setup whereby the homeoffice staffers belong to one union and the field forces to another. A similar situation, however, exists at these companies in the relation between the N. Y. and Coast publicity men. All the pub-ad staffers in Hollywood are solidly aligned in one union affiliated with the IA. In New York, three different unions are in the field.

Local H-63, an IA-AFL, affiliate, is at Paramount; the SPG (CIO) is at WB, 20th-Fox, U, Col and UA, and the Sign, Pictorial & Display Union, Local 230, AFL is at RKO Pictures, RKO Theatres, and Loew's Theatres. Metro's homeoffice pub-ad staffers are unaffiliated.

COMPO in Middle

Continued from page 7

and indicated they'd provide financial support.

Thus, the crossroads for COMPO, whose bank account comes from membership dues from Allied and TOA, which is matched dollar for dollar up to $150,000 by members of the Motion Picture Assn. of America. Other COMPO members, including production crafts, labor unions and trade press, are in cuffo.

TOA's membership comprises the larger circuits around country, plus lesser-scale operators. It's the "wealthier" of the two national exhib groups.

Assuming Allied bolts, it's clear that COMPO could still be sustained by membership money from TOA and the MPAA—that is, if both outfits would go along with such a sans-Allied operation.

Despite the existence of dissidents among Allied, COMPO is continuing with the Audience Awards project and the hat passing to pay for it.

Cole's Blast

Cole unleashed an unexpectedly harsh blast at COMPO in disclosing he was walking out. In a prepared statement issued from his Dallas quarters, the vet exhib gave COMPO credit "for two minor jobs, each important but not measuring up to the possibilities of the organization. One of these was the important and creditable campaign carried on through Editor & Publisher; the other is the one of collecting necessary facts, figures and statistics for the industry." Latter was in reference, presumably, to the data compiled within the framework of the Federal tax fight a couple of years ago.

COMPO, said Cole, "has accomplished little for the exhibitors and especially the smaller exhibitors since the successful termination of the national tax campaign." He added that actually exhibitors "for the most part have gotten little if any financial benefit out of the big job that COMPO did in the tax fight."

He beefed that exhib money went into COMPO but COMPO is so constituted that none of this could be used to help exhibition's stand against home-toll tv.

He vetoes the idea of embarking on a program for complete elimination of the admissions tax because such an undertaking would be futile, largely since it allegedly wouldn't help small theatres which need the money.

Badly Executed?

Cole was highly critical of the Audience Awards effort. He states the idea has merit but he thinks the way COMPO is going about it is all wrong.

The 20% Federal levy was removed entirely on admissions of less than 50c and reduced to 10% on prices of 51c and over. Pinanski, saying he was speaking for himself only, came out strongly for a battle against that remaining 10%. Many theatremen are feeling an economic pinch and need the extra revenue that the added tax relief would yield, he adds.

As a result of the tax dividing line at 50c, Pinanski asserted, an inequity exists in that about 9,000 theatres were completely freed of tax obligations and 9,000 others were still left with the 10% burden. The latter group donated $81,000,000 to Internal Revenue, he reported.

Rembusch, who also claims to be riled because COMPO didn't enter the subscription tv arena, submits that any further tax reduction would simply accrue to the benefit of the distributors via film rentals. And besides, he insists, exhibs shouldn't divide their efforts between a tax campaign and agitation for the Government intervention. He wants all precedence given to the pitch for an official ceiling on rentals.

June Allyson signed a multiple contract with Universal, starting with "Maracaibo" when she completes "It Happened One Night" at Columbia . . . **Roscoe Ates** and **Hans Conreid** drew featured roles in the **George Gobel** comedy at Paramount . . . Next film for **Tim Hovey**, moppet, will be "Toy Tiger," to be produced by **Howard Christie** at U . . . Columbia purchased "Ten Days to Die," an original by **Michael A. Musmanno.**

THE HOTTEST FROM HOLLYWOOD!

The series of ads about wonderful M-G-M entertainment to come has electrified the trade. We've already told you about "It's Always Fair Weather," "The Bar Sinister," "Trial," "Quentin Durward," "I'll Cry Tomorrow," "The Tender Trap," "Kismet," "Diane" and "The Last Hunt." Four more Big Ones are listed below. But the end is not yet. The M-G-M Studios are humming with other Giant Attractions.

"FOREVER DARLING"

(COLOR)

Lucille Ball and Desi Arnaz, plus James Mason, have made a box-office comedy sensation to top "Long, Long Trailer."

★

Zanra Productions Inc. presents • Lucille Ball • Desi Arnaz James Mason in "FOREVER DARLING" • co-starring Louis Calhern • with John Emery • John Hoyt • Natalie Schafer • Written by Helen Deutsch • Photographed in Eastman Color • Directed by Alexander Hall • Produced by Desi Arnaz • Filmed in Hollywood by Desilu • Distributed by M-G-M

"FEARFUL DECISION"

(COLOR)

A sensation on TV, the story of a kidnapping will be one of the top thrill pictures of the year. Starring Glenn Ford following his acclaimed performances in "BLACKBOARD JUNGLE" and "INTERRUPTED MELODY."

★

M-G-M presents "FEARFUL DECISION" starring Glenn Ford Written by Cyril Hume and Richard Maibaum • Produced by Nicholas Nayfack

"BHOWANI JUNCTION"

(In CINEMASCOPE and COLOR)

Ava Gardner, as the Anglo-Indian beauty involved in three loves, is magnificent in this drama of intrigue, revolt, unbridled passion filmed in far-off Pakistan.

★

M-G-M presents in CinemaScope • "BHOWANI JUNCTION" starring Ava Gardner • Stewart Granger • with William Travers Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat Based on the novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman

"MEET ME IN LAS VEGAS"

(In CINEMASCOPE and COLOR)

The happy-go-lucky musical romance of a rancher and a dancer. He won't let her go because she brings him luck. Filmed in Las Vegas. Big promotional tie-up.

★

M-G-M presents in CinemaScope • "MEET ME IN LAS VEGAS" starring Dan Dailey • Cyd Charisse • Liliane Montevecchi • with Oscar Karlweis • and Jim Backus • and Guest Stars; Lena Horne and Frankie Laine • Screen Play by Isobel Lennart • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

It's time to mail your Audience Awards nominations!

Show Biz Names Give No Info

Continued from page 1

week by the American Federation of TV and Radio Artists to take disciplinary action—suspension, expusion or other authorized means — against members citing the amendment for refusal to answer questions.

Typical on this approach was Elliott Sullivan, legit-film-video actor, yesterday (Tues.), when the whole morning was given over to his "no" testimony. Scores of times Sullivan challenged the "right" and "authority" of the committee to put queries to him on Communism and his past affiliations, extending this to include "my beliefs, associations and thinking." As to his job this summer as producer of shows at Wingdale Lodge, Wingdale, N. Y. (formerly Camp Unity), he said talent and creative personnel were hired for their talents and ability and not their political theories, as had been implied.

Sullivan was aroused on numerous occasions, charging that the committee was trying to engage in censorship—such as on a skit at Wingdale presumably satirizing the Bill of Rights—and said he was "proud" to associate himself with the Committee for the Negro in the Arts in seeking wider employment for Negro performers. He lashed out at actor Lee J. Cobb, Hollywood writer Martin Berkeley, choreograper Jerome Robbins and others whom he termed "informers" who had thrown away their "dignity" at their appearances some time back before the committee.

Cited for Contempt

The only direct statement he would make on a "sensitive" subpect—and this in response to what he construed as an attack upon him by Rep. Walter—was that "I am not a conspirator and have committed no crime." The chairman told Sullivan he would go through the machinery of citing him for contempt.

It was brought out that in Robbins' 1953 testimony before the committee, he had named Sullivan as a Communist, with Sullivan saying he had "ceased to know" Robbins. The actor, who has filled hundreds of bit and featured roles —in the last few years in tv— would not say whether Berkeley's 1951 testimony was true or false, standing instead on his right not to testify in this or similar areas of interrogation.

Thespians questioned Monday were Martin Wolfson, Stanley Prager, George Tyne, Lou Polan, John Randolph and his wife, Sarah Cunningham, and Phil Leeds, an added starter not subpoenaed.

Prager, who is in "Pajama Game," came closest to a direct answer on alleged subversion with the statement, "I've never been a member of an organization that I believe seeks the overthrow of the United States Government by force and violence." Of the seven subpoenaed witnesses, five latched on to the Fifth Amendment for protection as per privilege granted in the Constitution. Three of these also applied the First Amendment on free speech and free association.

Tyne and Polan

Tyne, who appeared in "Lunatics and Lovers" on Broadway, and Lou Polan, who is in "Bus Stop," passed up the amendments for other approaches, with Tyne saying the committee had been responsible for his blacklisting and questioning its right "to invade my inner beliefs, conscience and associations." Tyne had been named by Cobb two years ago as a CP member. Tyne characterized Cobb as a "stool-pigeon." As with Sullivan yesterday, Rep. Walter hinted at a contempt citation for Tyne for nixing direct answers. Ditto Polan.

Leeds, who was in "Make a Wish" and "Can-Can," when asked whether he had previously told an investigator that he had joined the CP in 1940 but is no longer a member, refused to answer this and related questions an on "invasion of privacy" stance.

Randolph, "bodyguard" for Capt. Video in tv and currently in summer stock, contested the authority of the panel, which he said produced an "atmosphere of fear, conformity and blacklist in the theatre," citing Amendments One and Five (Capt. Video dramatic series is inactive currently). His wife Sarah Cunningham refused to talk about her "associations."

Yesterday afternoon's quiz brought three more witnesses with First and Fifth Amendment pleas. They were Lee Hays, folksinger and tunesmith; Irma Jurist, composer; and Susan d'Usseau, an artist and wife of playwright Arnaud d'Usseau. Hays refused to give his connection, if any, with People's Songs or board member Earl Robinson and alleged founder Alan Lomax, his participation with "peace crusade" organizations on the Coast, and whether he composed "Wasn't That a Time," alleged to have been written in support of 11 Communist Party leaders convicted under the Smith Act and ridiculing Valley Forge, Gettysburg and Bunker Hill.

Miss Jurist read a statement covering her background as a composer of amateur and pro shows, said she was once piano accomp for the late Gertrude Lawrence, and was connected with two former Broadway shows, "Caesar and Cleopatra" and "Alive and Kicking." She refused to say whether she wrote the score for a leftist film, "Dollar Patriot," or whether she knew Sam Wanamaker, commentator of the film.

Mrs. d'Usseau said "it was a mistake" to have her on the stand, but it was explained that she had been listed for a hearing by the committee in 1953 and had not been called.

There was a stir in the courtroom shortly after 3 o'clock when financier Bernard Baruch turned up as an observer. Chairman Walter cautioned still and film cameramen to observe the rules on pain of ejection, but most of them got in their licks with Baruch at a short recess.

Joshua Shelley, legit and tv actor, was called but his attorney said his client was out of town and was granted postponement until today (Wed.).

Hearings will last through all of this week with more important Hollywood-legit-tv names in the hopper than have appeared thus far. They are apparently being reserved for a crisp finish, but it's not anticipated by industryites there will be any surprise revelations or "singing."

Italian Festival

Continued from page 4

comprehensive exhibition of Italian merchandise for a fair to be held throughout the entire store area. High fashion items from top Italian couturiers will be flown from Italy expressly for the exhibition which is a mammoth benefit for the Denver Symphony Orchestra fund. Orch will play for the fashion show.

Among the Italian stars named for possible appearances here are Sophia Loren and Sylvana Pampanini. Apart from appearing on radio and tv, they'd also model the gowns of the Italian designers.

Festival is the joint effort of Ross and Paul Gifford Anglim, special films director for Fox Intermountain, who joined the company last October, coming here from Boston. Anglim serves as general director of the festival, coordinating all arrangements between the symphony org, the circuit and the department store staff.

Three or four of the Fox Denver theatres will be used for the fest, with the premiere to be held at either the new Center Theatre or the Denver Theatre if the Italians come through with a major film suitable for use in either of these downtown houses. Manilo Brosio, Italian Ambassador to the U. S., is expected to open the festival formally on Sept. 19.

AA's Guarantee

Continued from page 3

thus it's impossible to project a domestic gross. It scored particularly well in its one key outing so far, this being at Silverman's Woods Theatre, Chicago. Pic drew $42,000 the first week, $29,000 the second, $28,000 the third and is now moving into the fourth.

This kind of business apparently came as a surprise even to AA. For the company now has pushed back the national release of "Phenix" a month for the purpose of bearing down more heavily on a campaign.

U.S. Tax Court Hearings On Haymes, Sablon, Ruggles

Washington, Aug. 16.

Tax suits against Dick Haymes, Jean Sablon and Wesley Ruggles have reached the U. S. Tax Court here.

Internal Revenue seeks $18,846 from Dick Haymes and his then wife, Nora Eddington, on 1952 earnings. Singer contends the Government incorrectly disallowed business expenses. Government seeks $29,574 from Wesley Ruggles on 1949-51 income, and alleges the director failed to list $40,000 of his 1949 earnings. Ruggles says the $40,000 was paid by the J. Arthur Rank organization in Britain, to sign Bing Crosby and obtain other talent. He says he explained by letter to the Revenue Service in 1949 why this money, for "actual services" was not included.

Sablon is asked to pay $9,749, claiming the entertainer incorrectly took business deductions and also a Canadian income tax payment of $900. Sablon says these were regular expenses in connection with his work.

Rental Ceiling

Continued from page 7

the regulation of film rentals will be introduced in both Houses.

Allied officials, under the direction of board chairman Abram F. Myers, are preparing a bill which will be suggested to the solons. Myers, it's understood, is doing a complete revise of the measure he proposed last year at the urging of Allied's board. The new bill, as was Myers's previous measure, will be presented to the Allied membership at the national convention.

A completely new approach toward the regulation of film rentals is being considered. Unlike Myers' previous proposal, which called for Federal Trade Commission supervision of rentals under a system of classification of theatres and pictures, the new bill is said to be seeking the establishment of a ceiling rental price for pictures, with a 30% to 35% top being mentioned as a possibility.

Idea of the rental ceiling has been borrowed from a number of foreign countries which have regulations limiting the rentals distributors can demand of exhibitors. A thorough study of foreign laws is being made in the hope that it may lead to an idea that can be incorporated in a U. S. bill.

Meanwhile, relations between the distribution companies and Allied are again strained after a period of armed truce during the joint Allied-Theatre Owners of America talks with the film firms. The rental demands of the distribs continue to remain the sore point.

New Fight

Continued from page 3

said to be shopping for more shares.

Syndicate paid $12.50 per share last week while the stock was selling on the market for $10. Yates is understood to control 900,000 shares, personally owning about 27,500. It's reported that the new syndicate has no connection with Ben Smith, Wall Streeter who is leading a dissident stockholders' fight in the east.

Universal's 36

Continued from page 5

"exceptionally high-budget treatment," studio states, 20 such properties being produced on this large scale. A total of 27 films on new program also will be in color.

Entire program hasn't yet been set, but among those skedded are: "Song of Norway," "Dean Hess Story," "Apache Agent," "Unfinished Symphony," "White King," "Wind From Suva," "Toy Tiger," "And No One Answered," "Maracaibo," "The Land Unknown," "Teach Me How to Cry," "Draw Sabres," "Bombay Boy," "The Goddess" and "Plains of the Mohawk."

Prior to the merger of Universal with International 10 years ago, Universal frequently made as many as 52 features, but new company has never turned out more than 32 films in a single year.

Mag-Newspaper Spending

Following is a comparative breakdown of the magazine and newspaper Sunday supplement spending of eight film companies during the first six months of 1955 as compiled by VARIETY from data supplied by the Publishers Information Bureau.

	Magazines	Supplements	Up or down from '54
Columbia	$120,226	$ 48,180	+ $56,544
Loew's	369,892	144,305	+ 95,089
Paramount	165,611	37,530	+ 51,631
RKO	246,955	170,840	+ 313,009
20th-Fox	145,994	51,555	— 15,569
United Artists	100,585	43,975	+ 111,730
Universal	354,800	53,675	+ 126,469
Warner Bros.	86,165	———	— 26,085
	$1,590,228	$550,060	+ $733,191

RHODEN RALLIES 150 EXHIBS FOR COMPO

Philadelphia, Aug. 16.

While Allied and independent exhibitors of this area are openly adverse to the Fall dues drive planned by COMPO (Council of Motion Picture Organizations), the Audience Awards Poll is being received with general enthusiasm.

More than 150 theatre men turned out for the luncheon meeting in the Bellevue-Stratford Hotel to hear Elmer C. Rhoden, president of National Theatres, as chairman of the poll. Rhoden called it "good public relations, a necessary research and good boxoffice, since it will enable theatres to bring back former favorites during the slack season."

Furmas' Blast

Continued from page 5

tion Picture Council which again honored DeMille in February 1952? Your own letter to DeMille begins: 'I have just seen 'Samson and Delilah.' Until now nothing greater in this field has been done since your 'King of Kings.' 'Samson and Delilah' is greater. Here is a maturity. A dynamic understanding of the time and person unequalled in motion picture industry. . . . Your Samson is true to the Book of Judges,' and so on. Who knows more about such subjects Mr. Furnas or Dr. Poling?

"Nowhere in this entire article allegedly about Hollywood and the Bible is there a single mention of the existence of 'The King of Kings' made by Mr. DeMille in 1927 and still showing under the auspices of a national committee of 125 ministers and laymen in 38 states. Who knows more about this subject, Mr. Furnas or the 125 ministers and laymen and the countless other ministers who have proudly presented the 'King of Kings' to their congregations around the world?"

The Herald is now publishing (September issue) an editorial comment in which DeMille is designated a "shining exception" to the strictures of the Furnas article. (This article, incidentally, was read into the Congressional Record by Rep. Katharine St. George of N.Y.). While sticking to its guns that the Hollywood studios are distorting Holy Writ and that this is a menace to Christianity the journal exonerates DeMille and specifically "Samson and Delilah." Says the editorial:

"In his article, author Furnas saw fit to include DeMille and 'Samson and Delilah' in the crossfire of his indignation. Christian Herald's editors, committed to the right of any author to full expression of his own opinion, did not censor from the article any portion of Furnas' complaint. To remove from articles we use every word and paragraph that goes contrary to this magazine's previously expressed editorial stand would be to attempt a system of thought control repugnant to us.

"Dr. Poling's editorial supporting the article was a commentary upon its main thesis—namely, that the distortion of Bible stories, with 'The Prodigal' as an example, was a major menace to all that Christian people stand for. On that, as upon our restatement that we consider Mr. DeMille with his immortal 'King of Kings' and 'Ten Commandments' a shining exception, we must remain firm."

Mags, Supps Up

Continued from page 5

or not, neither of these films responded proportionately at the b.o.

Projecting the figures for the first half of the year to the entire 12 months of '55, that would give the companies an ad spread of $4,280,000. The actual PBI figure for the full year of 1954 was $3,057,520 (taking in both mags and Sunday supplements).

Big gain in the supplements came in 1955 primarily via Metro, RKO, United Artists and Columbia. Neither WB, UA or Col used the supps in the first six months of last year. In 1955, WB still stood aloof, but UA spent $43,975 on them and Columbia $48,180. Loew's upped its ads from $27,315 last year to $144,305 in the current stanza.

After RKO, the list of companies that spent the heaviest in the mags and the supplements in the first half of '55 is led by Universal, with an increase of $126,469, and United Artists, with $111,730. Next comes Metro with $95,089 and then Columbia with $56,544.

Schwartz Plea

Continued from page 5

ner. Instead of listing the rating in its regularly issued bulletin, which has been the custom for most pictures, the Legion put out a special press release. It cited as its reason for turning down the picture the following: "This film in basic story, characterization, dialogue and costuming offends Christian and traditional standards of morality and must, therefore, be judged as wholly unsuitable on moral grounds for all persons, youth and adults."

'Admittedly Sophisticated'

Earlier last week Schwartz issued an appeal to the presidents of all the major film companies for aid in his efforts to secure a Production Code seal for "Camera." In a letter to the film company heads, the DCA topper said that the film "is a motion picture meant for the mature mind. It is admittedly sophisticated in story and in dialogue."

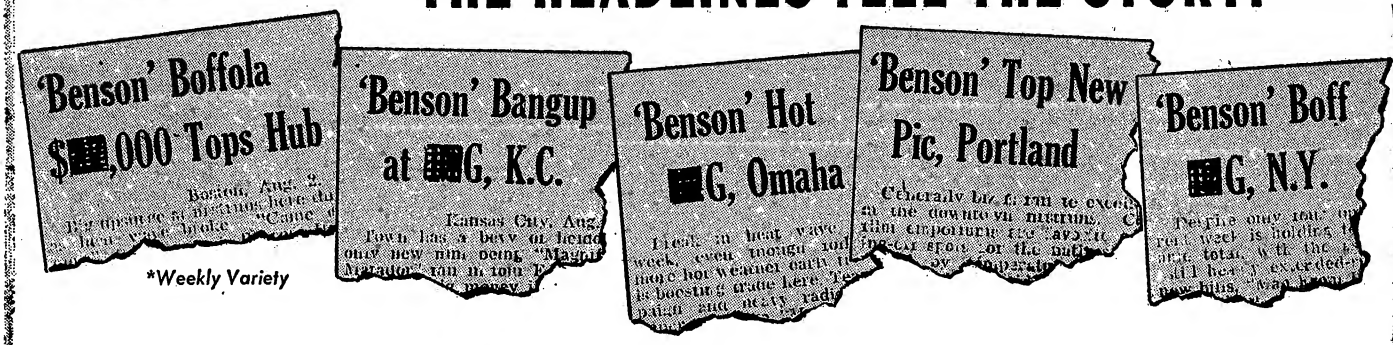
He stressed that "if we confine the screen to 'family entertainment' themes and circumscribed behavior patterns, we are fettering our medium—and in so doing are depriving it or much of its vitality." He noted that the myth of the "12-year-old mentality" of film audiences has long been dispelled. "Motion picture audiences have matured enough," Schwartz said, "to accept dramatic material today which in an earlier day of film production would never have been acceptable. The screen must learn to mature along with the audience."

The DCA topper said that in fairness to its authors — Christopher Isherwood and John Van Druten—"that no eliminations in scene or dialogue would be made." Schwartz feels that "Camera" should receive the Code seal "within the framework of the code as now constituted." "The code must be interpreted in the light of present-day thinking and mores," he asserted.

He pointed out that "Camera" had received the approval of locally elected state and city censor boards and that the industry's code lagged behind these. "The lag between what the public and civic officials accept and what our own industry accepts is much too great. What in effect I am requesting is that this gap be narrowed," he concluded.

There's nothing PRIVATE about the MAJOR'S business!

THE HEADLINES TELL THE STORY!*



*Weekly Variety

...and they've taken the "Major" right into their hearts EVERYWHERE! Talk to your exhibitor friends in these early-bird towns. They're all "Benson" boosters:

Fox, Sedalia, Mo; Fox, Ft. Madison, Ia; Cooper, Dodge City, Ks; Paramount, Baton Rouge, La; State, Burlington, N. C; Masonic, New Bern, N. C; Weiss, Savannah; Warner, Frederick, Md; Ridgeway, Stamford, Conn; Cambria, Johnstown; Myers, Janesville, Wisc; Center, Little Rock; Center, Charlotte.

There's nothing MINOR about the MAJOR'S acclaim!

"Merry, heartwarming, uproarious comedy"

—*Kansas City Star*

An Editorial

"We have heard quite a bit of late from churchmen, educators, civic groups and others about the alleged misuse of the screen by a minor fraction of Hollywood product . . . it accordingly will be interesting to see what our vocal critics do in the instance of that happy example of Hollywood picture-making, Universal's 'THE PRIVATE WAR OF MAJOR BENSON'." —*Film Daily*

"Superb . . . A really fine comedy"

—*Boston Globe*

An Editorial

"If you are smart, you will take in 'THE PRIVATE WAR OF MAJOR BENSON.' It's grand entertainment. If a dirty film were to be booked at one of our houses, all of these (civic) groups would be heard from. Why cannot these same groups assert a positive influence for the better pictures?" —*St. Joseph (Mo.) News Press*

"The most delightful surprise of the year"

—*New York Daily News*

An Editorial

"'THE PRIVATE WAR OF MAJOR BENSON' proves again that Hollywood can provide good, wholesome, family entertainment at its best. It remains for the movie patrons to prove by their attendance that they appreciate this type of picture." —*Pittsburgh Catholic*

"Certain to delight every member of the family"

—*Muncie, Ind. Star*

An Editorial

"With the arrival on the cinema scene of a nine-year-old actor capable of carrying a picture (Tim Hovey in 'THE PRIVATE WAR OF MAJOR BENSON') this industry, having been without a child star coining money and family-favor for it since Shirley Temple and Mickey Rooney grew up, may be on the eve of a whole new wholesome era." —*Motion Picture Herald*

"One of the most delightful pictures of the year"

—*Quincey, Ill. Herald-Whig*

An Editorial

"In 'MAJOR BENSON' U-I has a picture of exceptional entertainment values, a heart-warming, delightful, rib-tickling story. It is an answer to the demands for wholesome films—and comedy—so often made by people within and without the industry. Seeing it should convert many a persistent complainer into a movie booster." —*Boxoffice*

"It's a real heartwarmer"

—*New York Journal-American*

HAPPILY YOURS FROM UNIVERSAL-INTERNATIONAL

The PRIVATE WAR of MAJOR BENSON

STARRING PRINT BY **Technicolor**

CHARLTON HESTON · JULIE ADAMS

with TIM HOVEY WILLIAM DEMAREST • TIM CONSIDINE • SAL MINEO
NANA BRYANT • MILBURN STONE • MARY FIELD

Directed by JERRY HOPPER • Screenplay by WILLIAM ROBERTS and RICHARD ALAN SIMMONS • Produced by HOWARD PINE

Picture Grosses

WASHINGTON

(Continued from page 9)

92d stanza. "Not As Stranger" is holding solidly in third week at Palace. Transit strike, nearing 7-week mark, seems to be an accepted inconvenience now.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25) — "Mister Roberts" (WB) (4th wk). Good $9,500 after $10,500 last week.

Capitol (Loew) (3,434; 70-95)—"How To Be Popular" (20th) (2d wk). Okay $12,000 after disappointing $17,000 last week.

Columbia (Loew) (1,174; 60-85)—"Wizard of Oz" (M-G) (reissue). Bright $9,000. Stays. Last week, "House of Bamboo" (20th) (2d-6 days), $4,500.

Dupont (Lopert) (372; 75-$1)—"Captain's Paradise" and "The River" (UA) (reissues). Oke $3,800. Last week, "Great Adventure" (Indie) (3d wk), $4,000.

Keith's (RKO) (1,939; 75-$1.25)—"Lady and Tramp" (BV) (5th wk). Steady $7,500 after $9,500 last week. Stays.

Metropolitan (SW) (1,200; 90-$1.25)—"Mister Roberts" (WB) (4th wk). Nice $13,500 after $15,200 last week.

Palace (Loew) (2,360; 85-$1.25)—"Not As Stranger" (UA) (3d wk). Fancy $17,000 after $26,000 last week. Stays on.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (7th wk). Pleasing $4,200 after $5,000 last week. Holds.

Trans-Lux (T-L) (600; 70-$1)—"Man from Laramie" (Col) (4th wk). Good $6,500 for second consecutive week. Stays.

Warner (SW) (1,300 $1.20-$2.40)—"Cinerama" (Indie) (92d wk). Hefty $14,000 for second week in row.

'BLUES' HEP $23,000, ST. LOO.; 'ROBERTS' 15G

St. Louis, Aug. 16.

Only two new bills at the big cinemas here this round with holdovers continuing as fine draws. "Man From Laramie" opened well today (Tues.) at the Fox. "Marty" looks neat in two arty theatres. "Mister Roberts" continues great in third week at the St. Louis. "Not As Stranger" still is stout in fourth session at Loew's. Out-of-town visitors continue to hypo grosses for "Cinerama Holiday" at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (26th wk). Solid $17,000 after $19,200 last week.

Fox (F&M) (5,000; 51-90)—"Man From Laramie" (Col) and "Woman's Prison" (Col) opened today (Tues.). Last week, "Pete Kelly's Blues" (WB), great $23,000.

Loew's (Loew) (3,172; 50-85)—"Not As Stranger" (UA) (4th wk). Nice $11,000 after $13,000 for third session.

Orpheum (Loew) (1,400; 50-85)—"It" (Col) and "Creature Atom Brain" (Col) (2d wk). Good $10,000 following $14,000 initial week.

Pageant (St. L. Amus) (1,000; 90)—"Marty" (UA). Okay $3,000. Last week, "Long John Silver" (DCA), $2,000.

Richmond (St. L. Amus) (400; $1.10)—"Marty" (UA). Big $3,500. Last week, "Adventures Sadie" (20th) (4th wk), $2,500.

St. Louis (St. L. Amus) (4,000; 51-90)—"Mister Roberts" (WB) (3d wk). Great $15,000 after $22,000 for a second frame.

Shady Oak (St. L. Amus) (800; $1.10)—"Dam Busters" (WB) (2d wk). Big $2,500 following $3,000 opening session.

PHILADELPHIA

(Continued from page 8)

"One Desire" (U). Fair 13,000 or near. Last week, "You're Never Too Young" (Par) (2d wk), $12,000.

Staunton (SW) (1,483; 65-99)—"Las Vegas Shakedown" (AA) and "Finger Man" (AA). Neat $8,000. Last week, "Life at Stake" (Indie) and "Naked Amazon" (Indie), $7,000.

Studio (Goldberg) (400; 90-$1.49)—"Marty" (UA) (9th wk). Good $5,000. Last week, $6,000.

Trans-Lux (T-L) (500; 80-$1.80)—"To Catch Thief" (Par) (2d wk). Boffo $19,000. Last week, $22,000.

Viking (Sley) (1,000; 74-$1.80)—"Not As Stranger" (UA) (7th wk). Bright $11,000 or near. Last week, $13,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"Lady and Tramp" (BV) (7th wk). Nice $9,000. Last week, $10,000.

'Laramie' Lusty $11,000, L'ville; 'Lady' Loud 13G

Louisville, Aug. 16.

State, with "Man From Laramie" plus "Bring Your Smile Along," is wrapping up nice biz, being the only new bill on the main stem this week. "You're Never Too Young" in third and final stanza at the Kentucky looks okay, while "Mister Roberts" in fifth frame at the Mary Anderson shapes strong. "Lady and Tramp," in second Rialto round, looks profitable.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85)—"Never Too Young" (Par) (3d wk). Oke $4,000 after last week's $8,000.

Mary Anderson (People's) (1,200; 75-$1) — "Mister Roberts" (WB) (5th wk). Still pulling with strong $5,000 likely. Last week, $5,500.

Rialto (Fourth Avenue) (3,000; 75-$1)—"Lady and Tramp" (BV) (2d wk). Profitable $13,000 after first week's $28,000.

State (United Artists) (3,000; 50-75)—"Man From Laramie" (Col) and "Bring Your Smile Along" (Col). Nice $11,000. Last week, "Creature With Atom Brain" (Col) and "Came From Beneath Sea" (Col), $8,000.

'Sea' Robust $10,000, Indpls.; Fonda 11G, 3d

Indianapolis, Aug. 16.

Biz is so-so here this stanza, with novelty pix dominating the scene. "It Came From Beneath Sea" is a good figure at Loew's. "Mister Roberts" shapes socko in third stanza at the Indiana,, Henry Fonda starrer still being big. "House of Bamboo" at Circle is fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"House of Bamboo" (20th) and "That Lady" (20th). Moderate $8,000. Last week, "Pete Kelly's Blues" (WB), $13,000.

Indiana (C-D) (3,200; 75-95c)—"Mister Roberts" (WB) (3d wk). Big $10,000, making it about $42,000 for the run here.

Keith's (C-D) (1,300; 50-75c)—"Life in Balance" (20th) and "Call Northside 777" (Indie). Slow $4,000. Last week, "Dam Busters" (WB) and "Jump Into Hell" (WB), $5,000.

Loew's (Loew) (2,427; 50-80)—"Came From Beneath Sea" (Col) and "Creature With Atom Brain" (Col). Dandy $10,000. Last week, "Cobweb" (M-G) and "Moonfleet" (M-G), $8,000.

NEW YORK

(Continued from page 5)

boost from raves of crix. In ahead, "To Paris With Love" (Indie) (19th wk), $4,000, which wound a very successful longrun. "Sheen" broke all marks for 3-day period ended Sunday (14).

Globe (Brandt) (1,500; 70-$1.50)—"Ulysses" (Par). Opens today (Wed.). In ahead, "Son of Sinbad" (RKO) (3d wk), held at $8,500, nice, after $9,000 in second.

Guild (Guild) (450; $1-$1.75)—"Gate of Hell" (Indie) (26th wk). The 35th round completed Monday (15) was sturdy $7,500, same as 34th week. Stays indef.

Mayfair (Brandt) (1,736; 79-$1.80)—"Land of Pharaohs" (WB) (4th wk). Held with good $15,000 in third stanza ended Monday (15). Second week was $20,000, below hopes. "The Kentuckian" (UA) opens Sept. 1.

Normandie (Trans-Lux) (592; 95-$1.80)—"Divided Heart" (Rep) (3d wk). First holdover round ended last night (Tues.) was very good $5,500 after $7,700 opening week. Stays.

Palace (RKO) (1,700; 50-$1.75)—"King's Thief" (M-G) with Phil Spitalny and his "Hour of Charm" all-girl orch onstage. Looks to soar to giant $35,000 in week ending tomorrow (Thurs.). This is greatest here in many months. Last week, "Francis in Navy" (U) and vaude, $23,000.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch a Thief" (Par) (2d wk). First holdover session ending today (Wed.) is heading for terrific $88,000 after huge $98,000 opening week. Continues indef, naturally, with word-of-mouth tabbing the pic as a "must" for this month.

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Who Loved Redheads" (UA) (4th wk). Third frame wound up Sunday (14) was robust $10,200 after $13,600 in second week. Holds.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) and stageshow (5th wk). Holding almost even with fourth week, with sockeroo $150,000 in current stanza finishing today (Wed.). Fourth week was $154,000, higher than some first weeks here. Stays. Fifth week's showing is remarkable in view of damage done at b.o. by storm Friday night and up until second matinee Saturday. Pickup that night plus a $30,000 Sunday did the trick.

Plaza (Brecker) (556; $1.50-$1.80)—"Private War Major Benson" (U) (3d wk). Initial holdover frame ended Monday (15) was great $12,000 despite new arty house competition. First week was $13,500. Stays.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Virgin Queen" (20th) (2d-final wk). This final round of 6 days ending today (Wed.) looks like nice $38,000, with a boost from previews of "Love Is Many Splendored Thing" (20th) on Monday (15) night and all day today (Wed.). First week was $47,000. "Splendored Thing" opens tomorrow (Thurs.).

State (Loew's) (3,450; 78-$1.75)—"Cobweb" (M-G) (2d wk). First holdover session winding tomorrow (Thurs.) looks to hold with nice $28,000 or near after $31,500 opening week. Holds. "Phenix City Story" (AA) comes in Sept. 2.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (19th wk). The 18th frame ended Sunday (14) was $14,300 after $13,400 in 17th week. Holding indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Court Martial" (King) (3d wk). Initial holdover frame ended Sunday (14) held with fine $7,500 after $12,000 opening week. Continues.

Victoria (City Inv.) (1,060; 50-$1.75)—"The Shrike" (U) (6th-final wk). Closing stanza finishing today (Wed.) looks like fancy $14,000 ahead of fifth week's $12,000. "Pete Kelly's Blues" (WB) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (28th wk). The 27th round ended Saturday (13) was smash $44,800 after $41,700 in 26th week. Holds indef. Was headed for whopping session in 27th week until hurricane sloughed it some $3,000. Friday.

PROVIDENCE

(Continued from page 9)

$8,500. Last week, "One Desire" (U) and "Ain't Misbehaving" (U), $9,000.

Majestic (Fay) (2,200; 75-$1) — "Mister Roberts" (WB) (3d wk). Very big $13,000. Last week, $16,000.

State (Loew) (3,200; 50-75c) — "The Kentuckian" (UA) and "Robbers Roost" (UA). Okay $13,000. Last week, "Wizard of Oz" (M-G) (reissue) and "Moonfleet" (M-G), 9,500.

Strand (Silverman) (2,200; 65-80) —"Never Too Young" (Par) (2d wk). Happy $8,000 after $10,000 in opener.

Manager Into Popcorn

Houston, Aug. 16.

Ellis Ford, manager of Indie Delman Theatre, retired last week after 28 years in show business. He will be succeeded by E. S. Buffington of Colorado Springs.

Ford will be associated with Houston Popcorn & Supply Co.

Ballyhooligans

Love To Fonda

Minneapolis, Aug. 16.

St. Paul Paramount theatre manager, Fred Bachman put a gigant 6-by-3-foot postcard in the lobby addressed to Henry Fonda at Warner Bros. during the "Mister Roberts" engagement. Idea was for patrons who enjoyed the picture to sign the postcard congratulating Fonda on his performance.

It was Bachman's idea to keep the card in the lobby during the entire run, but after the first week it was covered with 2,000 signatures. Bachman says he mailed it to Fonda at a cost of $4.55.

For Sweet Charity

Albany, Aug. 16.

Capitalizing on the large audience expected for "Mister Roberts," the Strand management advanced the collection dates for the Will Rogers Memorial Hospital drive, and took up a fine $881—July 27 through Aug. 3. The regular period for the pass-through is the week of Aug. 15.

The Stanley Warner circuit also moved up the collection dates in Troy and Utica, to coincide with the engagements of "Mister Roberts" in those cities.

Lots of Show Biz Activity

Continued from page 2

the day) for the more general public, keeps this humming. Her present plan is to make a wading pool for the kiddies.

Miss Fields admits her lack of business sense and says it is all run by her husband, aimiable Boris Apelovici. He was an electrician on the island and had lived there most of his life.

If Miss Fields rules her rocky vacation Eden below, above it is the rule of the shifting mobs as the central Piazza Umberto I, with its sidewalk cafes (i.e. there are no real sidewalks), is the center of activity from early morn until night. A bevy of danceries draws off some of the crowd along with the walks around the face of this dramatic rock. Cars and buses race up the winding narrow roads, and, in two words, borrowed from Sam Goldwyn, it is impossible.

The island, which rightly has an emblem of a goat clambering over a mountain, was first founded by the Roman Emperor Tiberius when he decreed it a place for repose. His palace is still perched atop the highest rock here, and his early cavortings seem to have set a mood for the limp-wrist set and heavy-voiced femmes which are still an integral part of the social hierarchy. Among the literary set are Curzi Malaparte, Graham Greene and Alberto Moravio who have villas here.

Another show spot is the home of Axel Munthe, author of "The Story of San Michele." Now on tap are Richard Llewellyn, Gian-Carlo Menotti, fashion designer Emilio Pucci, and actresses Carla Del Poggio, Mara Lane, Nadia Grey, Antonella Lualdi and Maria Mauban. A film is also being made here by young Italo director Giovanni Moser. This is Moser's first fiction film. He was responsible for the documentary, "Lost Continent," which snared a top prize at Venice.

Moser's First Fiction Film

Pic will primarily explore the Capri outlines. It has a switch in that the Irish-American star, Constance Smith, plays an Italo girl and an Italian actor portrays an Englishman. Film is appropriately titled, "A Different Kind of Love."

Yachts make daily appearances and now anchored here is Hans Hass, maker of undersea pix who is talking with painter Raphael Costello on using his underwater landscapes as a jumping off spot for a film. Costello is an isle fixture.

As Miss Fields put it, she has lived here on and off for 28 years, and has been amply repaid by its mixture of natural and human effervescence, but has not learned to speak Italian in all this time. In her case, it affects her singing. There are 10,000 inhabitants on the isle, but they are hardly ever seen except in the evenings when they sit on the side of the piazza, on a staircase, and watch the hurried, swaying crowds of tourists prowling or sitting in the square.

One Big Show Spot

This island maze makes for one big show spot and business, when caught, was spiral high. A ski lift takes one to the top of these rocks and a funicular is also there for those who are too nervous to brave the hazards of racing up in the tiny buses and outmoded, overbuilt cars. Rooms are scarce, prices are reasonable, and the island looks to be having a tourist boom.

There is practically no police force but a severe police commissioner looks after the island. He recently nixed a Roman orgy party to have been thrown here Sunday (7), because the invitation said Roman togas were to be worn and that it was to be one of licentious revelry. He took all this quite literally.

Via Veneto Still Busy

Getting back to Rome, by boat and train, finds that Via Veneto still is fully lined, but the days of small producers plotting super film deals are practically gone. As Roberto Rossellini put it—the small producer is practically gone.

All of United Artists practically descended on Rome from various global spots. In were Arthur Krim, Arnold Picker and Charles Smadja plus Mo Rothman from Paris. During their stay, Harold Hecht called from Paris to confirm his talks with Vittorio De Sica on making Marcel Pagnol's "Baker's Wife," here in English with Ernest Borgnine, Sophia Loren and De Sica, with De Sica to direct.

Goldman's Series of Pix

Larry Bachmann was in with producer Dick Goldman. Goldman is preparing a series of pix all over Europe and will then set up distrib after the films are made. This switcheroo in filmmaking is due to the fact that money is there for producing and distrib would take care of itself, depending on the worth of the product. Bachmann is scripting the first one.

Victor Michaelides was in from N.Y. and ogling Italo pix for his chain of theatres in Greece. He is also going into production and first film will be done by Michael Cacoyanis, the director of "Stella," which got such a fine press reception at the last Cannes Film Fest.

Dick Adler is visiting here until time to ready "Pajama Game" for a London opening. Charles Korvin was in from a Spanish film chore. U.S. starlet Helen Partello is preparing to head for Germany for a picture. Ex-U.S. press agent Sam Steinman has become a Rome regular and his column, "Lend Me Your Ears," for the Rome Daily American, is a daily "must" for the American set.

As the hep set would say, "Rome is stoned and Capri is crazy."

Presidents Echo

Continued from page 5

parently has come down to specifics, such as the abortion business and several lines of dialog.

Screening of "Camera" for the company prexies and their alternates came on appeal from Schwartz. In a letter to the presidents a week ago, the DCA topper pointed out to them the apparent inconsistency of the code in its objections to the pic, the argument being that the same references and situations had in the past been passed in various Hollywood productions.

While the board was obliged to go through the movement of seeing the pic as a matter of course, the trade nevertheless had fully expected it to uphold Shurlock, particularly so since the Catholic National Legion of Decency last week went out of its way to make it known that it had rated "Camera" in its "C", or Condemned, category.

It's recalled, however, that in the case of another foreign picture—the French "Lovers, Happy Lovers"—the code at first balked and later agreed to issue a seal with only a comparatively minor change being made in the dialog. This despite a "C" rating from the Legion which was never lifted from the Code-approved version.

The appeals screening of "Camera" took place at the Paramount projection room and following it both Schwartz and Shurlock addressed the board. It was Shurlock's first official appearance before the prexies as head of the code.

O'Shea Elected

Earlier in the day Monday, at a luncheon, the board elected Daniel T. O'Shea, the new RKO prexy, an MPAA director. He succeeds James R. Grainger, who resigned.

While it's not known whether Schwartz plans to take any further action, observers are watching the progress of "Camera" with unusual interest from the point of view of how many theatres will eventually book the pic without a seal. In the case of "The Moon Is Blue," the only parallel case, the pic racked up 6,000 dates and grossed $3,000,000. It's been held that, with a seal, it wouldn't have reached anywhere near that total of dates. And it's felt that the lesson cannot be altogether lost on Schwartz.

Moclair Talks

Continued from page 3

the presentation of "The Robe" in CinemaScope. Moclair noted that the shows were a 20th-Fox policy when the company still ran the house and that, at that time, 20th was complaining of not getting proper film rental out of the showcase. Now the stage shows have been dropped and 20th no longer has the Roxy. It's still complaining about the theatre's rental delivery.

SPAIN'S TRICKY TRADE SHIFT

Watch Those Jumbo-Budget Films

In the not too distant future the industry will observe the b.o. results of a number of super-budgeted pictures. These king-sized efforts range in the $4,000,000 to $7,500,000 category. Even in today's high-priced market, these prices are considerably outside the usual production norm. Should one of these pictures fail, it can place a serious dent in the exchequer of a major film company and can mean disaster for an indie producer.

The profit possibilities of these productions will be carefully weighed. An interesting question to some industryites is: "Can a good $4,000,000 to $7,000,000 picture gross more than a good $1,000,000 to $2,000,000 one?" Of course, the super attractions, of necessity, must be protected by higher rental terms, more than often meaning higher admission prices. The poser then is: "How high is the public willing to pay for a motion picture and will the high admission prices caused by the high costs drive the public to more reasonable forms of entertainment?"

This is only some speculative thinking among a segment of industryites. At least part of the answer will come when such films as Samuel Goldwyn's "Guys and Dolls" ($5,000,000), Cecil B. DeMille's "The 10 Commandments" ($7,500,000), Todd-AO's "Oklahoma!" ($6,000,000), and John Huston's "Moby Dick" ($4,000,000) hit the distribution mill.

Levy's Analysis of 'No-TV' Clause

James Nasser's Prod of United Artists on Old Features Is Detailed

Can an independent producer under the terms of a contract signed with a distributor in 1948 force the distrib to release pictures to television?

Many aspects of this question are revealed in an industry case digest prepared by Herman M. Levy, general counsel of Theatre Owners of America. The actual case under discussion involves certain pictures produced by James Nasser for which United Artists had the distribution contract. The television clause of the contract provided that UA would market the pix to TV under the same method as might be adopted by the other major film companies. The pact further stated that if video became a "commercial possibility" and that if UA did not have facilities to market the pictures comparable to the present-day standards of distribution to tv, then the producer would have the right to dispose of the video rights to any other party.

UA declined to release the pictures to television despite the urging of the producer. An attempt to get the picture away from UA resulted in considerable litigation. Finally the U. S. Court of Appeals ruled that under the terms of the original contract UA was not required to release the films to television.

Primitive 1948

The Court in its decision pointed out that at the time the contract was signed (1948) television was in the laboratory or experimental stage and how it would develop as an industry or affect the motion picture industry was only a guess. The Court stated that UA was only required to follow the practices of the major companies. Since the major companies have adopted a policy of not releasing to television films originally or currently made for theatre exhibition, the Court stated, UA was under no obligation to release the pictures to tv. The Court said that only if the major producers, as a policy, put certain films simultaneously into theatres and television, would UA have the right or duty to release to television.

Levy regards the following comment of the Court as especially significant: "At the outset of theatre distribution, placing the pictures in television could have hurt the producer and he should have had the right to stop the practice if the majors weren't doing it."

According to Levy, the producer made the claim that there was a conspiracy among distributors and producers to boycott television. Charge was made on the basis that if the contract be interpreted to permit UA to refuse to release to video on the basis that the other distribs had not established a television policy, then distributors were engaged in a conspiracy to restrain commerce under the Sherman Antitrust Act because they were keeping their product from television, a competitor for the amusement dollar.

The Court, however, ruled that it was not interested if there was a violation of the Sherman Act among distribs; that it did not apply to the case on hand since the contract was between UA and the producer and they were not competitors. It stated that the provision that UA was to follow the lead of the other distribs is valid and does not involve a violation of the Sherman Act.

Altering 'Eileen' Title; Fans Thought It Was Film Reissue of 1942

Springfield, Ill., Aug. 16.

C. D. Hill, branch manager of Columbia Pictures of St. Louis, was on hand for a Springfield sneak showing of "My Sister Eileen," which Hill said would probably undergo a title change before general release. He mentioned "Here Comes Eileen" as most likely new wording.

Questionnaires established that fans thought film a reissue of Columbia's 1942 release. New pic stars Janet Leigh and Betty Garrett in the Janet Blair-Rosalind Russell roles of the original film version.

FRENCH SETS BOUT VIA CLOSED-CIRCUIT

Minneapolis, Aug. 16.

For the second time, United Paramount Theatres here (the Minnesota Amusement Co.) will offer a closed circuit televised event, the Marciano-Moore heavyweight championship fight, Sept. 20, at both the Minneapolis Radio City and St. Paul Paramount.

Harry B. French feels that advance interest in the Marciano-Moore scrap is so great hereabouts that scheduling is a good gamble. Admission will be $2.50, including tax, with all seats reserved.

Pearl River, N.Y., Case Settled Out of Court

Stipulation of dismissal of a $3,000,000 antitrust suit against the eight major film companies and four theatre companies was filed in N.Y. Federal Court Friday (5) by Ireb Theatre Corp., operator of the Central Theatre, Pearl River, N.Y. Dismissal stems from an out-of-court settlement.

In its original charges, Ireb claimed that the film companies discriminated against its theatre on runs and clearances by granting the exhibitor defendants first choice of pictures while the Central Theatre had to wait 40 to 90 days after the Broadway run. Exhibitor defendants were Skouras Theatre Corp., Nyres Amusement Corp., Modern Playhouses Inc., and Suffern Theatre Operating Corp.

NEW GOV'T BODY HITS U.S. PIX

Problem currently faced by the American distribs in Spain highlights their perennial predicament in the foreign market, i.e. their willingness to engage in certain practices but their unwillingness to be forced into them.

Spain, which just recently agreed to an extension of the last film agreement with the U.S. "without changes," last week executed a dramatic turnabout when the Ministry of Information and Tourism issued a decree stating that, for each four dubbed foreign pix released locally, a distributor would have to handle one Spanish production.

Motion Picture Export Assn. has protested the Spanish move to the U. S. State Dept. which was instrumental in bringing about extension of the last accord, but since the Ministry of Information and Tourism isn't even the same ministry that carried on the original negotiations, it's felt that there isn't very much that the government can do.

May End Shipments

MPEA board met in N. Y. yesterday (Tues.) to discuss the Spanish situation and to explore the desirability of cutting off shipments to that country. One of the problems with taking such action is that the non-distribs in Spain—United Artists, Allied Artists and Republic—are committed to deliver to local distribs about 20 pictures. It's felt that these films can be sent in without compromising the American position in as much as the matter of handling of additional domestic pix is something for the local indies to worry about.

It's different, however, for the rest of the majors, for if they pick up their some 80 licenses, that's tantamount to accepting the Spanish conditions.

Odd part of all this is that, in agreeing to the extension, the Spaniards, who originally had come up with some very severe terms for a new pact, suggested that a new deal for 1956-57 be worked out early next year. This proposal was accepted by the American companies.

It's pointed out in N. Y. that the distributors' quota imposed by Spain is in fact directed almost solely against the U. S. outfits since its specifies "foreign dubbed features" released in Spain. The Americans are almost the only ones to release their product in that manner. The Italians, British and French use subtitles.

As it's understood at the MPEA, there is no law that would force the U. S. distribs to dub their pix. However, they owe their wide acceptance to the lip-sinc versions which, in turn, bring the Spaniards a sizable dubbing fee. On one or two occasions, when distribs attempted to show films with titles, Spanish authorities staged a sit-down strike on licenses.

American film execs, studying the Spanish decree, say it's not so drastic in its implications since it isn't at all unusual for U. S. distribs to include local product in their release lineup anyway. However, they stress, it's always a voluntary policy (usually forced by local screen quotas) and they indicated they'd be in a mood to fight any official restriction of that sort.

Drive-Ins Sued

Des Moines, Aug. 16.

Timber Structures Inc., Portland, Ore., has sued the Town Drive-In Theatre here for $7,820, alleging it has not been paid for material and labor for extensions of the outdoor screen. Operators, according to the petition filed in district court are Jack Segal, R. G. Faulds and Jack Lazarus.

The firm has also sued the West-Vue Drive-In here for $8,800 for work it claimed was done there last spring that was not paid for. Operators of the West-Vue is Jack Siegel.

That 'Wind,' She Still Blows

Selznick's All-Time Gross Champ Near $45,000,000 —Probably First to Hit $50,000,000

While there's much talk in the trade about the possibility of a few upcoming pictures taking a world gross of $50,000,000, chances are that David O. Selznick's "Gone With the Wind" will be the first to achieve that goal.

Owned and released by Loew's, "Wind" constantly has money coming in from abroad. It is remaining in constant distribution in several overseas areas. The total worldwide revenue at present is around $45,000,000. It's not unlikely that an additional $5,000,000 will be raked in within the next year or so.

Paramount execs have stated they're figuring on "a minimum $50,000,000" with Cecil B. DeMille's "The Commandments." Assuming there's a chance of this, this kind of Fort Knox gross can't be had for at least a couple of years, considering the slow playoff that's apparently intended and the fact that initial release is not planned before the middle of 1956.

"Wind" attained its tall money crown over a period of more than 15 years via several reissues. That it will still have reissue value in the future is regarded in the trade as a foregone conclusion.

Teen-Ager Turns Critic

Albany, Aug. 16.

Marcia Anderson, who for several years conducted "Voice of the Teens," sponsored disk jockey and chatter program, on WABY, and wrote a weekly teen-age column for Albany Knickerbocker News, is now reviewing motion pictures for the Gannett publication.

She's believed to be one of the country's youngest film reviewers on a large daily paper.

Freeman Envisioning $100,000,000 Global Gross for 'Decalog'

Hollywood, Aug. 16.

An all-time high global gross of from $100,000,000 to $125,000,000 in eight to 10 years is predicted by Y. Frank Freeman, Paramount studio chief, for Cecil B. DeMille's "The 10 Commandments," to be released by Par during 1956.

Freeman, who estimates at least 80,000,000 tickets will be sold in the U.S. alone, and a "minimum of 600,000,000" sold worldwide, reports he does not make the prediction lightly.

"People thought I was crazy when I said 'The Greatest Show on Earth' would gross $25,000,000 in 10 years," he says. "It already has grossed $21,200,000 to date, in the little more than three years it has been in release."

Studio topper said he is going on the assumption that the average ticket sale in the U.S. would be $1.25. Film will run three hours and 30 minutes, he said, and will be sold always on a reserved-seat, or roadshow, basis. This rules out any general release, according to Freeman, who adds the film probably will never have a general release.

Going into brief statistics, Freeman reports that Par's "Going My Way" sold approximately 60,000,000 tickets in the U. S. alone, when population stood at 145,000,000. Pop. now has hit over 167,000,000, which ups the potential ticket sale proportionately. DeMille's "Samson and Delilah" already has done 40% more biz than "Way," he observes.

Several weeks ago in N.Y., Par prexy Barney Balaban went on record as saying he thought the $50,000,000 gross for picture predicted by other company execs was "too low."

STUDIO COMPOSERS' GUILD IN BY 41-0

Hollywood, Aug. 16.

Composers in nine major studios have approved, by a vote of 41-0, the new Composers Guild of America as bargaining agent, following their recent National Labor Relations Board election.

The balloting was conducted by mail under supervision of NLRB field examiner Norman Greer.

Leith Stevens, prexy of the screen scorers guild said that the org will represent composers, lyricists and others who create the studio music. The recent election was held with the consent of the Association of Motion Picture Producers. Studios by which the scorers are employed included Warners', 20th-Fox, Metro, Republic, UI, Paramount, Allied Artists, Columbia and RKO.

Simultaneously, petitions for recognition of CGA have been sent to the Independent Motion Picture Producers Association and the Society of Independent Motion Picture Producers. IMPPA and SIMPP rep film producers not included in the Association of Motion Picture Producers, Inc., which comprises the nine major studios.

Desilu (Ball-Arnaz) Plotting 4 Theatrical Films Plus TV Lensing

Hollywood, Aug. 16.

Desilu plans production on four theatrical features during the period following the windup of the new "Lucy" series in the spring. While not skedded as Lucille Ball-Desi Arnaz starrers, the probability is that Arnaz will direct one and possibly two. He's also skedded to direct the new "Lucy" series, starting in September.

Initial feature will be "Journey to a Star," European made. The second will probably be A. J. Cronin's "County Doctor," expanded from a half-hour tv pilot previously filmed, starring Charles Coburn, but not released.

Desilu is also starting a new teleseries, "Black Arrow" added to "Lucy," "December Bride" and "Those Whiting Girls."

Films' Fans

Continued from page 3

their foreign operations and practically all are entering the television film field."

Analysis opined that the ozoner field would, in the future, grow at a greatly reduced pace, but, with some 4,300 drive-ins operating, was still important in making up attendance losses at the conventional theatres. It was because of the drive-ins, it said, that attendance was likely to level off at 50,000,000.

As for the production end, Standard & Poor's service noted that film rental rates are averaging higher and that, with foreign remittance restrictions down, "earnings by motion picture producers are likely to run moderately higher on average, although results of individual companies may vary widely. Most could liberalize their dividend payouts; Paramount and Twentieth Century-Fox are considered leading candidates."

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA · JAMES CAGNEY
WILLIAM POWELL · JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

Harold Field's Cheery Outlook

Circuits in 10 Small Towns Clicks off 25th Anni—Pensions for Employes Helps

Minneapolis, Aug. 16.

Managers attending a convention of the Pioneer circuit (10 Iowa towns) here Aug. 22-24 to map out plans for the chain's 25th anniversary drive will hear a message of optimism regarding its prospects and outlook from Harold Field who, with his brothers Dan and Leonard, owns the circuit.

Field says he'll tell his employes "when we observe the grosses being chalked up in our theatres by some of the pictures we are convinced we have something the people still want, and we feel we're in business for keeps, regardless of tv and other recent additional competitors."

He'll also impress upon them that there are, perhaps, greater rewards than ever for efficient showmanship and hard work in many instances, he asserts.

One of the ways to keep a comparatively smalltown theatre circuit continuously successful in these tv days is to give employes sufficient incentive to remain in the organization and thus avoid "turnovers," Field reveals. Pioneer has accomplished this, building up a strong organization of efficient house managers and other employees, by having a group insurance plan and a pension plan. It's believed to be the only theatre circuit that pensions its employees, the amount of the pension received being based on stipends. Four employes have been with the company for 25 years—ever since its inception—and three for more than 20 years, he declares.

Field's father, together with the father of Eddie Ruben, also a large local circuit owner now, founded the present United Paramount theatre chain in this territory and Harold Field was at one time the circuit's general manager.

At next week's convention here one of the principal speakers will be Jerry Pickman, Paramount Pictures' advertising director. As a pre-convention 25th anniversary celebration, Field last week tossed an all-day party at his Lake Minnetonka home for Minneapolis, Omaha and Des Moines film companies' division, district and branch managers, indicating that he apparently is one of the few exhibitors not "sore" at the distributors.

AL CORWIN ABSORBS MPAA CANADIAN JOB

Resignation of Blake Owensmith as Coast rep of the Motion Picture Assn. of America's Canadian Cooperation Project and his succession by Alfred Corwin have come to light from the minutes of a July 26 meet of the Inter-Departmental Committee on Canadian Information Abroad, held in Ottawa July 26.

Group heard a report on progress of the project from Taylor Mills, who heads it up at the MPAA in N.Y. Corwin went to Hollywood last year to do international p.r. work for the assn. from there. He has, among other things, been putting out regular newsletters on the film biz which, according to reports received, have been getting a wide pickup in the local press.

Owensmith's function, now taken over by Corwin, was primarily that of a contact man between the American producers and the Canadian government. As the result of the project, set up originally in 1948 as part of an effort to alleviate the Canadian dollar shortage, a number of U.S. features and shorts each year are being shot in Canada, and the Dominion also is strongly repped in the American newsreel issues.

Mills disclosed to the committee that he had proposed to the Hollywood producers that a group of scripters, etc. should make a two-some 15 producers, directors, September to gain greater knowl-week Canadian tour sometime in edge about Canada. Mills felt that such a tour would bear fruit for years to come. It would start on the west Coast and proceed east, ending up in Ottawa and covering as many places of interest as time allowed.

One of the functions of the Canadian Cooperation Project is to facilitate the choice of locations for American companies that wish to utilize Canadian backgrounds. Mills noted that there were two features last year that were partially shot in Canada and that a number were in preparation also for this year.

National Theatres Third Quarter Drop Ascribed To Fewer Quality Films

A shortage of quality pictures during National Theatres' third quarter contributed to a drop of four cents a share in circuit's earnings for the 39 weeks ended June 25, according to a report covering the first three quarters of the fiscal year.

Consolidated net income for the 39 week was reported as $1,768,490, equivalent to 64c a share on 2,769,486 shares outstanding. For the same period of the previous fiscal year, NT's net income was $1,884,636, or 68c per share. Third-quarter income this year was $487,941, equal to 18c per share, compared with $577,586, or 21c a share, for the same13-week period last year.

In making his report to the stockholders, prexy Elmer C. Rhoden said the decreased earnings in the third quarter can be attributed "to the shortage of quality motion picture films released. In my last report to you I mentioned 12 outstanding coming attractions that were scheduled for release. Unfortunately, due to delays in releasing by distributors, only four of the 12 pictures reached our screens during the three month period. However, several of these attractions are playing currently in our theatres to excellent business, and we believe that the release of more quality films in our fourth quarter period will result in better grosses."

The four films Rhoden referred to were "Strategic Air Command," "Daddy Longlegs," "Soldier of Fortune" and "The Prodigal." Among current strong earners not available in the third quarter are "Not As a Stranger," the circuits' biggest grosser, "The Lady and the Tramp," "Seven Year Itch" and "Interrupted Melody." Other current pix named by Rhoden among the 12, and which are now breaking nationally, are "Mister Roberts," "Seven Little Foys" and "The Kentuckian." The 12th, "Moby Dick" is not yet out.

Rhoden sketched briefly NT's plans to enter the production of pictures in its CineMiracle, three-panel process, noting that chain will soon file application with the Government for permission to do so. He said production of pix in the process "should help relieve the acute shortage of quality pictures your company currently faces. Successful completion of this program should materially strengthen your company's position in the motion picture industry."

5,378 Houses Rally for Rogers

A total of 5,378 circuit and independent theatres have pledged to participate in a one-day drive for "extraordinary" funds for the Will Rogers Memorial Hospital. According to S. H. Fabian, national chairman of the drive, Broadway first-run houses are lined up 100% behind the special collection campaign. Like many theatres around the country, several will extend their collections to two and three days and, in some instances, to a week.

Early returns from the first group of theatres in the Pittsburgh exchange area conducting the collections reveal contributions of more than $10,000 for three days from about 100 theatres. More than 200 other conventional theatres and 107 drive-ins in the area are pledged to the drive and will conduct their collections shortly. Aim is $25,000.

Inside Stuff—Pictures

Curley Harris, who handled special exploitation for Samuel Goldwyn's "Pride of the Yankees" picture (1942), sparked to a VARIETY item last week about seeking an authentic characterization for Mayor LaGuardia in "The Court Martial of Billy Mitchell" picture which Warners is producing. It harks back to a humorous anecdote attendent to the Samuel Goldwyn picture. Producer wanted and got the then Mayor of New York, Fiorello H. LaGuardia, to participate in the presentation ceremonies which climaxed the Lou Gehrig saga. It was the Yankee star's big day at the Stadium, and LaGuardia okayed an in-person bit in a commercial film because of his (the mayor's) personal regard for Gehrig. He also appreciated Goldwyn's perspicacity in not wanting any stand-in, in light of the authenticity of almost every other detail. LaGuardia and Harris journeyed to the old Pathe Studios in New York for the footage, and what's more, LaGuardia insisted on a priority preview for himself, his official family, friends, etc.

What happened?—apparently LaGuardia was "not the type" for the role because some anonymous bit player personated "the little flower" who, incidentally, bloomed forth into a somewhat sulphurous citizen because of what he regarded Goldwyn's "slight."

Taking note of encouraging advances made in quality production, new programming for tv and increasing foreign income, Francis I. du Pont & Co., members of the N. Y. Stock Exchange and other security and commodity exchanges, is doing some hefty plugging for the picture business. As for the video tieups set by Walt Disney, 20th-Fox, Warners and Loew's, the Wall Street outfit opines that "the networks will benefit, but the motion picture producers will gain most by the experiment."

In its stock appraisal, du Pont mentions the above-listed companies along with Allied Artists, Columbia, Paramount, Republic and Universal as presenting "attractive intermediate term possibilities."

The brokers say they're impressed with Hollywood's stress on story content and they regard the new "scope" techniques as contributing upbeat factors. "The lesson," states du Pont, "that a good theme is the best guarantee of public interest may have been expensive, but is was well learned. It is not likely to be forgotten soon."

Hassle seems to be in the making over the U. S. release of "Les Orgeuilleux" (The Proud Ones), a French picture lensed in French and Spanish versions in Mexico. Gerard Philipe and Michele Morgan star.

According to present intentions, Cimex, the Mexican distribution org in the U. S., plans to launch a Spanish version of the film with subtitles. Pathe Cinema also has its eyes on the pic, i.e. the French version which is actually the original one. (In the Spanish version the voices are dubbed in).

Says Pathe: "As we understand the original contract, the Spanish version isn't to be released in the U. S. until a year following release of the French version." Whatever the final decision, someone better hurry. 20th-Fox has a western, "The Proud Ones," on its production sked.

The "offbeat angle" of having a Negro judge in the new Metro picture, "Trial" was previously used by Elmer Rice in his "The Winner," produced on Broadway by the Playwrights Co. for a 30-performance run in the spring of 1954. In the legit play, as in the film, the jurist was written and played as a dignified, learned, thoughtful and sympathetic figure who dominated the scenes in which he appeared. The key scene in "The Winner" was a hearing in judge's chambers of a suit involving a disputed will. The participants, all white, were onstage before the judge appeared, so there was an effective surprise element in presenting the jurist as a Negro. The role of the judge was skillfully played by Frederick O'Neal. In Metro's "Trial" the judge is played by Juano Hernandez.

Produced on a $400 shoestring by Phil Gelb, special events director at U. of Minnesota radio station KUOM, a motion picture telling the story of an art gallery photographic exhibition, "The Family of Men," will be shown with the photographs around the world by the U. S. information agency. The Museum of Modern Art, New York, also will show the 30-minute film and there are plans being formulated now for it to be presented, too, on a network tv program.

Gelb was assisted in the writing, direction and producing of the film by Robert Squier and S. L. Catlin.

Film clips shown on local television stations to ballyhoo new products at Hub theatres were blasted by Joseph Levine, television editor of the Boston Traveler. "Movie advertisers and tv stations must realize that many children are watching during the day. There is a special responsibility to avoid telecasting murder and monster scenes that might upset or even injure young minds," he wrote. The blast was sparked by letters received regarding film clips of "It Came From Beneath the Sea" and "Terror in the Night."

Robert Aldrich hit what may be a new high in speed in delivering a United Artists picture on "The Big Knife." From the time he made the deal with UA on March 7 to date of delivery of negative consumed exactly 20 weeks. During this span, he had script written, cast his players, had a nineday rehearsal period, shot, edited, scored and dubbed. UA now is gearing for a November release, eight months after deal was conceived.

Kronel Productions Inc., still owes $3,750, plus interest, on a $5,000 loan, Albert Bilder claims in a Federal court suit in Los Angeles asking for an accounting and judgment. Plaintiff, who asserts he made loan on Feb. 2, 1948 to production outfit as second money on the feature, "The Argyle Secrets," also is entitled to 8% of the net profits, in consideration of the loan, complaint states.

Fox Inter-Mountain Theatres is to stage an Italian Film festival in Denver using the Aladdin and Esquire for the event, which will outline "Fifty Years of Italian Cinema," and among other films, will include "Paisan," "Open City" and "Bicycle Thief." Festival will be in connection with a $400,000 display of Italian art and fashions at a local estate. Scheduled to attend is Sophia Loren, star of "Aida."

Am. Broadcasting-Par Files Delaware Action To Foil Fanchon & Marco

Wilmington, Aug. 16.

A suit filed in the Delaware Court of Chancery today by American Broadcasting-Paramount Theatres seeks to enjoin Fanchon & Marco Inc., from interfering in any manner with the proper exercise by the plaintiff of its rights as the owner and holder of shares of stock of Paramount-Hollywood, a Delaware corporation.

American Broadcasting-Paramount and Fanchon & Marco each own 400 shares of Paramount-Hollywood, the total being the entire stock of the latter corporation.

The plaintiff charges Fanchon & Marco with refusing to recognize votes cast and actions taken by the plaintiff as a stockholder of Paramount-Hollywood; refusing to render proper financial reports to the plaintiff as stockholder of Paramount-Hollywood; refusing to take action or make it possible for this company to take action essential to welfare of the corporation.

Utah-Idaho Joins TOA

The Utah-Idaho Theatre Owners Assn., a new exhibitor organization covering the Salt Lake City exchange area, has become an affiliate of Theatre Owners of America.

Formal induction of the new group will take place at TOA's annual convention in Los Angeles, Oct. 6-9. Clyde A. Blasius of Westates Theatres is prexy of the new exhibitor organiation.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (16)

1955 High	1955 Low		Weekly Vol. In 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	133	30¼	29⅛	30¼	+ ⅞
32	25	CBS "A"	64	27⅛	26¾	26⅞	+1⅛
31	24½	CBS "B"	23	26¾	25¼	26¾	+1¼
39¼	29	Col. Pix	11	24⅞	24½	24⅝	—1⅜
18½	14⅝	Decca	126	16¾	15⅞	16½	+ ½
82¾	67	Eastman Kdk	68	78	76½	77¾	+1¼
5⅜	3⅝	EMI	162	4	3¾	3⅞	+ ⅛
24⅝	17½	Loew's	200	24½	23⅛	23⅜	+ ⅛
12¼	9	Nat. Thea.	85	10¼	9⅞	10	+ ⅛
44⅝	36	Paramount	70	41	40⅛	40½	+ ⅜
43⅜	35	Philco	89	36¼	35	35	—1
55⅜	36¾	RCA	241	47⅝	46	46⅝	+ ⅛
10⅜	7	RKO Picts.	144	8½	7¾	7¾	+ ⅜
12	8½	RKO Thea.	61	11⅜	11⅛	11¼	— ¼
11⅞	5⅞	Republic	224	11⅞	11⅛	11¼	+1⅛
15½	13¾	Rep., pfd.	7	15½	15⅜	15¼	— ⅛
22⅜	18¾	Stanley War.	44	19¾	19¼	19⅜	+ ⅛
31⅝	25⅛	20th-Fox	70	28¾	28¼	28½	—
31	26¾	Univ. Pix	25	29⅛	28¾	29⅛	+ ¼
91	82¼	Univ., pfd.	*8	83¼	83	83	—
21¼	18¼	Warner Bros.	106	20⅞	20⅛	20½	— ⅛
134	86	Zenith	29	125½	116½	122½	+6

American Stock Exchange

5½	4	Allied Artists	71	5⅜	5⅛	5¼	+ ⅛
12¼	9¾	All'd Art., pfd.	12	11¾	12	12	—
17⅛	13¼	Du Mont	208	15	13¾	14½	+ ⅞
8	3⅝	Skiatron	1	4	3⅝	3⅝	—
16⅜	13¾	Technicolor	71	15	14¾	14⅞	—
4½	3⅜	Trans-Lux	2	3¾	3⅝	3¾	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4	4⅝	—
Cinerama Inc.	1⅞	2⅜	— ½
Cinerama Prod.	4⅞	5⅜	— ½
Official Films	2¾	3¼	—
Polaroid	64¾	66¾	+1¾
U. A. Theatres	16½	18	— ½
Walt Disney	38½	42½	+ ½

*Actual Volume.

(*Quotations furnished by Dreyfus & Co.*)

AT GRIPS WITH THE GRIPES

Farmers' Almanac

States where all farms with tv have been counted follow:

	Number of Farms	Farms with tv
Colorado	40,749	11,101
Minnesota	165,225	55,045
Montana	33,059	2,,971
Nevada	2,857	250
New Hampshire	10,411	5,475
North Dakota	61,939	11,178
South Dakota	62,520	10,600
Vermont	15,981	6,068
Idaho	38,735	11,404
Utah	22,825	9,795
Wyoming	11,392	870

A 'Soaphead' Looks at TV

Don Becker's Got Some Ideas About Daytime Video And the Housewife

Hollywood, Aug. 16.

After more than 17 years of writing "Life Can Be Beautiful" and a half dozen other daylight serials, Don Becker believes he has a pretty good idea of what the little woman will drop the mop for and hustle over to the television set. NBC's "Pat" Weaver and Tom McAvity also think so, which is the main reason why he was made general programming exec for the net's daytime tv operation.

After a week in Hollywood locking brains with John Nelson, daytime program head, and Albert McCleery, executive producer of the upcoming "NBC Matinee Theatre" hour-long color strip, the combined output of their cerebral deliberations should approximate the happy medium that Becker has struck between soap operas and night time drama.

Becker chooses to call it "night time calibre in the daytime idiom." He tried this neatly turned phrase on admen and they went along. So did Weaver, who was confounded that such a profound evaluation could come from what he calls "a soaphead." Anyway, that's what Becker is pointing for and if it comes out a cross between "Life Can Be Beautiful" and "Robert Montgomery Presents" he can shout exultantly "excelsior." He insists it's more than a pretty phrase he coined.

Becker has it figured out this way: most housewives will spare one hour a day from their work-

(Continued on page 42)

The Como Come-On

NBC-TV has in preparation some unusual fanfare as the new season's curtain-raiser. When the new Perry Como Saturday night 8 to 9 variety-musical show preems next month, it will be used as a "trailer" showcase to spotlight major events of the coming season.

Plan is to bring on as many of the web's tv stars as can fit into the 60-minute stanza and within the Goodman Ace-scripted format, along with vignettes of "things to come" on NBC-TV. Como, of course, will host the occasion.

Fleming to Exit NBC; Going CBS?

Jim Fleming, one of the key executives involved in the launching of "Monitor," NBC's 40-hour radio weekender, is understood ready to leave the network for other pastures. Fleming is executive producer of "Monitor." His resignation would be effective after his first 26 weeks with the show and thus apply in September. (Show was launched in June, but Fleming did a cycle of spadework beginning early last spring.)

CBS meanwhile denied that an offer had been made to Fleming, admitting however, that one of the Columbia brass had had lunch with the NBC newsman-producer.

BOBBY CLARK INTO EVANS' 'ALICE' SPEC

Bobby Clark will head up the cast of "Alice in Wonderland," which will kick off the "Maurice Evans Presents" series of eight shows on NBC-TV Oct. 23. Taking the name role in the Eva LeGallienne version of the Lewis Carroll classic will be Gillian Barber of England. Second show in the Sunday 4 to 5:30 skein will be "Devil's Disciple," but sans the services of Hume Cronyn and Jessica Tandy, who were previously announced. Evans and Dennis King will reprise their Broadway roles in the play.

Evans is seeking a top original as a vehicle for himself, probably for January.

Steve Allen May Stay Put on Coast; Billings Shoot Up

Apparently NBC likes the way things are going for Steve Allen since he's been originating his "Tonight" tv show from the Coast and arrangements are now being made whereby Allen could remain permanently berthed there.

Show was shifted to the Coast to permit Allen to do the "Benny Goodman Story" for UI, currently being filmed. Although he's not committed to pix beyond the single assignment, it's assumed that Allen, now that's gotten his feet wet, will want to stake a further claim in films.

As far as NBC's concerned, that'll just be dandy, for in addition to enhancing Allen's prestige, web execs like the way the show's been running and the lift in general that it's given the star.

Another major factor is the increased revenue from billings. Up until recently "Tonight" was a heavy loser (running into a $1,000,000 deficit per annum), but already for the Oct.-Nov.-Dec. period there's $1,500,000 in sales in the till.

BEN GIMBEL SETS WIP 'RADIO SPECS'

Philadelphia, Aug. 16.

WIP has launched a $2,500 publicity campaign to spark a Drama Festival presented in cooperation with British Broadcasting Corp. Benedict Gimbel Jr., president of WIP, has ordered full resources of station mobilized to bring Festival to attention of every possible listener within coverage area.

More than 1,500 schools, colleges and little theatre groups will be circularized. All libraries will be informed and collaterial book exhibits will be arranged. Extensive newspaper advertising will supplement the station's saturation air promotion.

BBC is making available great dramatic works that have been featured in England, Australia and South Africa. First program of the radio "spectaculars" will be "A Midsummer Nights' Dream," starring Ralph Richardson, Aug. 18, from 8 to 10:30 p.m.

TOUGH KEEPING EVERYBODY HAPPY

By GEORGE ROSEN

This is the time of the year—prior to the launching of the fall-winter semester—when tv comes to grips with its "gripe period." Try as they might, the networks, in putting their respective program houses in order, find it increasingly difficult to please everyone. Somewhere along the line somebody gets hurt—or feels he's getting hurt. It could be a sponsor, a valuable piece of talent property, an agency—or you name it.

Take, for example, the case of Speidel, the watch band outfit, and its agency, Sullivan, Stauffer, Colwell & Bayles, which had put in a bid for the Tuesday night 10:30 to 11 period on CBS-TV after Alcoa had relinquished its option on the time. The particular slot has become one of the choicest in tv, with its inevitable audience inheritance, now that "$64,000 Question" occupies the preceding half-hour. Speidel wanted it, with a request that CBS "make for us like '$64,000' ", with a companionate-type show.

CBS instead gave the time to General Motors (which will install "Favorite Husband" in the segment.) Speidel and SSC&B feel they were entitled to a crack at the time, not GM. Nod to the latter, via Myron Kirk of the Kudner agency, is believed predicated on the fact that Kirk threw over Milton Berle and NBC to throw in Buick's (GM) lot with CBS and Jackie Gleason.

Other sensitivities also stem from the parcelling out of the Tuesday 10:30 niche. Although no one is talking about it out loud, it's understood that Ed Murrow (who had it for three successive Alcoa years with "See It Now") is far from happy over the fact that he's been knocked out of the Tuesday box. It's no particular secret that "See It" (rather than "Person to Person") has been Murrow's pride and joy. This is the area, encompassing such broad vistas and ideologies, in which Murrow prefers to operate; not gimmick-type shows. And although CBS announces that "See It" will pop up occasionally with an expanded format, it still makes for a "sometime thing" without the accompanying week-to-week stature it previously enjoyed.

In the realm of personalities,

(Continued on page 42)

NBC to Dunninger: Concentrate on TV Sponsor for the Fall

If NBC-TV can come up with a fall sponsor, Dunninger, the mentalist, will remain berthed on the network through next season. He's presently doing summer replacement duty in the Saturday night 8:30 period under Hazel Bishop sponsorship. NBC feels he's a good year-round potential on the basis of the ratings he's been pulling down.

Plan is to install Dunninger in the Wednesday night 10:30 period. Hazel Bishop will be checking off because it bankrolls the Ralph Edwards' "This Is Your Life" in the preceding Wed. at 10 period. "Big Town", previous tenant of the Wed. 10:30 time (it's been occupying the Edwards segment during the summer) will be shifted to Tuesday night 10:30.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

How You Gonna Keep 'Em Down On The Farm After They've Seen TV

Washington, Aug. 16.

The American farmer is going for television in a big way. The first official statistics on receiver installations on the farms, now being compiled by the Bureau of the Census, indicate that saturation in the country may soon approach, or even exceed, that in the cities.

Returns from 11 states which have been so far released show that farmers wasted no time in getting sets once tv service became available. Although most of these states had no tv until after the lifting of the freeze in 1952, a considerable proportion of their farm families already had sets by the time Census enumerators came around in the last three months in 1954.

While the returns are still far from complete, they tend to show that farmers are quicker to install sets, once service becomes available, than people in the cities. This not only speaks for the prosperity in farm areas (also reflected in automobile ownership) but for rural acceptance of video.

Considering that many farm areas of the country were still beyond the range of tv when the Census count was taken, it is surprising how many farms had sets. For example, in Colorado, which had no tv until late 1952 and only four stations outside of Denver when the census was taken, more than 25% of the state's 40,750 farms already had sets by the fall of 1954. And in North Dakota, which had no tv at all until 1953, nearly one-fifth of the farms had sets by census time.

In New Hampshire, which had no local service until the spring of 1954 but could pull in Boston stations in the southern part of the state, more than half of the farms had receivers. Similarly, in Vermont, where only a part of the state could get reception from Albany and Schenectady until a Bur-

(Continued on page 42)

H'Ya, Doc

Frank Stanton, prexy of CBS Inc.—more familiarly known among his 20th floor associates as "Doc" Stanton—has a new assistant. He's Gerhart D. Wiebe, who moves over from CBS Radio, where he has been Research Psychologist since 1946.

Like Stanton, who also had his radio-tv beginnings in research, Wiebe is also a "Doc," holding a Ph.D. from Ohio State U.

Wiebe succeeds Bill Gittinger, who is retiring.

Alcoa's NBC-TV Drama Buy As Philco Steps Out

Aluminum Co. of America is taking over the Sunday 'TV Playhouse" spot vacated by Philco.

Decision of Philco to cancel out on the Sunday night 9 to 10 "TV Playhouse" on NBC-TV (which it has been sharing on alternate weeks with Goodyear) is something in the nature of the end of an era. Philco was one of the first to move into the hour dramatic field in tv back in '48, the program subsequently establishing a pattern on video playwriting and incubating a whole new school of tv dramatists of the "Paddy Chayefsky school." Chayefsky, along with many others who have since hit the bigtime, is an "alumnus" of the Philco hour.

As Chayefsky and others began to move into greener and fresher pastures (pictures, legit, etc.) and with General Electric installing its new half-hour film and live series in the competing CBS-TV at 9 slot, the "TV Playhouse" over the past season started to lose its audience hold. As such the decision of Philco to vamp the series and relinquish the time period doesn't come as too much of a surprise. Goodyear, incidentally, will continue in the alternating slot.

Philco says it has ty ambitions in other directions, namely to embrace a "spectacular-type" show. This could mean switching to CBS-TV for co-sponsorship (with Ford) of the Sat. night color specs. Meanwhile, it has signed to do a 90-minute ABC-TV production around the selection of "Miss America" from Atlantic City on Sept. 10. This marks the second year it has tied in with the A. C. pageant.

LOLLY POLICY: 'AMPLE PAY' FOR GUESTARS

Hollywood, Aug. 16.

Louella Parsons will "amply pay" stars who appear on her new NBC-TV show starting Oct. 2, under the dual sponsorship of Toni and Viceroy cigs, under arrangements closed with the Screen Actors Guild. Gabber also signed a pact with the Musicians Union for 52 weeks of half-hour shows, each to cost around $27,500. Filmcraft will film show tentatively tagged "See Hollywood With Louella Parsons."

Filmcraft, which also films the Groucho Marx Show, will shoot the pilot of a new Edgar Bergen program and has a complete test film of "Mark Twain Theatre."

Lop Off Sheila Graham

Hollywood, Aug. 16.

NBC-TV is cancelling Sheila Graham's Hollywood morning strip Friday (19) to allow for the net's expansion of its "Home" series to 75 minutes.

Gabber has been airing nearly eight months sans sponsor.

2 By Montgomery: Einstein, MacLeish

Couple of unusual shows are on the '55-'56 agenda for "Robert Montgomery Presents". One is planned for next April, on the occasion of the first anniversary of the death of Albert Einstein. It will be called "Death of A Genius." Who will play Einstein is but one of several major problems still to be resolved.

Montgomery and co-packager John Gibbs are giving it early attention because of the extensive research it involves. There's a possibility that the show will be written by Sandra Michael (Mrs. Gibbs), whose daytime shows ("Open Door," etc.) created quite a stir for their qualitative writing values some years back.

Other item on the Montgomery agenda is a tv adaptation of Archibald MacLeish's "Fall of a City," which rates in anthologies as one of the alltime top radio shows.

FRED ALLEN TO EMCEE NBC-TV'S 'JAZZ AGE'

Fred Allen will serve as emcee-narrator of "The Jazz Age," NBC-TV film documentary listed on producer Henry Salomon's Project 20—for 20th Century—agenda for the 1955-56 season.

With the 1920s as the backdrop, Salomon and Richard Hanser will do the script and Isaac Kleinerman, another of Salomon's "Victory at Sea" team, will be film editor. Robert Russell Bennett will write the score and conduct. Stanza will draw on 125 film sources for material bridging the period from the end of World War I to the '29 Wall Street crash.

CBS RADIO 'STRIPS IT UP' IN BIG WAY IN UNIFORM TIME-TALENT RATE

CBS is throwing away the book and launching a new segmentation project for selling several top nighttime programs, with probability that the concept will extend to other cross-the-board shows plus weekenders. Immediately involved in the "cutting it up at CBS" are the Bing Crosby quarter-hour and "Tennessee Ernie" and "Amos 'n' Andy Music Hall" half-hours.

These and other programs being readied (a major name is to be announced) will be sold at a uniform time & talent rate of $2,100 in five-minute segments embracing one-minute plugs. This is the top fee under a "one rate" separate card that scales down to $1,740, depending on the number of shows and weeks that are bought. Under this plan, a prospect knows what the deal is in advance for all shows by virtue of the uniform rate. It can accommodate the longrange advertiser and not penalize the shorttermer, according to network sales v.p. John Karol.

Talent and stations have agreed to the plan, which will be inaugurated next week (25). Project is a development from recent rate agreements with stations and does not represent a change in the basic rates but rather in the form of selling. First client to come in on the segmentation is CBS-Columbia (see separate story).

New pattern of selling will be three weeks in the running by the time the CBS Radio Affiliates gather in Detroit next month (15-16) to wrestle with their problems. CBS Inc. prexy Frank Stanton will address the meeting for the second straight year. It recalls the fact that last year, at the affil powwow in Chicago, Stanton bluntly told the assemblage, "Those who have no faith in radio should get out and not undercut the vitality of this magnificent medium." It was an obvious dig at NBC, with board chairman David Sarnoff carrying the retaliatory ball for that network.

Since then, NBC has come forth with its weekend "Monitor" with its "buy two and get one plug free" inducement. But CBS, while saying that its August billings continue to pace its rival sharply even with the "Monitor" free plugs included, is not figured to blueprint its weekend along "Monitor" lines. Web is understood to feel that segmentation is the better method.

Eureka! Chi Gets A TV Origination

Chicago, Aug. 16.

While hardly a spectacular, the fast-dwindling Chi NBC-TV shop is assured at least one more origination next fall. Hartz Mountain pet foods in October is reprising its "Capt. Hartz & Pets" Sunday noontime quarter-hour with Norbe Locke in the title role. Contract, through the George H. Hartman agency, is slated for 39 weeks.

Same show ran for 35 weeks last season with the network handling production but this time it's being produced by packager Jules Power. Meanwhile, practically everything else has left town.

CBS-COLUMBIA BUYS A&A, BING, ERNIE

Radio billings at CBS took another spurt last week with a "house" account responsible for part of the gain. CBS-Columbia is coming aboard "Amos 'n' Andy Music Hall," the Bing Crosby show and "Tennessee Ernie."

On the renewal side, the most important is that of F. W. Woolworth on its Sunday "Hour." Having plunged into network radio for the first time in June, chain store came through with an order that rides the show until year's end. Other renewals are Lever Bros. and Pillsbury for "House Party" and Corn Products and Hazel Bishop for "Wendy Warren & News."

NBC's Play Bankrolling With Eye to TV Rights

Richard A. R. Pinkham, as head of the NBC-TV program department, is formulating a play investment committee within the outfit to back legits with an eye to television rights.

Pinkham's NBC play investment group will comprise prexy Pat Weaver, Bob Sarnoff, Tom McAvity, Sam Fuller and Manie Sacks, with himself as chairman.

Radio-TV Execs Set 'Gab Specs'

The Radio-TV Executives Society will have its own spectaculars in New York this season. Topping the list of guest speakers on the 1955-56 agenda are Vice President Richard M. Nixon, Bishop Fulton J. Sheen and film producer Samuel Goldwyn, with RCA-NBC board chairman David Sarnoff listed for a special luncheon some time in 1956.

Nixon will appear at RTES' first gala, Sept. 14 at the Roosevelt Hotel, with FCC members as special guests; Goldwyn on Oct. 13 and Bishop Sheen on Nov. 8.

Other highlight dates are Nov. 16, American Women in Radio-TV; Dec. 14, Christmas party; Jan. 11, Overseas Press Club; Feb. 8, "Ten Million Dollars a Plate" (for advertisers spending that or more in radio-tv); April 11, Peabody Awards.

Al Morgan's 'Great Man' A Breezy Intra-Trade Intro to Huckster Alley

By ABEL GREEN

One of the roughest intra-trade exposes on radio-television idolatry is Al Morgan's novel, "The Great Man" (Dutton; $3.50). Its real-life analogy is as unsubtle as a Nielsen rating. For once the publisher's legend that "any resemblance to any persons living or dead is purely coincidental" takes on new values because some may see a strange "coincidence" in known intra-trade mores and meretricious relationships. However, that's (1), the author and publisher's problem, if problem it is, and (2), it's probably the best insurance for readership.

This book is a sort of $3.50 "Confidential" between hard covers. While no names are named, certainly the audience identifications are bound to be spontaneous in the public consciousness. If author Morgan sought to deflate his titular "Great Man" he has done it in a devastating manner.

Morgan is currently senior editor of "Home," the NBC-TV morning show and has a string of broad-

(Continued on page 38)

CINCY REDS WRAP TV DEAL FOR '56

Cincinnati, Aug. 16.

Cincinnati Baseball Club has sold television rights for next season to Hudepohl Brewing Co., and Ford Dealers in this area. Gabe Paul, general manager of the Redlegs, did not disclose the consideration but said it is the largest for a Cincy tv deal.

Burger Brewing Co., which had exclusive rights for radio and tv, retains them for radio for three more seasons with Waite Hoyt continuing as miker.

New co-sponsors of telecasts bargained for at least 30 road games and from 20 to 25 home games. They stated that a new announcer will be engaged.

Currently WSAI is carrying the broadcasts and WCPO-TV is doing the telecasts.

5 FCC Attorneys Favor Denial Of Lamb TV License

Washington, Aug. 16.

The FCC Broadcast Bureau, which presented the government's Commie charges against broadcaster-publisher Edward O. Lamb yesterday (Mon.) recommended that examiner Herbert Sharfman deny renewal of Lamb's broadcast licenses.

The recommendation was made in the bureau's proposed findings on the case and was signed by five FCC attorneys, headed by Joseph H. Kittner. It was the conclusion of a massive, highly-documented volume of 335 pages analyzing the testimony at the lengthy hearings which began last September and ended late in May. In contrast to the Bureau's voluminous document, Lamb's findings were submitted in a 14-page brief which concluded that no "credible" evidence was presented at the hearings which reflects on Lamb's qualifications as a broadcast licensee. The brief was filed by attorneys J. Howard Mc-

(Continued on page 42)

IRVING MANSFIELD BACK WITH CBS-TV

Irving Mansfield, the tv producer who checked out of CBS about a year ago, is returning to the Columbia fold. This time, however, he will not be on staff, but will operate on assignment on a freelance status.

Mansfield was signed as the first official act of Lester Gottlieb, who has just moved out of the CBS Radio program veepee slot to head up the CBS-TV daytime operation. Initial Mansfield assignment will be a "new project" in the daytime area which Gottlieb is now in process of blueprinting.

Britain's Last-Minute TV Snags

London, Aug. 16.

With just five weeks to go before the commercial television network is due to come on the air for the first time, the program contractors are reportedly encountering serious last-minute equipment difficulties, which may jeopardize the starting date.

While some insiders believe that the difficulties are such that it will be impossible to start the web on schedule Sept. 22, the program contractors say they are desperately determined to meet their commitments and keep faith with the public who have invested either in new receivers or conversions of older sets.

It is some months now since the starting date was set by the Independent Television Authority with the program contractors and although they have readied a sufficiency of program material, they have encountered delaying technical obstacles, which have still to be overcome.

Realising that any failure to keep to the date would have a serious adverse effect on their relations with the public and advertisers, they are confident of a solution, even if it involves the temporary use of makeshift equipment.

For the last couple of months, the two London programmers have jointly participated in an excessive press advertising campaign to get the public to convert their receivers in good time for the official start. These displays emphasise the new type entertainment which would be on offer to those who had taken their advice and adapted their sets to receive the alternative channel.

From the Production Centres

IN NEW YORK CITY . . .

CBSports chief **John Derr** vacationing in Maine . . . **Lanny Ross'** mother at Harkness Pavillion recovering from a fractured pelvis . . . **Milton Rich**, WCBS publicity head, off on a week's holiday . . . Organist **Billy Nalle** pinchhitting for vacationing **Chet Kingsbury** on CBS' "Backstage Wife" and "Second Mrs. Burton" . . . **John Henry Faulk** back in full swing on WCBS after severe case of sunburn . . . Musician **Don Elliott's** initial vocal album to be aired on **Fred Robbins'** "Disk Derby" tomorrow (Thurs.). He'll also appear live on his vibes . . . **Nancy Gates** and **Robert Rockwell** star on "The Kiddie Story," half-hour via WOR Saturday (20) night . . . **Robert J. Smith** and **John C. Rome** join Mutual as salesmen, Smith coming from WABD and Rome from Leo Burnett agency . . . **Eugene Conley** guesting on "Voice of Firestone" simulcast Monday (22) . . . WMGM gets Hollingbery as its station rep . . . The Hardy Burt "Success Story U.S.A." originates from WDGY, Minneapolis-St. Paul, next Sabbath (28), with station program director **Bill Cleary** subbing as quizzer for Burt.

Gene Shefrin, Dave Alber flackery v.p., to Canada for a week of biz and pleasure, followed by **Mike Merrick** taking the same kind of jaunt for the office to upstate N.Y. . . . American Home Products Corp. returns to **Gabriel Heatter** on Mutual Sept. 12 . . . CBS prexy **Arthur Hull Hayes** off for three weeks with his family in Frisco . . . **Stanley Niss**, writer-producer of the CBS "21st Precinct," to the Coast on biz . . . **Arthur C. Schofield**, ad-promotion director of Storer B'casting, transferred from N.Y. to national hq at Miami Beach, along with **Mrs. Vonne Monsell**, who edits the company's employee mag, Storer Story . . . **Marilyn Rosenberg**, WRCA publicity secr'y, in one-weeker in the mountains . . . **Anne Lowengarth** now gal Friday for WRCA's **Herb Sheldon.**

IN CHICAGO . . .

NBC's Chi network news chief **Chet Hagen** prepping a yarn on Clarence Darrow for the web's Sept. 6 "Biographies In Sound." . . . KYA, Frisco, now repped by in Chi and on the Coast by AM Radio Sales . . . Vet radio-tv actor **Cliff Soubier** and frau taking their first trip abroad to scan the continental circuses. He's the head clown on ABC-TV's "Super Circus." . . . **Jack Eigen** adding a beeped phone for cross-country interviews with show biz personalities on his "Chez Show" over WMAQ . . . WOR veep **Gordon Gray** in from New York on biz . . . "Morris B. Sachs Amateur Hour," currently simulcasted via WLS and WBKB, entering its 22d year on the local airwaves . . . **Isaac Shimony**, Voice of Israel producer, on a busman's holiday visiting the CBS and NBC plants here . . . WMAQ borrowing parent web NBC-TV facilities today (Wed.) to close circuit its AM packages to Chi and N.Y. agency reps . . . **Bob Brown**, a Leo Burnett broadcast supervisor, fishing in Northern Minnesota . . . WMAQ director Hugh Greene back on staff after his Navy hitch . . . NBC-TV network biz manager **Jim Troy** in Bermuda recuperating from his recent emergency appendectomy . . . **Tom Aldredge, Joe Bishop, Ted Gershuny** and **Tom Hull Jr.** signed on as producer-directors at WTTW, Chi's educational station.

IN BOSTON . . .

Roy Schwartz, assistant program manager WBZ-WBZA, receiving congrats on recent marriage to chirp Merelyn Tate . . . **Barbara Stetson**, WLYN, Lynn, named "Miss Lynn" in beauty contest sponsored by Greater Lynn Junior Chamber of Commerce . . . WEEI stationed newsmen **Ralph Morse, Ed Myers, Howard Nelson** and **George Richards,** with **Charlie Ashley** as anchorman in WEEI studios for the alert reception of Hurricane Connie . . . Ashley scored a beat with a beep-telephone conversation on the hurricane with **George Bower,** stationed on the new Texas Tower, recently floated and fastened to the Continental ledge at a point 110 miles southeast of Provincetown, Mass. . . . **Carl Dickerman** goes on vacation from WEEI Sunday (21) . . . **Marie H. Houlahan,** WEEI publicist, left Saturday (13) for three-week tour through the Canadian National Parks . . . WBZ-WBZA carried a special broadcast of the Esplanade Concert, featuring **Arthur Fiedler** conducting the Boston Symphony Orchestra yest. (15) . . . **Nelson Bragg**, WBZ personality, on vacash, with **Dick Tucker** taking over his "Nelson Bragg Show" on radio.

IN DETROIT . . .

WWJ, The Detroit News, which bills itself as the world's first commercial broadcasting station, celebrates its 35th anni Saturday (20). On that date in 1920, WWJ went on the air with a series of experimental programs to test the newly acquired 20-watt DeForest OT-10 transmitter. Following 11 days of test programs, the three-man radio crew started putting out regular programs on Aug. 31, boadcasting the results of a primary election . . . WJR is complementing CBS Radio's comprehensive "Age of the Atom" series with 10 local programs originating from the Phoenix Memorial Project at the U. of Michigan. The five-minute interviews with scientists wrestling with peacetime uses of the atom are conducted by **William Sheehan,** WJR newscaster . . . "Art Express," Wayne U.'s new tv series, begins Saturday (20) at 9:30 a.m. on WJBK-TV. The eight week series is designed to demonstrate in an actual "laboratory" situation many elementary methods of creative art . . . WXYZ-FM had no trouble giving away 35 hi fi albums, 40 single records and three FM receivers in a "Why I Like FM" contest. Response was so good, monthly contests probably will be held.

IN PHILADELPHIA . . .

Robert N. Pryor, WCAU v.p. in charge of public relations, heads program committee for the Hero Scholarship Fund Rodeo (Sept. 9) . . . Cal Jones, WPTZ executive producer, added to faculty of Charles Morris Price School to teach tv advertising and programming . . . **Mike Ellis,** Bucks County Playhouse producer, interviewed **Romeo Cella,** Local 77 pres. (15), and **Lawrence Shubert Lawrence** (16) on his WPTZ "Tonight in Philadelphia" trying to clarify current musicians-stage hassle. . . . WIP's **Jerry Williams** ("Gangbusters"), emceed Wilson Line Cruise last weekend . . . **Raymond Ellis,** former WCAU staffer and arranger now a recording conductor, elected to ASCAP . . . **Roland V. Tooke,** WPTZ executive producer, on vacation . . . Annual "College All-Stars Game" presented on WFIL and WFIL-TV (12) . . . **E. Preston Stover,** WPTZ manager of program operations, will supervise the local three-station pool telecast of the morning session of the ABA and in the afternoon take charge of the nationwide telecast of President Eisenhower's speech from Independence Hall. Directors **Dennis Kane** and **Joe Behar** will assist with staff of 20 . . . **Julia Meade,** femme announcer of commercials on Ed Sullivan Show, in for Lincoln Motor display and cocktail party at the Bellevue Stratford.

IN MINNEAPOLIS . . .

"Dragnet's" **Ben Alexander** in Twin Cities enroute to nearby Fairbault, Minn., where he fronted the county fair's grandstand show for two days . . . **Roy Carr,** WLOL personality, headed for a far west vacation . . . WTCN-TV, which took over WMIN-TV in a merger deal, retaining the two station's full staffs . . . WTCN and KSTP personalities **Al Paulson** and **Johnny Morris,** respectively, vacationing in northern Minnesota . . . A Hawaiian vacation trip for two among the 52 weekly prizes offered by **Cedric Adams** on an "unscramble-the-town"

(Continued on page 38)

WANNA BUY A CONVENTION?

'Morning Show': 24-Hour Headache

Substituting Dick Van Dyke for Jack Paar on the CBS-TV "Morning Show" apparently wasn't the answer to the network's round-the-clock efforts to resolve the two-hour showcase's problems. As result, "Morning Show" is smack on top of the program dept.'s "we gotta do something—but quick" agenda. Show, as it is presently constituted, is due for the scrap heap.

"Morning Show" has been a trouble spot from the start, having undergone a succession of revisions and upheavals. It's been tough to sell and tough to garner an audience. It's been costing CBS somewhere in the neighborhood of $1,000,000 a year to keep it going. What goes in is still anybody's guess. There may be two or even more shows to replace the marathon production. Mulled as a possibility is a new information-type show tentatively titled "FYI" (For Your Information) off the Irving Gitlin public affairs beltline, which was kine auditioned over the weekend. There's no decision yet, however, as to whether this is "it."

'Omni's' 3-for-1 'Longies'

'Traveling Around in Cycles' Formula on Tap For Next Season

"Omnibus" will mark a departure next season by devoting as many as three entire 90-minute shows to a single subject in a "traveling around in cycles" approach. One format spanning three consecutive sessions will attempt to reflect U. S. progress in a wide variety of fields. One or two of the hour and a half treatments will be pegged around an eminent composer of the past with conductor Leonard Bernstein fronting, just as he did last season on Beethoven.

The Sunday CBS-TV series will also tackle an ambitious study of a battle which altered the course of history. Gettysburg is the probability in that connection since it's known that Robert Saudek, director of the TV-Radio Workshop of the Ford Foundation, which is subsidizing "Omnibus" for the fourth season, had assigned field men to engage in research on that bloody conflict.

Show will also latch on to the "altered perspective" approach, lookseeing a familiar thing from unfamiliar angles, whether a play, book, scientific subject or sports.

Paul Jonas Exiting MBS Sports Slot?

Paul Jonas yesterday (Tues.) was ready to take his leave of Mutual after 16 years as its director of sports. But after dickering with him, Jack Poor, exec v.p. of the network, said that Jonas wasn't going to leave. Just the same, there are sources which aren't too sure whether the sports firebrand and the network will continue their association much longer.

There is a possibility, it's explained, that the sports directorship might go to sportsgabber Harry Wismer. Reason for the Jonas-Mutual rift was not disclosed.

Jonas was responsible for exclusive radio contracts with baseball for the World Series and All-Star games. Among other things, he organized "Game of the Day," which was said to have netted the web in the vicinity of $500,000 via co-op sales last season.

Hy Gardner Copy 'Too WPIXie for WRCA-WCBS

WRCA and WCBS quoted $875 and $850 spot commercial rates for the 10 p.m. Monday evening slot to Hy Gardner, but when he told them his "copy" they frankly told the WPIX (N.Y.) interview-showman that even if it were open time they couldn't sell it to him under the circumstance.

Gardner, N.Y. Herald Tribune syndicated columnist, wanted this message, to herald his shift to Monday at 10 p.m., due to WPIX having signed to put on the Yonkers Raceway trotters on Thursdays: "Switch to Channel 11 right now for New York's most exciting split-screen telephone conversations on 'Hy Gardner Calling'."

Gillette's 'Cavalcade' Renewal for AM-TV

Gillette came through last week with renewal of its Friday night "Cavalcade of Sports" as an NBC simulcast. New pact, which is for 54 weeks, starts Aug. 26 and calls for an outlay of $1,407,000 by the blade outfit.

Maxon is the agency.

DuM Change KO's O'Neil WABD Bid; Wanted Channel 5

Any plans Tom O'Neil, General Teleradio prexy, may still entertain to buy WABD, Channel 5 in N. Y., seem to be permanently exploded by DuMont's decision to make a separate corporate entity out of the station and other broadcasting properties. It's been learned that O'Neil within the past several weeks offered an estimated $4,000,000 for ownership of the station.

O'Neil's plan reportedly was to get himself a lower position on the channel selector in the seven-station metropolitan market. Currently, his WOR-TV holds down Channel 9. There have been further reports that O'Neil's overall plan simply called for cutting down the number of N. Y. stations to six by buying WABD and asking FCC permission to switch WOR-TV to an area slightly beyond the signals from the N. Y. tv outlets, WOR-TV thereby becoming a small-town station. Binghamton, N. Y., was understood to be the area.

The fact that O'Neil carried on conversations with DuMont was learned through a spokesman for the manufacturing concern this past week. DuMont's proposed two-corporation setup will indefinitely postpone any plans for sale of WABD since its to become an integral part of DuMont Broadcasting Corp.

CBS-TV'S LOOK-SEE INTO BRIT. COM'L TV

CBS-TV Public Affairs Division has in preparation a half-hour show scheduled for Sunday afternoon, Sept. 25, picking up highlights of the new British commercial tv setup, which gets under way on Sept. 20.

CBS will film the standout features of the first week of operation, going behind the scenes, as well, for a look-see into how Britons operate vs. U. S. telecasters.

'P to P' Back Sept. 2

"Person to Person" will return for its third season on CBS-TV next month with Ed Murrow interviewing a Hollywood couple.

June Allyson and Dick Powell will be remoted from their Coast home Sept. 2.

NBC-PHILCO DEAL IS LONG OVERDUE

Upwards of $5,000,000 in billings are hanging in the balance, with NBC-TV this week awaiting word from Philco as to its '56 intentions on sponsoring the Democratic and Republican National Conventions. Philco has first crack at it because that was the outfit which took NBC off the hook back on the '52 tv coverage of the conventions. If Philco nixes it, then the Chi-Frisco two-convention spread will be up for grabs.

Westinghouse has already committed itself to the CBS-TV coverage of the two-party hoopla, underwriting the whole kaboodle to the tune of $5,000,000. Westinghouse also sponsored the Columbia '52 coverage. It's understood that the NBC-TV asking price will run slightly higher because of more extensive station hookups.

Philco's answer, it's reported, is long overdue. NBC, like CBS, wants to get sponsorship matters clinched in view of the intensive preparations entailed, even though the conventions aren't until next summer. Because of the Westinghouse sponsorship on CBS and the ever-recurring "battle for the white goods supremacy," Philco is considered a natural to repeat this time — but NBC isn't taking anything for granted, particularly since Philco has cancelled out on the Sunday "TV Playhouse" and has eyes on CBS.

Back in '52 the networks collectively wound up with a couple of million deficit since the sponsorship coin failed to match the heavy network coin outlays. Next year the red ink figures may run even higher because of the more extensive coverage contemplated and the complications arising from moving all the tv equipment from Chi (scene of the Demo convention) to Frisco (for the GOP conclave).

Philco in Drive To Smash Multi-Million Repair Racket in TV

Philadelphia, Aug. 16.

In move to smash multi-million dollar television repairs racket, Philco Corp. has launched plan to buy up old tv and radio tubes. James J. Shallow, general manager of the company's accesory division, declared the public is being bilked out of an estimated $100,000,000 annually.

"The racketeer service-man buys in old, wornout tubes for a penny or so. They clean them up and often relabel the tube with the name of a reputable manufacturer. These tubes are then sold to dealers and servicemen at a tremendous profit, although at prices well below those of new tubes," Shallow said.

Philco distributors, to break up the racket, will give all radio and television technicians and servicemen a credit of five cents for each old tube turned in. The old tube will be smashed in the presence of the serviceman. Industry-wide adoption of the tube-smashing program would keep approximately 30,000,000 tubes a year out of the hands of the replacement racketeers, Shallow estimated.

BILL MILLER QUITS AS 'COLGATE HR.' PRODUCER

Hollywood, Aug. 16.

Television proved more to Bill Miller than he bargained for. He resigned as producer of the "Colgate Variety Hour" to devote full time to booking and staging attractions at the Sahara Hotel in Las Vegas in which he is partnered.

Tv required more of his time than he anticipated and shuttling between Vegas and Hollywood proved too much of a strain. His successor on "Colgate" is Max Siegel, who has been associate producer on Max Liebman specs.

Par Wrests Control from DuMont As 'Spin Off' Projects Film Co. In New Boss Role; 17-Year 'Battle'

By ART WOODSTONE

Paramount Pictures is the boss of Allen B. DuMont Laboratories Inc., although the idea is being resisted ineffectually by the old line company execs. Not only does the motion picture firm control the large manufacturing setup, with the aid of some allies, but it now becomes the power behind two video stations and assorted other tv broadcasting interests. And the way insiders are calling the shots, it's quite possible that Par aims to follow the Storer-Crosley line and build a string of video stations.

It's been a 17-year pull to the DuMont video forefront for Par, with control of the company finally being wrested from pioneer tv scientist Dr. Allen B. DuMont. The more objective trade element sees Par's successful effort to relieve him of his presidency, while limiting him to chairmanship of the company, as making way for an active chieftain who will more suit the major's fancy. For almost as long as Par has owned shares in DuMont dating from '38, which is almost from the very beginning of the company, nearly the entire industry has been aware of serious friction between the two parties.

The long and serious battle for control of the company is felt to have had its culmination last Thursday (11) when it was announced that DuMont would soon be split into two distinct corporations. One would be the Allen B. DuMont Labs, with purview of instrument, tube, transmitter, etc., manufacture and sale, and the other will be DuMont Broadcasting Corp., which framework stations WTTG, Washington, D. C., and WABD, N. Y., and, for a little padding, the N. Y. Telecentre stu-

(Continued on page 39)

In Tint?

There were reports around the trade last week that NBC-TV was buying Hurricane Connie as a spec.

NBC said "t'aint so."

Cott Seen Prexy Of DuM Broadcasting; Raibourn Ch'rman

Ted Cott is in line for the presidency of the new DuMont Broadcasting Corp., and Paul Raibourn is slated to become board chairman. Remaining top execs in both this and the original Allen B. DuMont Laboratories Inc. will be picked behind closed doors sometime this week. And naturally, major stockholder Paramount, which supplied Raibourn, and Carl M. Loeb & Rhoades, the investment house which claims the second largest stock investment in DuMont, will have the biggest say in things.

Dr. Allen B. DuMont is being given a 10-year contract by the controlling faction with chairmanship of the Labs, where he can function in a scientific capacity if he sees fit. The step was made to gain his compliance, it's felt.

That leaves to be filled what is perhaps the key post in either corporation, that of Lab prexy (Cott's counterpart). Par and Loeb & Rhoades are said to be eyeing top merchandising men, for it is in this field that some of its own execs consider DuMont Labs weakest.

There are now eight men on the DuMont board: Raibourn, Barney Balaban and Edwin L. Weisl, all Par execs, who merit board chairs through the Hollywood company's 560,000 stock shares; Dr. DuMont, Thomas T. Goldsmith Jr. and Stanley Patten of DuMont; stockbrokers Percy Stewart and Armand Erpf, latter of Loeb & Rhoades. The number of directors will increased to 10, making room in the Labs for the new prexy and one other. It's maintained that since the Broadcasting board will be substantially the same as the Labs, one of the additional seats will go

(Continued on page 42)

PILLSBURY EYEING TV 'COLOR SPREAD'

Pillsbury Mills has put in a bid to NBC-TV to buy the remaining availabilities on "Color Spread." The Sunday night spec series has drawn Pillsbury's interest because of the emceeship of Art Linkletter in whom it has a stake on CBS-TV's daytime "House Party."

Corning Glass has apparently changed its mind about "Color Spread," with six spots open, but Lewis-Howe (Tums) has increased its two participations to four, leaving four open for a Pillsbury decision.

Freedman on Lend-Lease To French TV Packagers

Al Freedman, script editor for Barry, Enright & Friendly, was lend-leased by that producing company to French tv packagers Radio-Cine in Paris. Freedman left for the French capital last week to function as consultant and coordinator for that country's first full hour tv comedy series. He'll remain there for two weeks.

Freedman was among the first of Groucho Marx's writers.

Robert Q. In Switch to NBC?

Robert Q. Lewis and NBC have been having talks which may lead to the comic throwing in the radio-tv sponge on CBS and shifting over to the rival web. Negotiations reportedly stem from dissatisfaction on the part of Lewis over the format of his afternoon cross-the-board tv show and differences between Lewis and network execs over what should be done about it. Fact that the Lewis show has been hit by a couple of cancellations (Helene Curtis and General Mills) hasn't contributed toward easing the situation any.

It's recalled that about a year ago Lewis was similarly contemplating shifting to NBC. That was during the period when Columbia was more or less restricting him to radio (except when he was filling in for others), but the differences were resolved when CBS gave him his own afternoon tv show. Since then he's parlayed both AM and tv stanzas into a bundle of billings, despite the recent brace of defections.

Producer-Director Shifts On CBS Radio Stanzas

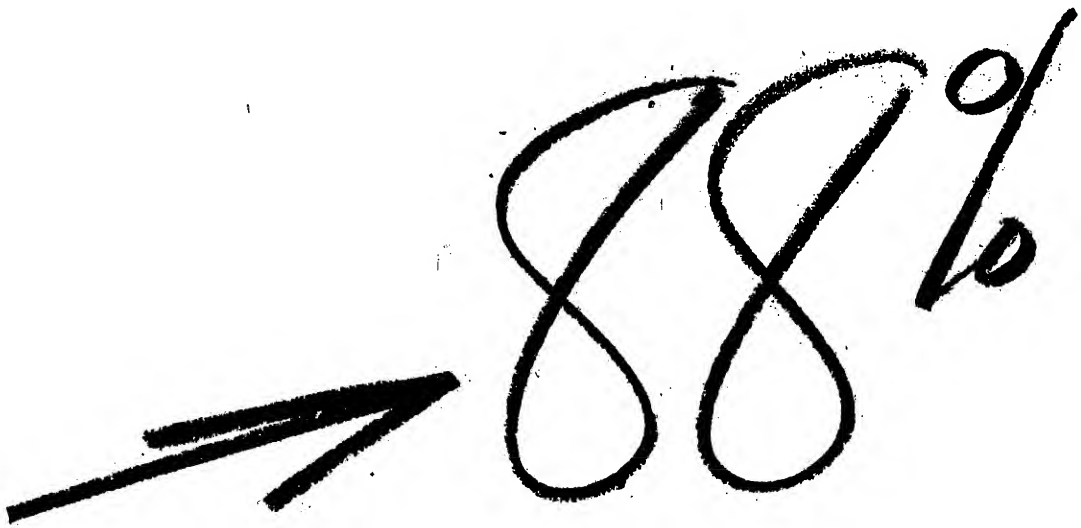
Elevation of Howard G. Barnes to program v.p. of CBS Radio switches two shows masterminded by him to a pair of other producer-director staffers. Bruno Zirato Jr. takes over the Sunday "Woolworth Hour" and Stan Davis reins "Second Mrs. Burton."

Takeover of the Woolworth show by Zirato gives him a hold on 11 hours and 45 minutes of network programs. These include Arthur Godfrey's morning stanza, Amoco's "Rhythm on the Road," the Robert Q. Lewis Show, "Strawhat Concerts," "String Serenade" and "Music Room."

No matter where they spend their summer weekends, more people enjoy themselves with CBS Radio than they do anywhere else in network radio. During the weekend, the average sponsored program on CBS Radio commands a 45% greater audience per minute than the number two network. This makes every minute count that much more on the CBS RADIO NETWORK

Source: Nielsen Radio Index, Second Report for June, 1955; 8:00 a.m. to 11:00 p.m., Saturday and Sunday (Average Audience basis).

First July


88%

TELEVISION WORKSHOP
(Something About Love)
With Dr. Albert Ellis; Dorothy Sands, Crandall Diehl, Elizabeth Lawrence
Exec-Producer: Harry Olesker
Producer-director: Jim Elson
30 Mins., Sat. (13), 7 p.m.
WRCA-TV, N. Y.

"Something About Love," which WRCA-TV, N. Y., offered last Saturday (13) on the station's experimental program series, "Television Workshop," looked good enough in theory, sounded pretty well at times in performance, but overall was a little confusing and scattered. With psychologist Dr. Albert Ellis as host, the half-hour purported to be a clinical study of romantic love, with a couple of acted-out excerpts from w.k. plays as illustrations. The two 10-minute dramatic scenes were very well acted; the rest of the show was drab.

Dr. Ellis proved to be a rather stiff, expressionless emcee, with a monotonous voice reciting a labored (though at times wit-spattered) script. Occasionally it seemed as if he was reading his lines. Anyway, he took the notion of romantic love apart rather pickily and pretentiously, for which was anything but an inspiring or informing lecture.

On the other hand, with the American Theatre Wing lending assist, the dramatic samples were quite inviting. There was a charming portrayal of the balcony scene from "Romeo and Juliet," with Crandall Diehl as a manly, romantic (and intelligible) Romeo. Elizabeth Lawrence was a lovely heroine, though occasionally indistinct. Other bit was an amusing scene from "The Importance of Being Earnest," with Dorothy Sands dominating it as the pompous British matron, and Diehl and Miss Lawrence quite competent as the prim young lovers. *Bron.*

Telepix Review

DR. HUDSON'S SECRET JOURNAL
With John Howard, Cheryl Galloway, Olive Blakeney, Nancy Hadley, others
Producers: Eugene Solow, Brewster Morgan
Director: Peter Godfrey
Writers: Various
39 half-hours
Distributor: MCA-TV

One of the few new entries into syndication, MCA-TV's "Dr. Hudson's Secret Journal" shows fairly strong all-round potential but could especially become a powerful hausfrau binder. Half-hour was launched in San Diego this past week.

Though the 26½-minute restriction prevents the John Howard starrer from becoming a great deal more than a classy true-romances type of yarn, there are faint if puzzling shadings of the religioso. The particular stanza viewed was written by Allan Scott, one of the 17 scribes penning the series for MCA. Weekly format is based on Lloyd C. Douglas' work, which was heavily religious, but MCA seems to have steered away from too excessive treatment for fear of frightening off viewers. Still, obligated to stay somewhat in accord with the Douglas religioso theme, Scott inserted briefly some vague reference to the name character's "gift" for "good deeds." Incident detracting only faintly from the larger plot, in this case a girl-meets-doctor theme. And the "gift" was the excuse to get the lead character out of an entangling emotional alliance at the climax to the story.

Particular stanza had Howard fixing up a handsome ingenue after an auto accident. Scott was concerned secondarily with the girl's emotional problems with fiancee and mother, but the main plot revolved around the girl's crush on Dr. Hudson.

In this there was a smattering of clever dialog between hero and Nancy Hadley's beautiful and effervescent girl. It was smart romancing but none of it could be taken seriously.

Howard was alternately a gruff medico and a sympathetic and charming friend. He was an ideal leading man. Among other cast regulars were Cheryl Calloway, who was excellent as the widowed Hudson's daughter and Olive Blakeney, more of a subdued Irish maid than most actresses.

One of the obvious reasons this show should click is the neat production by Eugene Solow and Brewster Morgan (who comprise Authors Playhouse Inc.) gives the impression of being better grade than many other syndicated stanzas. Also, a fast count shows that there is a premium on vidfilm shows in that no-gunplay romantic category. *Art.*

Tele Follow-Up Comment

Television debates on burning issues continue to prove that the medium is not normally the most ideal for such airings. The square-offs presuppose that the public is hep to what's going on and maybe it does, but on Sunday's (14) pair of forums devoted to Communism in and out of show business the public would have to be exceptionally informed because none of the protagonists was able to bring the subject into proper focus.

The shows were timed for Monday's start at the U.S. Courthouse in New York of hearings by the House Un-American Activities Committee on Communist infiltration in the entertainment field. NBC's "American Forum" pitted Rep. Francis E. Walter, committee chairman, vs. N.Y. Post editor James A. Wechsler. WABD, N.Y., on its "Between the Lines" paired Godfrey P. Schmidt, prexy of AWARE Inc., anti-Commie group (and a law prof at Fordham U.), with O. John Rogge, former Asst. Attorney General of the U.S.

As far as the Fifth Amendment hot potato is concerned, neither program could make a telling point either way on the constitutional issue involved. Wechsler tried to pin Rep. Walter down to specifics, but with little success and was himself guilty of making just as many "speeches" as his adversary. Operating against the legislator, in his capacity as chairman of the committee that has subpoenaed 27 theatre and tv personalities, was his admission that he knew very little on so crisp an issue as the recent AFTRA referendum which supported the committee's stand favoring disciplinary action against members invoking the Fifth Amendment. Otherwise, the debate seemed to reduce itself to the old merry-go-round as to when an inquiry is or is not a trial, as the Post editor pointed out.

Despite the fact that both Rogge and Schmidt are lawyermen, both seemed uneasy in their chairs, not too well prepared and particularly pedestrian on the exchanges. If one viewer had to vote, he'd throw both their cases out since there were too many non-sequiturs and not enough relevancies supported by clarity for the mere layman. Rogge tried to show that Schmidt's organization, which has been largely involved with AFTRA activities, has been using "repudiated sources," charged that the accusers themselves are concerned with the clearing of names and said that the AWARE method sets up an informer and "name names" system in America. Schmidt said his organization's list were good, that they're publicly circulated and not in secret, that a person on the list can clear himself, that he's going after those with active Commie affiliations and no others and that "you cannot fight Communism without eventually naming names." *Trau.*

Mitch Miller, Columbia Records' artists and repertoire chief, and Alan Freed, WINS disk jockey, got together last Friday (12) afternoon on Jinx Falkenburg's WRCA-TV 2:30 p.m. show for a rock 'n' roll controversary. It wasn't much of a fight, Miller didn't impress as having strong enough beef against r'n'r to oppose Freed, a leading exponent of that brand of music. The a&r chieftain was constantly put on the defensive and failed to come up with an effective counter-attack.

Miller cited the suggestiveness of the term rock 'n' roll and also the lyric content of the tunes in that idiom. Freed was quick to retort that interpretation depends on the individual's own thinking and that rock 'n' roll means dancing. Miller stated that r'n'r isn't as big an item as it's rated, paving the way for Freed to score a k.o. by naming a flock of hit tunes in that vein.

The peg for the debate was Variety's editorial blasting the r'n'r "leer-ics." Jane Pickens, who's subbing for Miss Falkenburg, while the latter vacations for four weeks, kicked off the discussion by reading an excerpt for the editorial, which was blown up to full screen size while she delivered the wordage. Besides the verbal props and cons, a film clip of teenagers dancing to a r'n'r tune was also shown. The terp segment was a comparatively tame affair, with the footwork strictly in the jitterbug vein.

Freed's major contention was that the kids want to dance and the r'n'r tunes give them the rhythm they want. He also stated that most of the youths don't even listen to lyrics and that he also screens the tunes he plays on the air and doesn't use anything he thinks is too suggestive. The deejay also tossed in some favorable quotes relating to r'n'r from a teenage survey pamphlet. In the overall, rock'n'roll got a strong midday promotion last Friday (1).

Miss Pickens, incidentally, who's previously filled in for Miss Falkenburg, did a thoroughly affable emceeing job. She tossed off the commercials lightly and was pleasantly informal. *Jess.*

New Yorker cartoonist Charles Addams (he of the ghoulish touch) and summer television collided on NBC-TV's "Cameo Theatre" Sunday (14) and presumably both are still nursing their bruises. Of the two, tv probably came off the best. At least it had an odd little story to tell. It was Addams who really got hurt.

To be realistic about it, Albert McCleery, "Cameo Theatre's" producer-director, probably had a point in picking Addams for his emcee. A lot of people who read the New Yorker and chuckle over the Addams wit probably have been wondering what their man looks like. But did it have to be such a painful exposure? To be charitable about it, Addams isn't exactly a tv personality and his self-conscious patter didn't improve things any. That last bit, with Joseph Schildkraut, fell embarassingly flat.

Which still left the playlet, "The Man from the South," written by Roald Dahl and acted by Schildkraut with an unnecessarily debonair touch. It was the story of a bizarre bet—Schildkraut against a broken young man. A Cadillac against the little finger of the boy's left hand. The bone of contention: Whether a lighter could snap on for 10 successive times.

To be sure, the little yarn was in keeping with the Addams tradition and it held a certain suspense, but it also embodied a curiously tasteless quality that kept it from being enjoyable. Possibly it was Schildkraut's fault, or maybe Peter Kortner's script had something to do with it. Anyway, it was a distinctly unpleasant spoof, despite its trick ending.

McCleery's direction had merit in that it created tension and provided a certain plastic quality in the lensing. John Lupton did okay as the gambler and Mary Webster carried herself well as his young wife. Gertrude Michaels was fine as Schildkraut's wife who, it's revealed at the end, has won everything from him so that he has nothing left to gamble with.

Schildkraut is an extremely capable actor and, within the given framework, he imbued his character with a certain macabre sadism that still carried the air of the fantastic. Certainly, there was nothing very humorous about "The Man From the South". Yet, if it was meant to convey the overall impact of an Addams cartoon, it missed by a mile. But then, on this show, so did Addams himself. *Hift.*

Channel 13 in the metropolitan New York area is, in the main, a hazardous reception proposition. But in the tradition of many a non-big league operation WATV, Newark, which is Channel 13, makes up (1) for its lack of budget and (2) its lack of penetration with some derring-do. One aspect that seems to have caught on are the sundry nationalistic and special-appeal shows—Spanish, Harlem, Polish, German, etc. Another is in the person of one Jimmy Shearer who looks like a lammister from the Brill Bldg., meaning he's obviously a reformed songplugger. Like most pluggers, he has an astute attitude about public taste, and in his Monday and Thursday evening 30-minute sessions, reprising the old songs, he seems to have struck a nerve. He pounds the piano like a yesteryear Woolworth demonstrator, and his picks of the 1910-1925 crop of pops is surefire. He picks the ivories to self-accomp as he sings the verse and two choruses in forthright manner, in the yesteryear standard equipment of striped business suit and straw katy. This is history repeating itself—the old-school ill (for illustrated) song now has an electronic and telegenic variation. But it's the same fundamental plugfest, right down to the song slides with the corny pitch—"sing this to your wife or your sweetheart at home beside you."

Just like the bands seem to be edging towards a comeback on tv, after the cycle of vocalists, so perhaps Shearer may be pioneering a return of the oldfashioned pianologist.

Shearer also does right by the Koos Bros., Jersey furniture outfit, with a straight-from-the-shoulder and not unshowmanship spiel, which includes "don't phone; that's a switch isn't it?, just drop in when you're in the need of something." He announced 25,388 mailing pieces "as result of only six programs" and somebody wheeled on 2,133 more letters ("came today"), and it's understandable that this is legit mail-pull. Al Johnston is the only other credit for direction. One thing is sure, a guy with an alltime hit parade, an upright, and a tv camera, is not gonna break anybody's budget—and the results seem to be there, plus. *Abel.*

In a sharp and rewarding change of pace, NBC's Goodyear "TV Playhouse" came through Sunday (14) with a suspenseful police actioner that seems a likely prospect for Hollywood. Script, cast and production combined to fix interest for the whole hour with no let-up worth the mention. Story was "The Takers," adapted by William Manchester from his novel, "The City of Anger." Swift moving thriller was themed on a retiring police commissioner's attempts to smash the big wheel of the numbers racket against series of frustrations stemming from elaborately pulled leaks on raids tipped by his protege, the chief inspector, in cahoots with an elderly file clerk. Stanza was by turns grim and electric in demonstrating how a couple of corrupt cops were trapped and the racket broken up.

Crackerjack cast was assembled for the snappy workout, headed by Ed Begley, doubling from "Inherit the Wind" legiter, as the police commish. Also standout in their roles were Martin Balsam as the crooked chief inspector, Cliff Hall as his partner in crime, Robert Emhardt as the gambling kingpin, Joe Mantell as latter's aide and Luis Van Rooten as an honest inspector. Peggy Allenbuy played the commissioner's understanding wife charmingly. Director Robert Mulligan moved the yarn along with speed and surefire effect and Robert Alan Aurthur's overall production was click all the way. *Trau.*

Gino Prato, the $32,000 (50% winner of the "$64,000 Question") man-of-the-week, was a cup for the "Hy Gardner Calling" WPIX (N.Y.) show last Thurs. (11) at 10 p.m. He was still the folksy little shoemaker and for the convincer there was mama and daughter and her back-from-Korea fiance. But more, Gardner had Eva Gabor, a glib gabber if ever there was a glam gal who could make with the chitchat; Dr. William Hitzig who is working at New York's Mt. Sinai Hospital with the Hiroshima atomic bomb victims and Japan's Dr. Tomin Harada; and also the telegenic mother of Bob and Dick Haymes, Mrs. Marguerite Haymes, a voice coach in her own right, and an authoritative yet warm personality in the phone-interview device which has distinguished the N.Y. Herald Tribune columnist's 30-minute show. Only thing missing is a sponsor because this is a show which has long merited bankrolling. Gardner not only delivers a terrific cuffo cast of out-of-the-headlines celebs, but there's beaucoup news sparking from his vis-a-vis over the video Ameche. It can't be that all they'll buy is a panel show—and to carry the gag a little further, so happens that, in a large sense, Gardner produces a pretty good panel all by himself. *Abel.*

Those introductions of celebrities on Ed Sullivan's "Toast of the Town" got slightly out of hand on last Sunday's (14) stanza. Some dozen top figures from the sports world were collected on stage to mark the first anni of the Luce mag, Sports Illustrated, and Sullivan consumed the opening 10 minutes with these knockdowns in addition to the usual pickups from the theatre later on in the show. Here there were a couple of snafus when one notable, the president of Burlington Mills, was found to be up in the balcony where the cameras couldn't pick him up. Sullivan controlled his annoyance very well. The exec was brought down later. Introducing Rosalind Russell, Sullivan mentioned that she was the star of the new pic, "The Gold Rush."

In the act department, it was an okay routine "Toast" session. The Four Aces delivered a couple of numbers, including the title tune from the 20th film, "Love Is a Many-Splendored Thing." Prior to the vocal, a short, effective trailer sequence with Jennifer Jones and Bill Holden was shown. The Aces, while vocally effective, tended to ham it up too much with "showmanship" gestures. Another Decca vocal combo, the Mills Bros., also was featured on the show with some of their very smooth and pleasant harmonizing.

Max Bygraves, young British comic who appeared on "Toast" the previous week, came back again and scored with his straight gag routine, assisted by a trick giant duck. He wound up with a happy-styled vocal of "Anyone Can Be a Millionaire." Closing the show, Marquis and his educated chips turned in another solid comedy turn.

Around the half mark, the session bogged down with a long mass hoofing number with the Cramerton Square Dancers. There were also a dull pickup of the Santa Barbara Fiesta and a shot of a Mexican orphans' choir singing "Auld Lang Syne." *Herm.*

THE OSCAR FRISBEE SHOW
With Mac Edwards, Margie Shaeffer, Carol & Bonnie Lea, Gene Bonner orch
Production: Dick Lusher, Harry Shoubin
Direction: Shoubin
60 Mins.; Mon. thru Fri., 3 p.m.
Participating
WAAM-TV, Baltimore

This pleasant mid-afternoon hour of music and humor has held its cross the board slot for more than a full season. With some valuable experience behind him, Mac Edwards approaches his stint as m.c. and funnyman with a relaxed and personable style.

In what might be called a road company Steve Allen-"Tonight" format, Edwards combines low pressure humor with some solid piano playing. In the humor department, his material ranges from the barely risible to some bright and original comedy, striking an okay average considering the ad lib nature of this daily hour.

The Oscar Frisbee of the title is a "Harvey"-like creature who never manages to be caught by the camera and gives the layout a touch of whimsey.

Giveaways based on a mystery tune are a daily item.

While Gene Bonner's six-piece combo provides some topnotch Dixieland, the other musical talent is sub par. Margie Shaeffer vocalizes without much energy or imagination and the Lea Sisters deliver hillbilly duets for negative results.

Production and direction jointly handled by Dick Lusher and Harry Shoubin strives to perk interest with fresh treatments for the vocals. They come through with some well paced, easy to take video. *Burm.*

MUSIC FROM "A"
With Joan Fairfax, Gerry Belisle; Bill Weston, announcer; others
Producer: Pierre Normandin
Music: Marcel Lafortune
30 Mins.; Fri., 7:30 p.m.
CBOT, Ottawa

Initial music show from CBOT's new studios, "Music From 'A'" (studio "A") was okay for a first venture into tuners by producer Pierre Normandin. But Normandin concentrated on the musical side of the session which left it practically motionless. For example, drummer Eddie Ackland, in a chant stint, worked at his skin-beating while he sang. It would have upped the effect had Ackland been in front and let the piano, guitar and bass handle rhythm.

Nevertheless, Normandin's attention to tunes paid off in top effect. A five-man aggregation with the show's batoner, Marcel Lafortune, on bass, Auckland on drums, Tim Arthur, guitar, Pete Fleming's vibes and Ray Lafortune 88ing, produced some of the pleasantest music ever to come over local video. "Pick Yourself Up," stanza's opener, fitted the group like a glove and following bits ("Crazy Rhythm," others) were handled expertly. Besides Ackland's pipe solo, piano, guitar and vibes worked instrumental singles.

Joan Fairfax, one of Canada's top tv canaries (here for nitery and shopping centre bookings), was on twice, her second item, "Falling In Love," suiting her style and staging better than the first, "Sin To Tell A Lie." Gerry Belisle's "Blue Star" showed clicko piping. Lad has okay video appearance but in both his and Miss Fairfax's stint, show's general static routining was a defect. Announcer Bill Weston worked too hard at trying to be a sophisticated Dave Garroway. By being natural he could add considerably to the show. Camera work was routine. Lighting was harsh at times, possibly the result of the difficult garden set. *Gorm.*

CBS' 'WHO'S GOT THE PROFITS?'

Frigidaire Cold on FC&B

Chicago, Aug. 16.

After 20 years, Foote, Cone & Belding lost the Frigidaire account to Kudner, running to around $8,000,000 in annual billings. This closes the FC & B Dayton servicing office. Change is effective Jan. 1.

It's believed account will be pulled off Arthur Godfrey and given to Jackie Gleason.

10-Pin Telecasts a Chi Bonanza, Practically Bowls Over WNBQ

Chicago, Aug. 16.

When WNBQ general manager Jules Herbuveaux and bowling proprietor Matt Niesen whipped up an experimental kegler telecast for the NBC-TV station back in 1953, little did they dream that what they had spawned was to grow into one of the Windy City's biggest video programming bonanzas.

In fact, there are so many projected bowling shows on the fall agenda of all four of the Chi tv stations that the point of diminishing returns is expected to be reflected on the local Nielsens before the year is out. If and when the planned bowlercasts join those already going, there will be a total of nine and a half hours of air time devoted to the sport each week. The pro tossers could make a career just playing the Chi tv circuit with its competitive cash and prize lists.

There's even a national offshoot to the immediate success of the pioneering WNBQ show from Niesen's alleys. Pete DeMet, the car dealer sponsor of the original show, set a deal with Niesen and filmed a series of 26 hour-long syn-

(Continued on page 38)

Philco Sixmonth Net Doubles '54

Philadelphia, Aug. 16.

Philco Corp. net income for first six months of 1955 doubled that of comparable period a year ago, spurting to $3,575,000, or 90 cents a common share from $1,735,000, or 41 cents a share, for the first half of 1954.

James H. Carmine, Philco president, said the first half sales this year totalled $178,941,000, as compared with $174,676,000 for the 1954 period. Second quarter sales for 1955 totalled $81,216,000. A year ago sales were $60,899,000, which resulted in a loss of $703,000 after tax adjustments due to a 45-day strike in the company's electronic plants.

Despite the 100% increase in earnings, Carmine felt the results "while satisfactory, might have been better." The Philco exec added the company has been spending a great deal of money in research.

Philco expects the greatest half year tv sales in history during the coming six months, Carmine stated. Philco will begin making color sets this fall, Carmine said, but the company still looks on this operation as a "pilot plant." He doesn't believe color tv will reach any considerable volume until such time as a tube can be mass produced to bring about lower priced sets. Carmine doesn't see this possible before the first part of 1957.

Segall's 'Big Board'

Lee Segall, creator-owner of "Dr. I. Q.," has a new tv show brewing called "The Big Board." Quizzer is pitched around current events, tax subjects, etc., of such general knowledge that the "average person" would know the answers.

The scene will show the big board listing of companies on the N.Y. Stock Exchange, with contestant awarded 10 to 100 shares of stock in the company he chooses as a category.

MBS Affiliates Elect

Seven new members were elected to the Mutual Affiliates Advisory Committee to join the seven incumbents. They take office in the radio network group immediately.

Elected to two-year terms were: Berton Sonis, WTIP, Charleston, W. Va.; Ed Dunbar, WBBQ, Augusta, Ga.; Charles Harris, WGRC, Louisville; Tom Gibbens, WAFB, Baton Rouge; Ralph J. McElroy, WWWL, Waterloo, Ia.; Willard Deason, KVET, Austin; Thomas Anderson, KALL, Salt Lake City.

Hausfrau Simply Nuts About 'Home' Sez NBC-TV Study

NBC-TV took a "make like a magazine" stance last week as it trotted out survey figures to establish that its "Home" show paces all specifically named publications except one, plus all newspapers, radio and other tv programs "as a main source of homemaking information and ideas in the urban United States."

Hugh M. Beville, the network's director of research and planning, said that the "'Home' on the Brain" study embraced interviews with 5,000 hausfraus conducted for NBC by the Psychological Corp. last February when the program was nearing its first year. These were the results in highlight:

Program is the main source of service information for women, leading all service mags in show's coverage area.

Ranks first in "versatility" among all the top media as a "good all around source."

Show's influence is larger among younger homemakers, in the higher income brackets, and the big cities.

In four media categories, women ranked their main source of homemaking information as: magazines, 36%; newspapers, 24.6%; tv, 23.9%; radio, 4.7%.

Of the hundreds of specific names mentioned, "Home" led all but Better Homes and Gardens, with latter drawing 6.9%; "Home," 6.8%; Good Housekeeping, 6.3%; Ladies Home Journal, 4.8%; McCall's, 3.1%; Woman's Home Companion, 2.5%; American Home, 2.1%; Arthur Godfrey (tv), 1.2%; "Big Payoff," 1.1%; Woman's Day, 0.9%.

Six main reasons why the femmes look to "Home" as "their chief source of information and ideas" were:

Good all around source, 31%; fashion trends, 26%; recipes and cooking hints, 25%; home decorating ideas, 14%; novel ideas, 11%; household and homemaking hints, 6%.

REUBENS GETS TRADE NOD

Beryl Reubens has been named trade news editor of CBS-TV. He succeeds Jim Kane, who's been transferred to the Coast to head up the publicity operations there.

Reubens has been with the CBS press sector for nine years.

RATINGS, BILLINGS VS. NBC'S 'NOISE'

The sixmonth earnings report announced at last week's meeting of the board of directors of CBS Inc., revealing a 22.2% increase over the same period in '54 for Columbia's most profit-happy statement, throws into sharp focus the sizzling intra-trade rivalry at a time when the industry in general has been wondering what Bill Paley & Co. has up its collective sleeve to counter the noise and excitement emanating from Pat Weaver's NBC camp.

The CBS report, which is a consolidated statement encompassing radio, tv, records, set and tube manufacturing, etc., shows a net income of $6,327,672 as compared to $5,177,449 last year, which in turn hikes the earnings from 74c to 87c a share. It's no secret that the big black ink figures come from tv. Radio still makes some money; Columbia Records is doing well. The manufacturing divisions (Hytron and CBS-Columbia) remain a big headache, financial and otherwise, occupying much of prexy Frank Stanton's attention.

But television is another story. Without the burden of the financial drain on the manufacturing side, CBS overall profits would be something akin to fantastic. All of which has cued the Columbia basic philosophy: "The payoff in tv is profits and ratings. That's what keeps everybody happy, regardless of the noise the others make." (ARB fast report gave CBS 15 of the top 25, with four Columbia shows in the leadoff and Columbia also boasting the newest winner of 'em all, "$64,000 Question").

True, CBS is falling in line with some of the new NBC program concepts, notably in the spec realm of presentation, in a bid to latch on to some of the "excitement." But it's no secret that both Paley and Stanton share the same conviction that the ultimate payoff lies in the profits and the audience. "And if it's newspaper headlines that count," the boys add, "how you gonna top '$64,000 Question'?"

'Stop the Music's' Chi Suit Re-Echo

Chicago, Aug. 16.

"Stop the Music," Louis G. Cowan's yesteryear tv quizzer, had an echo in Chi Circuit Court last week. A Grand Rapids, Mich., housewife, Mrs. Margaret Firlik, claims she correctly answered the $8,500 jackpot question via telephone on the June 21, 1951, program and has filed suit for the boodle.

Besides packager Cowan, she named ABC and show's sponsor, P. Lorillard, as defendants.

Mrs. Firlik claims she identified the jackpot tune as the "Sari Waltz" only to be told by emcee Bert Parks that the correct title was "Love's Old Sweet Song." Now she and her attorneys say they're prepared to prove "Sweet Song" was lifted from the waltz written by Emmerich Kalman, the late Viennese composer.

'Call Me Colonel'

Cincinnati, Aug. 16.

Nelson King sounded off his 10th anni of WCKY platter jockeying Wed. (10) with a special 15-minute program. He was saluted by members of the record fraternity, Cincy's Mayor Carl Rich, station execs and staffers.

Loot included a heap of fan mail, a Kentucky Colonelship, a citation, from Tennessee's Gov. Clements and a set of silver.

His studio chores include the "Daily Hit Parade" at 6:15 p.m. and the "Jamboree" hillbilly marathon nightly from 7 to midnight.

Seek Amendment to Copyright Law To Protect Writers on TV Ideas

Washington, Aug. 16.

An amendment to the copyright laws, to protect the unique ideas of tv writers, especially those for series packages, will be introduced when Congress reconvenes in January, by Rep. Albert P. Morano (R., Conn.).

Admitting the difficulty of writing legislation to cover the subject, Morano pointed out that a wide area of creative ideas is now entirely unprotected by the law. He seeks to help the independent writer who cannot protect even copyrighted material from idea pirating.

Morano disclosed that his bill is the result of information submitted by William Yudain, Connecticut writer and newspaper editor, who seeks assistance for radio and television authors.

"The Copyright Office," Yudain told Morano, "emphasized these points regarding radio and television material—the general idea or outline for a program is not copyrightable. Copyright will protect the literary or dramatic expression of an author's ideas but not the ideas themselves. Registration for a particular script covers the copyrightable material in that script but does not give any sort of blanket protection to future scripts or to a series as a whole.

"There are laws that protect programs containing unique and original ideas. The programs protected are those already on the air. Thus, ironically, a person may create and develop a program series based on an original basic idea and, while he's trying to sell it, someone else may acquire the idea without the formality of negotiating with the

(Continued on page 42)

Lipscott and Fisher's TV Shows for Melchior, Buick

"A Hundred Girls And A Chef," video package starring Lauritz Melchior, is slated for production next year. Writers Alan Lipscott and Bob Fisher own the show. The team has already completed 10 shows, out of a contracted 26, for "The People's Choice," tv series starring Jackie Cooper and produced by Irving Brecher. They now have shows in the works for Dick Shawn and James Barton.

Lipscott and Fisher have also just completed the book of the musical video revue to be used in introducing the 1956 Buick this fall. Michael Kidd producing and doing the choreography, via Kudner agency.

$56,000,000 Take Seen for 1st Year Of Brit. Com'l TV

London, Aug. 16.

An estimate that within the first year commercial television would earn $56,000,000 in advertising, is made in a report prepared by Political and Economic Planning, an independent research organization. This would give the new medium approximately 10% of the total annual expenditure on advertising.

The PEP report also forecasts that advertising revenue will jump to about $84,000,000 in 1957 and will soar to $100,000,000 by 1958. By that time, the new network will embrace all the densely populated areas of the country.

Although there is a steadily rising budget for advertising schedules, the PEP report anticipates that impact of commercial television will hit certain other sections of advertising, particularly expensive poster sites and high priced magazines, as well as provincial newspapers. In general, however, the report emphasizes that newspaper publishing is still a profitable business and that 74 companies made a gross profit of upwards of $100,000,000 last year.

'GOLDEN BOOKS' AS NBC-TV AYEM SERIES

Lou Cowan is readying a pilot of a "Golden Books" telefilm series for kids which NBC-TV aims to slot on Saturday or Sunday morning next season. Title is from the kid-slanted book subdivision of that name under the Simon & Schuster imprint with the publishing house tied up with the package. It will be done in color and include animated film sequences.

Cowan ("64,000 Question") was recently named a program consultant to CBS-TV, but the "Golden" idea has been in the planning stage for some months.

WOKO to Mutual

Albany, Aug. 16.

WOKO, an independent station since 1949, will join Mutual Sept. 26. The new affiliation was announced Sat. (13) by Robert W. Carpenter, MBS director of station relations, and James T. Healey, WOKO general manager and president of Governor Dongan Broadcasting Corp.

The Schine-owned WPTR will discontinue its Mutual hookup next month to become an ABC outlet. WROW, currently an ABC station, picks up then the Columbia tie-in, now held by WTRY in Troy.

Prescott Shift To Hub Due on Sept. 5

Boston, Aug. 16.

Norm Prescott was handed a contract by WBZ-WBZA Friday (12) and is mulling it over. The deejay, who joined WNEW, New York, after four and one-half years with WORL here, and was voted one of the 10 best platter spinners in Manhattan, said it was "apparent" that he would accept.

Contract calls for Prescott to start Sept. 5, and do disk jockey shows from 12:15 to 3, from 6:30 to 6:45, and from 7 to 7:30 daily daily along with a 9 to 12 stint on Saturdays.

Spokesmen for WBZ-WBZA said negotiations with Prescott had been on and off for three years. Deal is said to have been sparked by Bill Kalland, who hired Prescott for WNEW, and is now program supervisor for Westinghouse properties.

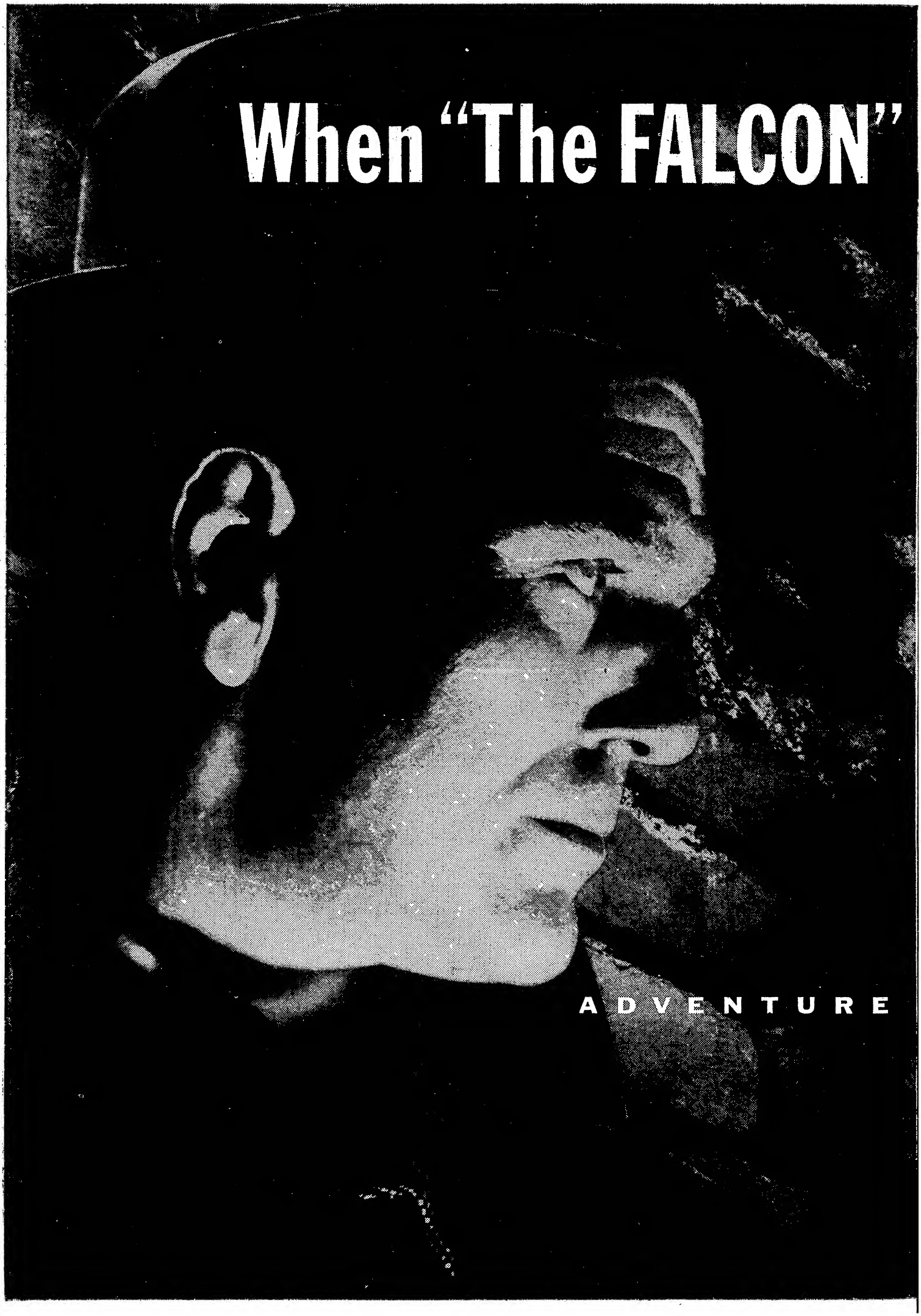
Prescott was with WNEW nine months, but retained his Boston home during that period. Contacted at his home here, the deejay said he had received the contract Friday and "apparently" would sign it. He said he also has plans to freelance in New York.

Story that Prescott will set up around the clock programs of disk jock patter platter format with station killing off all soap operas elicited no comment from either Prescott or the station.

Participating Clients Get NBC-TV Como Invite

NBC-TV hopes to plug the one-third commercial gap on Perry Como's upcoming hour show by making it available on a participating basis similar to the web's "Color Spread" sales gimmick. Full-fledged sponsors of the singer's Saturday nighter are Kleenex, Dormeyer Appliances, Gold Seal and Noxzema.

Under the participation plan there'll be a threesome of two-minute spots.


When "The FALCON"
ADVENTURE

hits town, ratings soar!

First-run sponsorship may still be available in your market

NBC Film Division's "Adventures of the Falcon" makes a habit of raising station ratings substantially in its time period. Out of nineteen major ARB-measured markets where before-and-after information is available, "The Falcon" boosted ratings in *fourteen!* In Memphis, for instance, a 14.4 rating *before* "The Falcon" soared to 25.6 *with* "The Falcon." That's the kind of spectacular rating-increase scored by the series virtually everywhere it runs.

Advertisers of every description have strengthened their competitive position by sponsoring "The Falcon." Brewers, grocers, appliance dealers, furniture retailers, banks and loan companies, department stores — they've all discovered its built-in selling power.

"The Falcon" *sells* because it *pulls audience* . . . immediately! Exciting episodes of adventure all around the world, the exotic flavor of authentic locales, a great new star — Charles McGraw — whose movie fame is expanding rapidly . . . these are the strong audience-values you get with sponsorship of "The Falcon." You also get an exclusive package of advertising, promotion, exploitation and merchandising, unmatched in the industry.

First-run syndication sponsorship, at a down-to-earth cost per thousand, may still be available in your market. Write, wire or phone NOW!

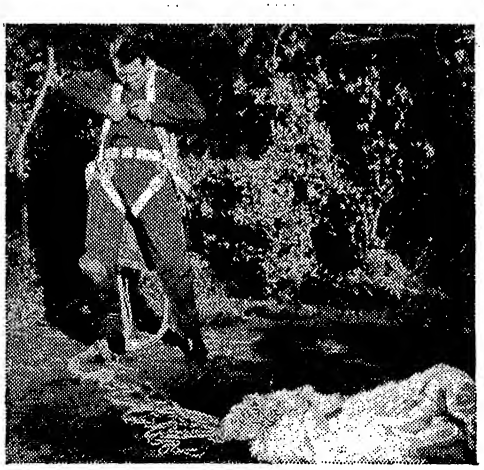
NBC FILM DIVISION

serving all sponsors

serving all stations

30 Rockefeller Plaza, New York 20, N.Y. Merchandise Mart, Chicago, Ill. Sunset & Vine, Hollywood, Calif. In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal.

ALL OVER THE WORLD!



VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
NEW YORK	*Approx. Set Count*—4,525,000						*Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)		
1. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	9.2	52	17.5	6 O'Clock Report	WCBS	4.0
							Early Show	WCBS	4.0
2. City Detective (Myst)	WPIX	MCA	Sun. 9:30-10:00	8.9	20	43.0	Stage 7	WCBS	17.5
3. Sherlock Holmes (Myst)	WRCA	UM&M	Mon. 7:00-7:30	7.0	41	17.1	Air Force Academy	WCBS	6.7
4. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	6.9	42	16.4	Early Show	WCBS	6.5
							Early Show; Rain or Shine	WCBS	6.5
4. D. Fairbanks Presents (Dr)	WRCA	ABC	Wed. 10:30-11:00	6.9	17	40.4	US Steel Hour	WCBS	20.5
6. Mr. District Attorney (Myst)	WABC	Ziv	Tues. 9:30-10:00	6.7	13	48.8	Spotlight Playhouse	WCBS	22.4
7. Star and the Story (Dr)	WRCA	Official	Sat. 7:00-7:30	6.4	44	14.3	Gene Autry	WCBS	6.2
8. Gene Autry (W)	WCBS	CBS	Sat. 7:00-7:30	6.2	43	14.3	Star and the Story	WRCA	6.4
9. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	5.9	24	23.9	Dinah Shore	WRCA	8.4
							News Caravan	WRCA	8.4
9. Annie Oakley (W)	WCBS	CBS	Sat. 5:30-6:00	5.9	48	12.3	Rin Tin Tin	WABC	2.5
CHICAGO	*Approx. Set Count*—2,055,000						*Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)		
1. Mayor of the Town (Com)	WNBQ	MCA	Sat. 10:00-10:30	16.0	39	40.4	Pee Wee King	WBBM	9.9
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	14.3	38	37.6	Pee Wee King	WBBM	8.1
3. Championship Bowling (Sp)	WNBQ	Schwimmer	Sat. 11:00-11:30	14.0	44	31.6	Stars on Parade	WBKB	7.8
4. Eddie Cantor (Com)	WNBQ	Ziv	Mon. 9:30-10:00	13.9	29	46.9	Summer Theatre	WBBM	22.4
5. Racket Squad (Myst)	WGN	ABC	Tues. 8:30-9:00	12.4	30	41.4	Spotlight Playhouse	WBBM	12.6
							Dollar a Second	WNBQ	12.6
6. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	10.6	26	39.7	Make Room for Daddy	WBKB	10.8
6. I Led 3 Lives (Dr)	WGN	Ziv	Tues. 9:30-10:00	10.6	20	51.9	It's a Great Life	WNBQ	24.7
8. Mr. District Attorney (Myst)	WBKB	Ziv	Fri. 9:30-10:00	8.6	29	29.2	Windows	WBBM	9.9
9. Joe Palooka (Sp)	WBKB	Guild	Tues. 10:30-11:00	8.1	29	27.1	Four Leaf Clover Theatre	WGN	7.9
10. Little Rascals (Ch)	WBKB	Interstate	Sun. 2:00-2:30	7.3	26	27.3	Baseball	WGN	19.1
WASHINGTON	*Approx. Set Count*—655,000						*Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)		
1. I Led 3 Lives (Dr)	WRC	Ziv	Mon. 10:30-11:00	16.6	45	37.1	Summer Theatre	WTOP	10.5
2. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	12.8	55	23.2	Annie Oakley	WTOP	7.6
3. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	12.2	65	18.6	Cisco Kid	WTOP	4.4
4. Man Behind the Badge (Myst)	WMAL	MCA	Fri. 10:00-10:30	11.3	36	31.2	Undercurrent	WTOP	12.6
5. Follow That Man (Adv)	WMAL	MCA	Fri. 10:30-11:00	11.1	41	27.2	The Window	WTOP	8.5
6. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	11.0	46	23.6	Little Rascals	WRC	9.7
7. Cowboy G-Men (W)	WMAL	Flamingo	Fri. 8:00-8:30	10.2	30	33.2	Midwestern Hayride	WRC	11.6
8. Little Rascals (Ch)	WRC	Interstate	Wed. 7:00-7:30	9.7	41	23.6	Ramar of the Jungle	WTOP	11.0
9. Little Rascals (Ch)	WRC	Interstate	Mon.-Fri. 9:00-9:30	8.8	88	10.1	Johnson's Corner	WTOP	1.3
10. Science Fiction Theatre (Adv)	WMAL	Ziv	Tues. 7:30-8:00	8.1	37	21.6	Dinah Shore	WRC	8.2
							News Caravan	WRC	8.2
ATLANTA	*Approx. Set Count*—460,000						*Stations*—WSB (2), WAGA (5), WLW-A (11)		
1. Favorite Story (Dr)	WAGA	Ziv	Tues. 9:30-10:00	35.5	62	57.3	It's a Great Life	WSB	17.8
2. Racket Squad (Myst)	WSB	ABC	Sun. 10:00-10:30	29.1	83	35.1	Sky Theatre	WLW-A	3.4
3. Ellery Queen (Myst)	WAGA	TPA	Wed. 10:00-10:30	25.9	75	34.4	Patti Page	WSB	6.6
							This Is the Story	WSB	6.6
4. City Detective (Myst)	WSB	MCA	Sat. 10:30-11:00	23.1	61	37.7	Wrestling	WLW-A	12.0
4. Mr. District Attorney (Myst)	WSB	Ziv	Fri. 7:00-7:30	23.1	72	32.1	Pantomime Quiz	WAGA	7.1
6. Waterfront (Adv)	WAGA	MCA	Thurs. 9:30-10:00	21.2	41	50.7	Baseball	WSB	28.7
7. Death Valley Days (W)	WAGA	McCann-Erickson	Tues. 10:00-10:30	17.8	44	40.0	Request Performance	WSB	20.1
8. Patti Page (Mus)	WSB	Screen Gems	Mon. 10:00-10:30	16.2	64	25.1	Georgia Spotlight	WAGA	4.1
9. City Detective (Mys)	WSB	MCA	Wed. 9:30-10:00	13.3	24	53.7	US Steel Hour	WAGA	29.3
9. Follow That Man (Adv)	WAGA	MCA	Wed. 10:30-11:00	13.2	48	27.3	I Led 3 Lives	WSB	12.6
SEATTLE-TACOMA	*Approx. Set Count*—400,000						*Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)		
1. Death Valley Days (W)	KING	McCann-Erickson	Sun. 8:30-9:00	37.5	59	63.3	Stage 7	KTNT	16.1
2. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	24.4	42	57.7	Baseball	KTVW	18.5
3. Star and the Story (Dr)	KING	Official	Mon. 9:30-10:00	23.6	41	56.5	Robt. Montgomery Presents	KOMO	20.0
4. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	23.4	41	56.5	Climax	KTNT	22.0
5. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	23.0	39	58.9	Baseball	KTVW	17.3
6. Waterfront (Adv)	KOMO	MCA	Fri. 7:30-8:00	21.2	43	48.8	Topper	KTNT	14.3
7. Science Fiction Theatre (Adv)	KING	Ziv	Tues. 8:00-8:30	19.6	43	45.0	Western Marshal	KOMO	13.3
8. Eddie Cantor (Com)	KING	Ziv	Wed. 8:30-9:00	19.0	28	66.1	I've Got a Secret	KTNT	17.9
8. City Detective (Myst)	KING	MCA	Fri. 8:30-9:00	19.0	31	60.1	Baseball	KTVW	17.7
10. Annie Oakley (W)	KING	CBS	Thurs. 7:00-7:30	18.3	42	43.7	Bob Cummings	KTNT	20.2

ONLY HANDFUL OF NEW TELEPIX

Brewery Vidfilm Billings Soar

Because the country's brimming over with breweries this year, vidfilmers expect to scrape off a larger share of the suds coin than ever before. Syndicators note that the U. S. Treasury Department (Alcohol and Tobacco Division) reported 311 native beer makers last year.

Greater number of brewers has made competition among them "fiercer than ever before," according to MCA-TV, which put out a detailed report on the subject of video advertising done by the group. The telefilm report takes no cognizance of the fact that a number of beer sponsors have a preference for sports shows. Instead, MCA tells of an increase over the past two years in brew billings among its now half-hour properties. Upbeat trend seems to be occurring elsewhere also.

MCA notes that national brands are buying or building breweries all over the U. S. to compete against regional and local breweries. Latter, in turn, are reported by the syndicator as expanding into nearby territories while still protecting home bases.

Reason telefilm sales jump, according to MCA, is that with the expansion there is a concurrent need for advertising flexibility. Claiming that video hits more beer drinkers than all other media, the syndicator goes on to say that national and regional spot buys provide more time-of-day flexibility to brew makers than network shows.

'Can't See Pic Without a Host'

WCBS-TV 'Early Show' Apes Late Nite Counterpart With Live Commentary

WCBS-TV's "Early Show" will have an on-camera host for the first time, with the New York flagship of CBS pacting announcer George Bryan for the live chore. This will also permit station to schedule live commercials in another departure.

Both "Early Show" and its nocturnal sister, "Late Show," will be fortified next season with a large bloc of top features, but while "Late" runs nightly from 11:15 for about 90 minutes, "Early" will have an abbreviated slotting of 55 minutes. As result, the announcer will cover the condensation by narrative bridges. Some of the product, for instance, will have to be edited down from 90 minutes, a tall order if done without such bridging.

"Early Show" will run from 6:15 to 7:10 starting Sept. 26, but Bryan will get a two weeks' headstart on the 12th. As of last week, the film grind had wrapped up 34 of its 40 participating spots per week.

'Margie' Now Has An Aft. Career

Philadelphia, Aug. 16.

"My Little Margie" film series will be presented cross the board by WPTZ, beginning Sept. 5. Hal Roach, Jr, series, purchased from Official Films will serve as afternoon keystone for lineup which includes toprated "Hollywood Playhouse," at 1:30 p.m. and new NBC "Matinee" series to bow Oct. 3 in the 3 p.m. slot.

WPTZ purchase makes it the first local station to present previous nighttime web show on a five-times-a-week afternoon basis. Station is planning exploitation campaign on theme "It's nighttime in the daytime on WPTZ." Extensive publicity campaign on "Margie" series kicks off week of Aug. 22.

WOR-TV Revamping Its 'Million Dollar Movie'; Seven Sponsors So Far

WOR-TV, N.Y., is making some changes in the sales plan for "Million Dollar Movie." Instead of a maximum of eight sponsors sharing the 16 weekly exposures of each feature, the General Teleradio o&o has opened the full-length gates to nine bankrollers. And instead of the flat $4,175 per sponsor every week, starting Sept. 19 the station will charge each one $4,782 weekly, with progressive discounts for second, third and fourth 13-week cycles.

New setup has attracted seven bankrollers so far. N.Y. Telephone, Rival Dog Food, Sterling Drug and Piel's Beer have renewed from last season. And Muller Macaroni,

(Continued on page 38)

Stevenson Signed To 3-Pix Deal on GE Series

Hollywood, Aug. 16.

Director Robert Stevenson has been signed to a three-picture deal for the CBS-TV-General Electric series being filmed by TCF Television Productions, 20th-Fox tv subsid.

Stevenson's first assignment will be "Our Life," starring Linda Darnell, from a Frank and Doris Hursley script. Jules Bricken produces.

$1,500,000 Kling Gross on Tap In Chi's Vidpix Bid

Chicago, Aug. 16.

Kling Film Productions is shooting for a $1,500,000 gross this year at its Washington St. studios which were opened a year ago last week. Kling exec veepee Fred Niles said July was the firm's biggest month and that the operation has tripled its gross dollar and production volume since the addition of the new facilities.

Bulk of Kling's biz is in custom tv film commercial and industrial work, although the plant has been used for the lensing of outside syndicated packages such as the 26 half-hour Eddy Arnold vidpix and the Oral Roberts religious series currently in production.

Niles reports the company has spent nearly $800,000 converting the former skating rink-armory into a film center. Some $550,000 was spent redoing the 90,000 square feet into three stages and two wings of office space. Another $247,000 was laid out for the equipment.

Firm is opening up a Detroit office this week to be managed by Lloyd Pearson, formerly with the Pearson Luce film company in San Francisco.

Claim Disney Reneged

Los Angeles, Aug. 16.

Walt Disney Productions Inc., is charged with breach of contract in a deal for a telepix series, in a $100,000 damage suit filed in L. A. Superior Court by Jack Couffer, Conrad Hall and Marvin Weinstein, said to be partners in Canyon Films.

Complaint charges that under a March 3, 1955 agreement Canyon was employed to produce at least five color films in a new series, "When I Grow Up," but that on April 5 Disney decided to produce teleseries himself.

MERE 13 SERIES IN FALL KICKOFF

Syndication of new firstrun telefilm properties for fall premiering is at its lowest ebb in three years, nearly two-thirds under last year's level. Survey of the top syndication houses show a total of a mere 13 new series presently on the market for fall kickoff. This compares with more than 30 a year ago and at least 20 the year before, when the syndication business burst into bloom as the first post-freeze stations hit the air.

A look at activities among the major houses shows the following lineup of new properties prepped exclusively for syndication and on or about to be on sale locally and regionally:

NBC Film Division, "The Great Gildersleeve" and "Steve Donovan, Western Marshal"; Guild Films, "The Goldbergs" and "I Spy"; Television Programs of America, "The Count of Monte Christo" and "Science in Action"; CBS Television Film Sales, "Long John Silver"; Ziv Television Programs, "Highway Patrol"; ABC Film Syndication, "Sheena, Queen of the Jungle"; MCA-TV, "The Secret Journal of Dr. Hudson"; National Telefilm Associates, "Theatre" (British); Official Films, "The Scarlet Pimpernel" (British); and Screencraft, "Judge Roy Bean."

Additionally, there are a couple in the "iffy" class. If Guild can't find a national bankroller for the alternate week of "Confidential File," which it sold national spot skip-a-week to Bardahl, it will put the other half on the local-regional boards. And Flamingo Films' "Stars of the Grand Ole Opry," though heavily sold through the spring and summer, only took to the air in most locales last week and might be classed with the fall entries.

Back of the slackoff in production of new series for syndication is a double reason. First, the major syndicators have painful memories of how they all got clobbered last fall, when all of them rushed out several new properties and ran into a buyers' market that wreaked havoc on prices and net profits. They won't let it happen again, that's for sure. Secondly, this has been the summer of the rerun deal, and most of the syndicators are heavily laden with new-to-syndication, direct-from-the-networks rerun packages. Example is Official, with rerun rights on "My Little Margie," "Trouble With Father," "Foreign Intrigue" and "Willy." There's more than enough rerun properties to keep the biggest of sales staffs busy.

In one way, the syndicators are fortunate that there is so little new product on its way. They would have been hurt badly by the Screen Actors Guild strike, since they, unlike the networks, can't switch from film to live as some of the webs believe they will do. But with no company readying more than two new properties, they can all lean on their new rerun packages plus repeats on their older syndicated entries to carry them through the strike. A year ago, many would have been forced out of business, since they had no backlog.

TOY COUNCIL BUYS PAUL WINCHELL VIDPIX

The Mel Gold produced 15-minute Paul Winchell vidpix skein will be sponsored via national spot by the Toy Guidance Council in its annual pre-Xmas video push. Deal was set for the kiddie sponsor through agency Friend-Reiss.

Television Advertising Bureau's national spot chief Ray Nelson was also in on the over $500,000 negotiation. Council's budget calls for 13 once-weekly exposures of the Winchell celluloid in 75 markets. Last year the toy rep outfit bought local shows for the pre-Xmas rush.

SAG, Telefilmeries Agree on 35% Second-Run Formula to End Strike

Hollywood, Aug. 16.

Screen Actors Guild membership is expected to endorse the recommendations of their directorate at a meeting tonight (Tues.) in settlement of the 12-day strike against the vidpix industry, when they vote on a compromise formula agreed on Sunday night by the board for 35% second-run coin.

In interim deals inked by certain indies since the walkout, which started Aug. 5, the figure was 75%, down from the original 100% demand, with these producers to receive terms reached between SAG and Alliance of TV Film Producers. In addition, it's understood that SAG has negotiated for 30% for third reruns; 25% for fourth run. Under the old pact, SAG received nothing for the second, 50% for third and fourth runs.

It's understood the minimum daily wage for telepix actors is upped from $70 to $80, a compromise figure to the initial demand for $90. Producers in first counter-proposal offered $75.

Alliance board and major telefilmeries meet late today (Tues.) to approve the format, but it's understood both will okay terms so the strike can end if—as expected—actors go along with the Board's recommendation that a new pact be approved. Basic agreement between SAG and producers will be for four or five years, but negotiations can be opened by either party on any reasonable issue before the deadline.

MCA Plans Syndicating 'Kit Karson,' 'Seahawk'

MCA-TV is reportedly going to add two more telefilm properties this fall to its current syndication list of 27. One is fairly definite, "Kit Karson," which for the past several seasons has been nationally spotted under the Coca Cola Bottling banner. The other new series is said to be the "Seahawk," but its future is tentative.

"Seahawk" production will depend on the distribbery's ability to line up at least one large regional deal, to give the plan some guarantee of financial return. ESSO of Calif. is understood to be the bankroller considering the setup.

MCA, with the largest catalog in the vidpix syndication field, added recently the Gene Autry and Roy Rogers theatrical pix.

IFE Telepix Plans Up in Air Due To Financial Snafus

All further vidfilm plans at Italian Films Export are in a state of suspended animation. It's understood there has been a series of financial and policy difficulties emanating from Italy, where IFE controlling interests are located. The problems concern not only planned telefilm productions but theatrical and talent deals as well.

As a result of these problems it was decided several weeks ago to liquidate IFE-USA, which has deep commitments to the Italian government and Italian production companies, and establish a new company, headed by Ralph Serpe, to achieve more freedom. It was to be a theatrical and television agency, and plans for its establishment had been moving along well until very recently, but now it's understood that the Italians, who started the original company, now have serious objections about loss of control.

The new Serpe-headed firm was reported ready to go out and make its own talent and production deals, borrowing heavily on Italo facilities for lensing of films. Vidpix were high on the Serpe agenda, with the probability of starting new costume series being of foremost consideration.

Under the current structure at IFE, Serpe seems to have met one block after another to the start of shooting on a Foreign Legion series and two or three costume pieces. His Italian superiors are said to be very cautious about committing themselves monetarily to other vidfilms until they see what becomes of the "Three Musketeers," which Thetis produced in Italy for American video consumption. That show was originally handled by Official Films, but they returned it to IFE and since company has been trying to work up contracts with Ted Ashley and Ziv.

Ziv's 'Latino Patrol'

Ziv is now converting "Highway Patrol" into Spanish. The Broderick Crawford starrer is the ninth Ziv vidfilm series to be given the Latino treatment.

Dubbing of "Patrol" is to take place at the Ziv Mexico City setup. Casting for voices is underway.

ALAN LADD'S MCA SERIES

MCA has picked out a weekly video format for Alan Ladd, whose only tele appearance to date was a one-shot on "General Electric Theatre." It'll be a vidfilm half-hour in the hoss opera class.

MCA is seeking only a national deal on the skein.

WCBS-TV's Bundle Of 93 Firstruns

WCBS-TV has bought another bundle of films, this time 13 from Hollywood TV Service to add to the $100,000 cluster of 15 top pix from ABC Film Syndication. With other packages, including J. Arthur Rank product from National Telefilm Associates, it will enable the CBS flagship to offer 93 firstruns in the New York market during the 1955-56 season.

In the Hollywood TV package are five John Wayne starrers, "Three Faces West," "Wheel of Fortune," "Lady For a Night," "Lady From Louisiana" and "In Old California." The others are "Wyoming" (Vera Ralston), "Earl Carroll Vanities" (Dennis O'Keefe, Constance Moore, Eve Arden, Otto Kruger, Alan Mowbray, Pinky Lee), "Romance & Rhythm" (Kenny Baker, Phil Silvers), "I, Jane Doe" (Vera Ralston, Ruth Hussey), "The Flame" (Vera Ralston, Broderick Crawford), "'High & Happy" (Eddie Albert, Constance Moore), "Lake Placid Serenade" (Vera Ralston), and "That's My Man" (Don Ameche).

4-Star to Tag Along On '80 Days' for India, Japan Vidpix Footage

Hollywood, Aug. 16.

Permission to have a Four Star Productions cameraman accompany him to Japan and India during shooting sessions on "Around the World in 80 Days" was granted David Niven by producer Mike Todd. The vidpix cameraman will shoot background footage for CBS-TV "Four Star Playhouse" when Niven is not actually before cameras for "80 Days."

Background footage is part of Four Star program to bring more "international" flavor into the vidpix series next season. Charles Boyer, like Niven a Four Star v.p. as well as one of series' stars, is currently shooting two "Playhouse" stanzas in Paris. On Niven's return, writers will be assigned to script stories in which to fit the Japanese and Indian footage.

"She's right again..."

Bentley's

stock is soaring in Chicago!"

Latest report from advertisers in the Chicago area: Julian Bentley's stock is *soaring*. Small wonder. Here are the bare facts about the popularity of WBBM's Bentley in Chicago radio today:

JULIAN BENTLEY AND THE NEWS at noontime is the most listened-to news show in *all* Chicago broadcasting, day or night, network or locally produced. In fact, it's the most listened-to locally produced program in all Chicago radio.

JULIAN BENTLEY'S 6:45 PM NEWS on WBBM consistently is among the *top ten evening programs* in the Chicago market, network or locally produced.

QUESTIONS FOR OUR TIMES, Bentley's brand new half-hour weekly commentary that brings clearly into focus the most vital current happenings, is already creating talk all over Chicago.

The loyalty of Bentley's vast audiences is earning dividend after dividend for advertisers on WBBM Radio. When *you* have something to sell in the Chicago area, make yourself heard in the nation's second biggest market by getting in touch with CBS Owned WBBM or CBS Radio Spot Sales.

WBBM RADIO

Chicago's Showmanship Station

Television Chatter

New York

Special series of courses to prepare college students for career in television publicity writing and network-station promotion writing, will be presented this fall at Fairleigh Dickinson College, Teaneck, N. J., by Harry Rauch, veepee of Television-Radio Publicity and Promotion Department of the Bureau of Industrial Service, subsidiary of Young & Rubicam.

N. Y. Times Sunday mag section profiling **Lou Cowan** ("$64,000 Question") next week . . . **Sandy Sheldon** to produce "Ask the Camera" preeming Aug. 22 on WRCA-TV . . . **Tommy Furtado**, featured vocalist of **George Skinner** show on WCBS-TV and ABC Radio's "Your Dancing Party," to Portugal Sept. 15-30 for combined business-vacation and will guest radio shows in Lisbon, appear at benefits and tour under auspices of Portuguese government . . . WRCA-TV's **Peter Affe** vacationing on Cape Cod . . . **Henry Barnard** on "Kraft TV Theatre" tonight (Wed.) in "The Failure," by **George Lowther** . . . TV writer **Rosemary Rothschild's** "Major League Rhubarb" recipe copped a major award in the Heinz national "Cook With Ketchup" contest . . . **Bobby Lane**, writer on the **Norman Brokenshire** show, will join production staff of WRCA-TV's "Sky's the Limit" . . . **Buddy Piper** doing vacation relief for **Jack Barry** on CBS-TV "Winky Dink & You" . . . **Doris Storm** back to Con Edison's news show, "Three Star Final" on WPIX, after birth of third son, making it an even two years since she started doing the commercials.

Donald Woods, "Damon Runyon Theatre" emcee, touring 14 eastern colleges in Sept., lecturing on Runyon humor . . . **Allan Manings** and **Bob Van Scoyk** team with **Jay Burton** and **Carl Jampel** to grind out the scripts for the **Arthur Godfrey** ayemer while **Peter Lind Hayes** is subbing . . . **Julie Harris** and **Menasha Skulnik** appear Sept. 14 and 28, respectively, via "U. S. Steel Hour" . . . **Denise Lor** takes four weeks from the **Garry Moore** strip with **Isobel Robbins** stepping in. Former, who returns on Sept. 12, spends her first week off headlining at the Casino Royal, D. C. . . . **Jerry Vale** guests on **Ted Steele's** WOR-TVer tomorrow (Thurs.) . . . **Don Morrow** doubling for **Bob Dixon** via CBS-TV "Windows" in the Amoco commercials . . . **Fred Todaro** is new boss of color facilities at Circle Film Labs . . . Pinchhitting while **Red Foley** vacations from ABC-TV "Ozark Jubilee" are **Eddy Arnold** and **Webb Pierce** . . . TPA prexy **Milton Gordon** to Europe, among other things, to open a London office . . . **Charlie Applewhite** and **Jack Carter** both switch from Wm. Morris to MCA . . . Another in the summer sub route: **Eydie Gorme** for **Julius LaRosa** while latter takes off from his video stanza to do a p.a. in Atlantic City . . . **Miriam Kressyn** and **Seymour Rechtzeit** debut as "Mr. and Mrs. Jewish TV" on WATV Sept. 7.

Marian Russell in one of the leads on "Modern Romances" all this week while husband **Peter Fernandez** resumes shooting tomorrow (Thurs.) in Guild Films' "I Spy" series . . . **Ray Wencil**, erstwhile comic, scripting **Arthur Godfrey** morning tv and radio show . . . **Bernard Wilens** and **Edward Rosen**, ex-Baum-Newborn office added to William Morris Agency's tv drama casting dept. . . . Radio-tv scripter-producer **Jerry Devine** driving leisurely east, due to about Sept. 1 to enter son Michael in Taft School and will make his home in N.Y. through next December. . . **Barbara Joyce** exits femme lead on "Secret Storm" soaper after eight months and shoots pilot this week of "Doorway to Fortune."

'Million $ Movie'

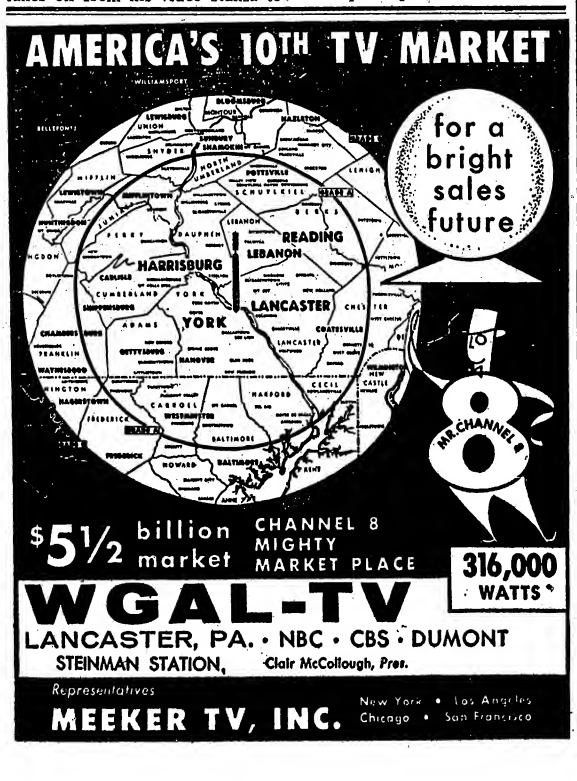
Continued from page 35

Philip Morris and Soft-Set are new advertisers coming into "MDM."

Last Sept., WOR began the initial "MDM" runs armed with 30 features that the parent GT bought from the Bank of America. They were the biggest features to hit tv up til that time. Now the met area outlet has several Associated Artist pictures to use plus 11 NTA pix which were recently purchased. And though the station has made official denials regarding the addition of any of the RKO pix owned by GT, it's known that all the GT stations, including WOR, will fall heir to some of them. Reason WOR cannot talk of RKO footage is because the parent outfit has not decided what will be available.

Promise of RKO films renews the possiblity of having two separate "MDM," one of which will probably start at 7 p.m. across the board and use the current available catalog, and the other at 10 p.m. and use RKO stuff. So instead of 16 exposures of one film, there'd be seven or eight of NTA-AA and a like number of an RKO pic.

WOR will return on the 19th at 9 to 10 p.m. (that's between "MDM" showings) to a mystery vidfilm block. In addition to the "Badge 714" of last year, outlet has bought from MCA reruns on "Big Town," "I Am the Law" and "Biff Baker" and several anthology half-hours. From CBS Film it took "Files of Jeffrey Jones," from Sterling "Tales of Tomorrow" and from Official the "Foreign Intrigue" replays. The 9 to 10 back-to-back mysteries will run, just as with the features, seven nights weekly, and they'll be sold either by the show or via participations.



$10,000,000 Sales Mark On 'Oakley' Merchandise

Hollywood, Aug. 16.

"Annie Oakley" merchandising sales are expected to top the $10,000,000 mark on the fall market, according to Mitchell J. Hamilburg, veepee in charge of merchandising of Gene Autry's Flying A Productions, producers on the "Oakley" telefilms.

Currently more than 18,000 department and specialty stores are stocking the merchandise, he reports. Hamilburg bases his prediction on sales reports from the 48 American licensed and 12 Canadian manufacturers to make "Oakley" items.

'Great Man'

Continued from page 26

casting credits that insure authenticity to whatever fictional or pseudo-fictional backgrounds with which he endows his novel. His 2,117 broadcasts of the CBS "This Is New York" (as writer-producer); his countless half-hour shows for the Armed Forces Network out of Paris, starring the top USO names; and his background of 5,000 radio and tv programs give him a professional grounding of enviable proportions.

The book itself is one of those "can't put it down" jobs, rich in breezy dialog, uninhibited and authentic in its raciness, flavored with an atmosphere of authority which bespeaks the pro. This is no come-lately writer who decided to absorb a little trade patois as a background for a Huckster Alley novel. The dialog and the situations breath authenticity, and so do the fictional characters.

"The Great Man," the folksy headliner, dies in a plane crash on Monday; and between then and the Friday "memorial" telecast, the hero is faced with the problem of finding an honestly nice thing to say about the two-timing, gold-bricking accident whom the biddies all over the land have accepted for anything but what he really is. The first-person hero finds himself retching at the prospect of scripting, producing and personally commenting this spurious "Herb Fuller Memorial Program." As he struggles and wrestles with scripts and taped excerpts of "Herb Fuller's" phoney-as-a-$3-bill programs, his war record, his fatuous leers and the intra-studio knowledge of his despotism, this becomes an increasingly loathesome chore.

In the five days between the Monday fatality and the Friday night "memorial," the pseudo-biographer unfolds an iconoclastic closeup of a huckster and microphone-made phoney who spuriously enjoyed public acclaim despite all his lecherous and loutish personal behavior. The seven chapters are thus divided into Monday, Tuesday, Wednesday, Thursday until the climactic Friday "memorial," plus a brief prolog and epilog to tie together a very readable novel.

Most disappointing is the inconclusive epilog. Not disappointing is the grip on the reader; the brash dialog; the fastpaced unspooling of a racy and racing insight on "The Great Man"—soon, it is apparent to the reader, a very tongue-in-cheek reference.

Novins' 'Performer' Status as Moderator In Ankling Desk Job

A new talent arrangement with CBS gives Stuart Novins the status of a "performer" under which he becomes moderator of radio-tv shows in the news forum groove. Under that deal he steps out as associate director of public affairs, a berth to which he was named when the CBS corporation lumped the division's aural and visual last year with Sig Mickelson as v.p. and Irving Gitlin as director.

Novins will preside over "Face the Nation" (tv on Sundays with tape version for radio that night) and "Leading Question" on AM, latter having already started with him at the helm over the weekend. Ted Koop and Dwight Cooke are relieved on "Face" and Question." Understood Novins will be given additional aassignments from time to time.

Succeeding Novins in the associate post is John Jefferson, who has a varied background in the news-public affairs field.

From The Production Centres

Continued from page 26

contest started by him on his WCCO Radio "As You Like It" show. Adams spells out the name of a community in WCCO's 109-county primary in scramble order and listeners are invited to try to unscramble it . . . **Richard Compton**, recent U. of Minnesota graduate, an addition to the WCCO Radio news bureau in writing capacity . . . **Kal Karnstedt**, KSTP farm director, to speak on NBC's network "National Farm and Home" show Aug. 20 . . . **Andy Walsh**, one of KSTP-TV's "Barn Dance" show stars, scheduled for personal appearances at Minnesota State Fair this month.

IN PITTSBURGH . . .

Barry Kaye, WJAS deejay, renegotiating new pact with station. His present deal expires this week . . . **Joe Tucker**, head of WWSW sports department, and his wife celebrate their 20th wedding anni on Aug. 25 . . . KDKA-TV has bought the "Li'l Rascal" pix for its fall programming . . . **Cliff Daniel**, manager of WCAE, chalked up 20 years at the station. He started there as an announcer in August, 1935 . . . **Sterling Yates** pinchhitting for vacationing **Rege Cordic** on KDKA . . . **Vicki Grosse**, wife of **Win Fanning**, Post-Gazette radio-tv editor, has started a new "German Hour" on WPIT every Sunday. She also continues to spin international platters on WHOD . . . **J. Caley Augustine**, head of promotion and publicity for WJAS, will have the same post at WIIC when Channel 11 gets going. Station is a merger of WJAS and Post-Gazette's WWSW . . . **Bob Dickey** has left WJAS to go with **Bob Michel** on allnight deejay show on KDKA.

IN SAN FRANCISCO . . .

Wedding plans busting out all over KRON-TV: **Melba Ford**, station manager **Harold See's** secretary, engaged to Martin Martensen, and music librarian **Joy Kent** engaged to Bob Winters . . . **Jules Dundes**, KCBS general manager, back at his desk after a week's tour of Northern California's redwoods . . . **Julian Lesser**, "I Search for Adventure" producer, discussed telling the story of the raft Lehi with Devere Baker and the other sailors who tried to make it to Hawaii . . . Radio-TV boss of the new Wilson-Markey agency here is **Lenn Curley** . . . KGO-TV and Falstaff combined to throw a wingding to kick off **Don Sherwood's** sudsy half-hour on "San Francisco Tonight" . . . New son, William, for **Ted Scott** of KRON-TV . . . KNBC's **Doug Pledger** showed up modeling pajamas—male—for a Macy's fashion show . . . **Bill Weaver** of KCBS became father of a son, Stephen, and celebrated six years with the station.

IN CINCINNATI . . .

Dick Baker, WSAI sportscaster, appointed by **Sherwood R. Gordon**, president, to double as director of operations of the station's FM operation, revived after two-year silence . . . **Gilbert W. Kingsbury**, Crosley Broadcasting Corp. vice president and public relations, has additional chore of news and special events co-ordinator . . . **Walter Jacobs** is new production manager of WLW-T, stepping up from producer. Succeeds **Bob Roberts** who joined Biow agency in N. Y. C. . . . WCPO-TV's **Bob Braun** is emcee of Friday night amateur shows staged at hilltop RKO Paramount Theatre.

10-Pin Telecasts

Continued from page 31

dicated vidpix. A second batch of 26 films were shot by DeMet last June in the Brunswick-Balke alleys in Paramus, N. J., (DeMet and Niesen are currently in a legal wrangle over an accounting of the profits of the first bundle and the use of the "Championship Bowling" title.)

Schwimmer Sees 150 Markets

The bowling telepix are being distributed by Walt Schwimmer and on the basis of orders being logged in it's figured the series will be running in between a 100 and 150 markets next winter. The original package of 26 hit 78 cities last season and have caught on so well they've been held over for reruns in some 50 markets. Genesee Brewing has ordered the new series for eight New York state stations and the Griesedieck brewery has an option for 20 or 25 midwest cities.

In most of the markets where the film version is being or will be screened, it's believed the show pretty much has the local tv bowling sweepstakes to its self. At least it's considered doubtful the sport has caught on as tv programming fodder to the extent it has in Chicago.

Actually WNBQ was the first to imitate itself when it added a second half-hour show to the original 60-minute remote from Niesen's emporium. Both programs have been consistent commercial sell-outs with Kool-Vent and 7-Up in on the hour-long Saturday night show when it returns next month. General Cigar returns as sponsor of the Tuesday night half-hour.

CBS's WBBM-TV this fall is getting on the tenpin bandwagon in a big way. Initial entry is a Saturday afternoon hour show featuring teenage bowlers at the Marigold Arcade. Bowing Sept. 14 will be another 60-minute remote from Marigold with pro tossers vying for a $19,000 prize list. Peter Fox Brewing bankrolls. Also in the same idiom is the "Universal Bowling Clinic" which starts Sept. 12 with Sam Weinstein and Paul Krumske making with the lessons under the auspices of United Bowling Supplies.

ABC's WBKB is in the act with a 90-minute televised contest remoted Sunday nights from alleys laid out in Polk Bros.' south side store. Polk's pick up the tab, natch. Although he's been scooped by WBBM-TV's new "Teen-Pinners," WBKB veep Red Quinlan has been working out the details for two hour shows built around kiddie bowlers. One would feature little tykes and the other high schoolers.

WGN-TV is repped in the parade by the aforementioned "Championship Bowling" films. The first packet is currently in its third Chi run with Aron Heating bankrolling. Hamms beer is slated to come in Sept. 25 with the new 26-week series.

Par's DuMont Control

Continued from page 27

dios, which are said to cost $5,000,000.

In the latter days of its battle, Par had the support of Carl M. Loeb & Rhoades, stock brokerage, which at various times has claimed for itself control of between 200,000 and 350,000 DuMont shares. Whatever the figure, it is admittedly the second largest block of shares (next to Par's) in DuMont.

Jockey For Stock

L&R's acclaimed reason for the "spin off" has been to appreciate the value of DuMont stock by divorcing the losing broadcasting division from the moderately profitable manufacturing enterprises. Wall Streeters, who are following L&R's practice and buying all the loose DuMont shares they can find at prices in the vicinity of $14 a share, sense that the brokerage, which seats one man on the DuMont board, has even better ways to build the value of DuMont stock.

While L&R's purpose, then, is to clean up via stock boosts, Par's, less openly, appears to have been to control the company itself. Though Par owned 26% of DuMont before the "spin off" and will still own only 26% after it, the outfit's influence in the company has changed subtly.

To explain the subtle change, tradesters have dissected the stock holdings in DuMont. There are 1,801,054 shares of Class A common, held by about 12,000 stockholders, most of the little ones having a record of supporting Dr. DuMont's policy decisions, probably because of his prestige in the company. There are also 560,000 shares of Class B common, all of which are held by Par.

Class A and B stock are alike except for purposes of voting for board members and officers in DuMont. Class A elected five board members and the prexy and v.p. of the company. Class B (in other words Par) elected three members of the board, the treasurer and secretary. The key to the matter of control was that Par's influence under this setup was said always to be negative because all corporate action required a majority vote of both stock classes. If Par didn't like Dr. DuMont's ideas, it only had to withhold its approval. It was an effective veto.

However, a corollary to the "spin off" will turn everything into one stock type. That would mean that Par will not have the right of veto anymore, but because of its changed status it will be able to cast votes for the prexy and v.p. of DuMont, the two top posts in the outfit. Par seems to feel that it can pass any corporate legislation or elect any officers it pleases, because there is reason to believe that it can always count on L&R for its one board vote and nearly always on the vote held by another stockbroker, Percy Stewart. If the board is upped from eight to 10 chairs, it's even probable that they will be filled by Par-approved directors.

Since the balance of power will be exactly the same in the new company, Par takes for granted its control of broadcasting also.

Aside from his personal holdings, which are a limited number of shares (certainly far less than either L&R or Par own), Dr. DuMont will get nothing more from the company he started than his salary as chairman of the Lab board.

Friends cite Dr. DuMont's bitterness with his Par antagonists. At the recent board meeting at one of DuMont's New Jersey plants (he has several), it came out that Barney Balaban, Edwin Weisl and Paul Raibourn, the three Par men on the DuMont board, blocked the sale of DuMont network to ABC-TV, at what DuMont "felt was a good price." DuMont said many times that Par's veto kept the company from getting any coin with which to operate, either in manufacturing or in broadcasting. The list of gripes against Par is large. DuMont's sympathizers will add to it readily. They say that Dr. DuMont only kept Par or someone else from taking over before this by "running at a profit, however small, sometimes."

Nevertheless, Dr. DuMont finally had to give way to the picture company, it seems.

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Radio Followup

In contrast to the bang-bang-bang pattern of NBC Radio's weekend "Monitor," with its almost breathless, show biz-in-a-hurry premise, the leisurely-paced 60-minute "Woolworth Hour" on CBS Radio Sunday afternoons 1 to 2 (which perpetuates the "oldtime" radio format) has much to commend it. Unlike "Monitor," whose basic "enough of that, now let's get to the next thing" format doesn't permit for any extended exposition of a given subject or personality, the CBS musical showcase is more conducive to ferretting out new (for radio) talent and staying with it.

As an illustration last Sunday's (14) "Woolworth Hour" spotlighted Heidi Krall, a Metropolitan Opera soprano, who came up via the "Met Auditions" way. (She was in the original chorus of "Oklahoma.") On Sunday she had a fair chunk of the stanza to herself, featuring an aria from "Tosca" and the Franz Schubert hymn, "Great Is Jehovah The Lord." It was a rewarding occasion for the listener. She has a pure, clear and true voice, plus a pleasing personality. These are rare attributes in a day when radio looks for the easy and inexpensive way out. She rates attention.

Otherwise, "Woolworth Hour," under Percy Faith's maestroing, passes quickly and pleasantly—a worthy hour on the Sunday afternoon kilocycles. *Rose.*

WCBS-TV Weekend Accent On Smallfry & Religion

It's Saturday for the smallfry and Sunday for the spirit as New York's WCBS-TV works out its 1955-56 schedule of weekend programs. When fully effective in the fall after considerable reshuffling, the kiddie block will run from 7 to 10:30 a.m. with station shows and uninterruptedly to 4 in the afternoon with pickups from the CBS network for a nine-hour cluster. Local stanzas will line up with "Breakfast Show" (western pix), "Space Funnies" (switched from Sunday morning), "On the Carousel" and "Hickory Dickory Dock," with the web supplying "Winky Dink & You," "Capt. Midnight," "Tales of Texas Rangers," "Big Top," "Lone Ranger," "Uncle Johnny Coons," "Pioneer Play-House" and "Early Matinee."

Religiosers will start with "Give Us This Day" at 7:55 and hop-skip until 11 with "The Pastor," "Our Goodly Heritage," "Famous Names in Religion," "Lamp Unto My Feet" and "Look Up and Live."

BEAT THE HEAT
With Milton Metz
15 Mins., Monday, 8 a.m.
WHAS, Louisville

Staff announcer Milton Metz, who gives out with weather reports on WHAS-radio and tv, his visual stint titled "Weathervane," gets his info from the U. S. Weather Bureau at Standiford Field. After 30 continuous days of hot weather with no relief, Metz interviewed a number of persons whose activities are directly concerned with the high temperatures, and his taped chats provided interesting listening.

First interviewee was meteorologist O. K. Anderson in charge of the Weather Bureau. Anderson gave a technical resume of the causes and effects of 90 degree temperatures. Next Metz visited a church nursery school, then discused the heat and its effects in the office of a psychiarist; followed by a visit with medical doctor, where he picked up some suggestions on how to combat heat and humidity. Next stop was at the Jewish Hospital, where the administrative dietician explained the effects of diet upon patients, beverage changes, low calorie diets, and the like. Another stop was at the Blue Cross Animal Hospital, where the doctor in charge discussed the handling of animals during the heated term.

Wound up with a statement from O. K. Anderson as to his personal policy for combatting the heat, and his advice to the people listening. Roundup of hot weather hints, suggestions, complains, and the like made for good listening, and Metz's idea must have paid off to listeners in good sound info anent best ways of keeping comfortable during the heated term. *Wied.*

'Grady & Hurst' Shift to TV

Philadelphia, Aug. 16.

Ed Hurst and Joe Grady will end their 10-year association with radio station WPEN's "950 Club," matinee record and interview show, to begin a new daily tv program for WPFH, Channel 12, Wilmington, Del.

Since the Wilmington tv station is easily accessible to most of Philadelphia, new "Grady & Hurst Show" will have much the same format as their radio program, youngsters dancing to recorded music, and will draw much the same air audience. There will be top recording artists as guests. Disk jockeys paid WPEN $30,000 to be released from three-year contract. Team will net that much in first Wilmington year.

Radio Reviews

STRICTLY PERSONAL
With Pegeen Fitzgerald
25 Mins.; Mon. thru Fri., 9:35 a.m.
WRCA, N. Y.

Pegeen Fitzgerald has moved over to WRCA and WRCA-TV in the double-duty status of exec-performer. She's manager of retail merchandising for both stations and is also doing a cross-the-board morning show on the radio outlet. The program, tagged "Strictly Personal," but billed as "Strictly Pegeen" on some program listings, preemed last Monday (15).

Mrs. Fitzgerald and her husband, Ed, have been a longtime earlybird radio duo via their "Breakfast With the Fitzgeralds" airer. This time the distaffer is going it alone on a show that should click with femme dialers. Mrs. Fitzgerald gets around, mingles with the VIP set and lets her audience know it. She does so pleasantly and in a breezy manner. Most important, she conveys the impression that she's just one of the girls.

Practically the entire inaugural show was devoted to enthusiastic comments on East Hampton, L. I. Mrs. Fitzgerald is either in the employ of the local chamber of commerce or she's just completely enchanted by the place. The Hedges Inn, an East Hampton eatery, also got some rapturous touting, as did one of the show's sponsors, Slater Shoes. *Jess.*

A WOMAN VIEWS THE NEWS
With Eloise Kummer
Producer: Al Burns
Writer: Laury Arnold
15 Mins.; Mon.-thru-Fri., 1:45 p.m.
Participating
WBBM, Chicago

Whenever the feed from the parent CBS network goes sustaining WBBM loses little time filling the daytime segments locally. Installed in the strip formerly held down by the "Brighter Day" serial is this Eloise Kummer chat with the gals. Subject matter is strictly women's page stuff in the traditional manner that's seen service these many years.

Material whipped up by writer Laury Arnold on sample heard (11) was fairly routine femme-slanted culls from the news wires. Miss Kummer (Mrs. Ray Jones) did work in some nice individual touches as with an anecdote about her own youngsters tied in with her comments on a traffic safety program for school kids. Such a format needs all the personalized angles possible for a little special flavor. *Dave.*

FRONT PAGE EXCLUSIVE
With John Randolph Hearst, Edwin Lee; Carl Warren, announcer
Producer-Director: Lloyd Gross
15 Mins., Sun., 2 p.m.
Mutual, from New York

Mutual has added excitement to its lineup with a weekly 15-minute commentary shared by John Randolph Hearst and Edwin Lee. While objectivity may not be their forte, stanza was hard-hitting, and lots of scoopy info provoked interest if not agreement. In first Sabbath hearing (14), show was very Winchellesque, and it's noteworthy to consider that the network may put it right after the columnist's own stanza when he joins the net's Sunday eve lineup shortly. (It'll either be them, or a straight news show, latter in the ABC post-WW tradition.)

Hearst, son of the late publisher William Randolph Hearst, is only described on the radio program as such, plus being an executive in his own right" in the family newspaper chain. Lee was called flacker and public affairs specialist. Format was smartly arranged. Pair alternated on several quickie items, but Hearst took the three or four-minute "editorial" and interviewed ex-Nationalist Chinese Ambassador to U.S. Hu Shih, thus it seems that the publisher is destined to handle the prestige portions for the series.

Lee rattled off opening remarks on Mamie Eisenhower and on Tammany's Carmine DeSapio. It was rather noticeable that his tone, manner and adjectives hardened from discussion of the first to discussion of the latter; attitude in first encounter was cut from a viewpoint strikingly similar to that of the Republican Hearst chain. Hearst-Hu Shih segment was about one-third of the program in length, and while there were objections to the q.&a.'ing being so obviously from a script, the Chinese spouted a hard enough rap of the "summit" conclave to make the wire services announcer Carl Warren cleanly separated the Hearst and Lee commentaries by vibrantly announcing between times: "column one, Mr. Lee" or "column four, editorial, Mr. Hearst."

Despite the manifestly political bias of the new program, or maybe partly because of it, quarter-hour should catch a fair share of the radio audience for some bankroller. *Art.*

Fort Worth—Marvin L. Boyd, known as the "Disk Jockey Evangelist" will graduate from the Texas Christian U. this month.

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THAT'S MY MAN, Don Ameche, Catherine McLeod

ROMANCE AND RHYTHM, Kenny Baker, Frances Langford, Ann Miller

I, JANE DOE, Vera Ralston, John Carroll, Ruth Hussey

THE FLAME, Vera Ralston, John Carroll, Broderick Crawford

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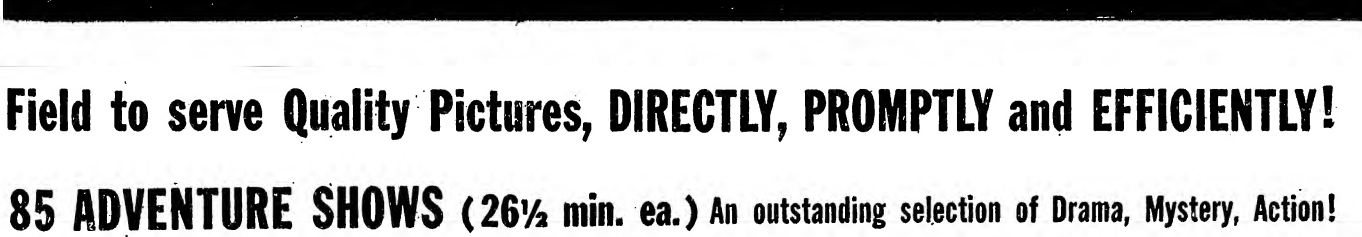

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$390,000,000 in Local Radio Biz On Tap for '55; 13% Over '54

Radio Advertising Bureau figures that either May or June of this year will prove the "greatest local sales month in the history of radio advertising." Outfit predicts that radio's total local billing will top $390,000,000 by the end of '55, $49,000,000 better than the '54 estimate.

RAB also notes that 82.5% of radio stations in the country are showing increases over last year's local biz. All told, local radio is up 13% over last year's station average.

Auto dealers, it's pointed out, are radio's largest local bankrollers. Supermarkets and grocery chains run second, and RAB notes that department stores run an "amazing third." Findings are taken from a study on local radio advertising that was released this week by RAB.

Reason why the radio promotion outfit will not commit itself as to which was the biggest month, May or June, stems from neck-and-neck status of the estimates made from station billings reports. RAB declares that May and June have until '55 been traditionally weak months for local radio advertising. But the survey shows that 75% of the stations involved in it came up with May or June billings better than any previous Dec. or fall month.

Though eight out of 10 radio outlets had upped their billings, 15.5% reported declines in local sales. Reasons, suggested by RAB, are that the declines were among radio stations that were neglected for tv sisters or that new video stations were put up in the area. In some instances, local industrial declines also affected the radio market.

Down on The Farm

Continued from page 25

lington station started in September of 1954, nearly 40% of the farms had sets.

Although there were no stations in Minnesota outside of the Twin Cities area until the summer of 1953 and no service in the northern part of the state until 1954, one-third of the farms had sets by the end of the year. Large areas of Minnesota are still beyond the range of tv station reception.

In the two western states of Montana and Nevada, where the farm population is widely scattered, there was less than 10% set saturation at the time of the census. Montana got its first station in the summer of 1953, its second the following November. Two more stations started in 1954. Television also came to Nevada in 1953 when stations in Las Vegas and Reno began operations. The third station in the state went on the air last January.

The Bureau of Census takes a census of agriculture every five years providing a mass of data on farm production, livestock, crops, machinery, property, tenancy, etc. Ownership of television sets was included in the questionnaires for the 1955 census for the first time.

Dallas—The promotion of W. A. Roberts to manager of KRLD and Gene Cuny to commercial manager of KRLD-TV has been announced here by Clyde W. Rembert.

Grips With Gripes

Continued from page 25

Robert Q. Lewis and CBS are engaged in a hassle (see separate story) with NBC reportedly making overtures to woo Lewis over. Apparently Lewis, who is now on a European vacation, can't see eye to eye with the network on his tv format and wants to change it.

Then there's the situation revolving around both Armstrong and Pontiac, which will alternate weekly on the new Tuesday night 9:30 to 10:30 dramatic series on NBC-TV. Network knocked itself out persuading Armstrong to expand from a half-hour to a full hour and in getting Pontiac to shift from a half-hour Friday night comedy show to a full hour alternate-week drama. It was planned as perhaps the most ambitious drama series yet. Then along came CBS-TV with its "$64,000 Question" in the competing Tuesday at 10 segment and its No. 1 rating status, threatening to knock the pins from under the projected series.

Not that it's NBC's fault. Actually Armstrong and Pontiac haven't anybody to be mad at (unless it's Lou Cowan for creating "$64,000 Question"). It's just that they don't like the omens.

See Cott Prexy

Continued from page 27

to Cott, who now only manages WABD, N.Y., and WTTG, Washington, D. C., for DuMont.

A big question raised by the "spin off" is once more what happens to Ted Bergmann, currently managing director of DuMont Broadcasting Division and charged with Electronicam tv service and production. The Electronicam, a DuMont spokesman says, will go entirely to the Labs which has been working out overall manufacturing and merchandising plans for the live-film camera. And with Cott bossing the two DuMont stations and also being given charge of the five-studio N.Y. Telecentre plant (the three components currently designated for the Broadcasting Corp.), there doesn't seem to be much for Bergmann to do on its uppermost management level. However, there is the belief that Dr. DuMont will make every effort to shift Bergmann to the Labs, perhaps as head of an Electronicam production division apart from its manufacture and merchandising.

There are certain DuMont facilities, like closed-circuitry, the smallish film syndication setup, etc., which have been under broadcasting's aegis. There is no final decision whether these facets will switch to the Labs, but it's possible Bergmann could retain command of them. The present managing director made his initial success at DuMont as a network time salesman.

Ottawa Canadian Broadcasting Corp. radio and television to give full web coverage to the Canadian golf open finals (20), originating at Weston, near Toronto. Trans-Canada radio net and CBS's microwave video web will carry the hour-and-a-half show.

Copyright Law

Continued from page 31

owner. The unscrupulous party may then get the series on the air. Then the latter is considered the owner of the show and no one else, including the real creator, can very well get the same show on the air.

"Thus, the program pirate is, in effect, protected but the aggrieved real owner is not." Quoting from a recent VARIETY article on the need for protection from the pirating of tv package ideas, Yudain not only urged legislation but also "the possibility of placing under some federal supervision or control, agents and so-called agent-packagers who deal with programs used by radio and television in interstate commerce."

Yudain makes the final point that "the protecting of series packages, with basic idea and characteristics clearly defined and crystallized, would be fair and equitable to everyone—the broadcaster, advertising agency, producer, packager, creative writer, and others."

'Soaphead'

Continued from page 25

aday chores. Once they sample "Matinee" they will come back and there is your audience. Should they stray from their sets to get back to the ironing board or prepare the victuals for the evening repast (3-4 p.m.) he has a way of getting them back. Says Becker:

"Matinee" will get off the ground late in October with a big name, of the stature of Helen Hayes. The succeeding plays will fall back on lesser principals to maintain some respect for the budget. Earlier plan was to tee up the series in early October but the world series and other preemptions that would need the full facilities of NBC's color plant in Burbank made unwise any start that might be interrupted.

NBC ran into a title snag on "Matinee" and was forced to enlarge the identity to "NBC Matinee Theatre." Networkers seemed unaware that right here in Hollywood on a local radio station, KNX, and to make it worse, the CBS outlet, a daytime show called "Matinee" had been broadcasting for a year. The "enemy's" lawyers served notice on NBC and graceful withdrawal was made to the longer title.

Don McNeill Now Plays The Riverboat Circuit

Chicago, Aug. 16.

After taking the show on the road by bus, plane and train, Don McNeill and his ABC "Breakfast Club" delegation are sampling a new mode of transportation on their latest p.a. junket. On the weekend of Aug. 26 the gang will make a two-day cruise on the Mississippi riverboat Alma for a series of show stops at towns along the way.

It'll be sort of a homecoming for pianist Bill Krenz, who in the early days was a riverboat keyboard thumper.

Wanda Ramey to KCBS

San Francisco, Aug. 16.

KCBS signed freelance Wanda Ramey to a five-year pact last week as commentator for its six-days-a-week, 4:30-5 p.m., interview show. She succeeds Jane Taylor, who has resigned after six years.

Inside Stuff—Radio-TV

"The Skirt" has a peeve. "Who," she asks, "are these television celebrities who sell iceboxes and loving-living-luscious lipsticks? Have you ever seen more jewelry on a woman than some of them wear in front of the tv cameras?" She makes the point that the Queen of England attends all sorts of important social engagements and hardly bothers with a bauble. But not the ladies of television. And, she adds, the Queen's jewels are real.

Maybe the tv gals should congratulate themselves that "The Skirt" (Mrs. Sime Silverman) is no longer VARIETY's fashion commentator. In her heyday she was all over the theatrical map and her "Best Dressed Woman of the Week" pick was closely followed.

NBC's Pat Weaver & Co. (program veep Dick Pinkham, national sales manager Joe Culligan, et al.) are due for a closed circuit on tv to three-sheet "Matinee," Albert McCleery's forthcoming full hour daytime drama skein. Idea is to hit agencies and prospects in 15 major markets with a half-hour of hoopla during the day. Closed circuit will be pulled end of this month.

Prexy Weaver and his contingent will whoop it up out of New York and McCleery cut in from the Coast, where the series will originate.

Under the deal that Ted Ashley agented for Arthur Schwartz and Maxwell Anderson, for the "High Tor" musical television adaptation, the authors get a percentage in the residual values. It's planned for Bing Crosby. They have others on the agenda.

Little-known fact is that CBS-TV's French-language program studios in Montreal produce up to 83 live shows a week—more than anywhere else on the continent—in four studios, with two new studios planned to open this fall. Reason for Montreal jamup: Canadian Broadcasting Corp.'s lack of funds, which come from an excise tax on sets and parts, plus an occasional moderate grant.

CBS-TV's Paul Tripp has gotten his name up in lights on the marquee of the theatre where he had his first audition. Theatre is CBS-TV's Studio 60, where Tripp's current "It's Magic" originates, but at one time it was the Walter Hampden Theatre, and it was there where the late thesp gave Tripp his first audition and his first job in the theatre, a role in the road company of "Cyrano de Bergerac."

Hawaii will get better reception of radio programs from the mainland under plans filed with the FCC last week for a $35,000,000 submarine cable project to connect the California coast with the Island of Oahu.

The system, to be built by A. T. & T., will be primarily for transoceanic telephone service but will include facilities for radio program transmission which will be used when atmospheric conditions interfere with shortwave broadcasts.

Video transmission facilities will not be provided by the 2,100-mile cable because of the enormous additional cost which would be involved.

Ask Denial of Lamb License

Continued from page 26

Grath, Russell Brown and Philip Bergson.

Reply findings will be submitted next month and it is expected that Examiner Sharfman will issue his initial decision in November. This will be subject to oral arguments before the full Commission which is not likely to make its final decision until next spring.

The Bureau's recommendation was based in large part on Lamb's own testimony before the examiner, which it charged was on many occasions "knowingly false, evasive and lacked candor." Commission counsel further contended that Lamb "attempted to deceive" the agency and that his testimony was "an obviously calculated effort to exculpate himself (from charges of misrepresentation in denying Communist associations) and at the same time to avoid later charges of perjury."

Lamb's affidavit to the Commission that he never gave money to the Communist Party, the Bureau charged, "is not true, not correct and not accurate and constitutes misrepresentation to and concealment from this Commission of facts in that Lamb on a number of occasions . . . contributed services and money to the Communist Party and its members."

Despite his denials in affidavits an in testimony, the Bureau declared that Lamb "knew the purposes, character and reputation" of various organizations on which he was questioned as to his activities. It charged that Lamb was "continuously" connected from 1941 until 1947 with the American Committee for the protection of the Foreign Born and that he "knew" it was "a Communist front" organization at the time.

Regarding Lamb's testimony in general, the Bureau said the record "establishes a pattern of (his) ability to recall irrespective of the time interval, those events favorable to his present position but he is completely unable to recall or is extremely hazy regarding those circumstances and events which would derogate from his current assertions."

The Bureau declared that the record established "beyond question" that Lamb was consulted by officers and members of the Communist Party between 1934 and 1944, that as late as 1946 he made financial contributions to party functions and causes, and that he was "a close associate" of various known Communists over a period of years.

Accordingly, the Bureau urged that the examiner find that Lamb "does not possess the qualifications necessary for a broadcast licensee."

MUTUAL, WMID IN SPLIT

Atlantic City, Aug. 16.

Mutual and WMID have parted ways. The radio web broke with WMID after years of what were described as "strained relations." The network switches its affiliation to another 250 watter, WLDB.

WMID, says boss David Freedman, will retain its ABC affiliation.

To wipe out TV competition . . . get in touch with

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25.3*

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ZIV-TV's CISCO KID starring DUNCAN RENALDO is "murder" for opposing shows . . . for instance, in Chicago (*ARB February 1955) CISCO out-drew competing shows at the same hour 25.3 . . . to 8.6 . . . 5.7 . . . and 1.6 respectively!

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CLUBS CLOBBER RECORD COS.

Hot Paris Disklegging Stirs Storm; U.S. Show Albums on Black Market

Paris, Aug. 16.

Technically no record albums of hit U. S. musicals are allowed to be sold before the show, which spawned the music, is put on here. However, with the differing tastes on musicals, it is unlikely that any of the top U. S. tuners will make it here, and the French are thus deprived of getting and hearing the music. Only two have played since the war, "Annie Get Your Gun," in French, at the Chatelet, and "Porgy and Bess" in English at the Empire.

But French enforcement has always been well tempered with indulgence and many hit U. S. show albums are sold here and the songs are heard daily at all the niteries. However, the adamant stand of Choudens Music on the film "Carmen Jones" (20th), which is still not allowed to be played here, has also led to a crackdown on the selling of albums.

Choudens protested that the Sinfonia shop, on the Champs-Elysees, was selling the "Carmen Jones" album illegally. Sinfonia prexy, Jacques Lyon, claimed it was a part of his own rep and he kept it for those wishing to hear it but did not sell it. However Choudens reps, through SACEM, gave an ultimatum that he had to get rid of it and Lyon, rather than destroy it, sent it to its American presser. This has brought out the fact that many U.S. disks are selling on the black market, and many

(Continued on page 52)

Italo Tune (Natch) Wins Venice Int'l Fest; 'Leeric' Song Almost Snafus Fete

Venice, Aug. 9.

An Italian entry, "Old Europe," written by Nisa, Testoni and Rossi, ran off with top honors at the First International Songfest, held in this city during the past week. Festival is result of talent pooling of six European networks, Italy, Austria, France, Monte Carlo, Belgium and Holland, each participating with one orchestra and six songs.

Fete ran a week, with evening shows held at the Lido's Film Palace, each nation getting spotlight for one evening. Jury made up of reps from each competing net voted nightly for finalists, then selected the winner following an ensemble finale staged by all six orchestras in Saint Marks Square. France, Belgium, Monte Carlo, Austria and Holland followed Italy in the final prize race. Winning song, as were several other finalists, is a waltz, and was sung here by Carla Boni, Gino Latilla and the Cetra Quartet, with backing of the Angelini Orchestra.

Slight furor was caused during the fete when a song submitted by Radio Monte Carlo, entitled "Desir," was banned from competition at the last moment because of its suggestiveness. Monte Carlo threatened to ankle the festival, but was finally asked to stay on with a substitute melody.

Aussie Label Pitches For Indie U.S. Masters

Melbourne, Aug. 9.

W&G Records, Aussie diskery, has made a deal to distribute indie U. S. masters in this country via a tieup with James N. Parks, who operates Marvel Records in the U. S. W&G will manufacture and sell the U. S. disks in this country on a royalty basis. W&G, which releases under a "Selected Releases" label, was formed in 1937 and was one of the pioneers in introducing longplay disks into Australia.

W&G is part of the White & Gillespie company which processes disks for most of the indie labels here.

Insuring Plugs

Detroit, Aug. 16.

As a philanthropic gesture, a group of Detroit disk jockeys have banded into a vocal combo, The Songspinners, to cut four tunes for the United Label. The deejay combo is doing the stint for the Leader Dog League of Rochester, Mich., an outfit that supplies seeing eye dogs to blind persons.

The chorale consists of Clark Reed (WJR), Robin Seymour (WKMH), Joe Gentile (WJBK), Ralph Binge (WJBK), Don McLeod (WJBK), Frank Sims (WKMH), Bud Davies (CKLW), Shelby Newhouse (WWJ), Johnny Slagle (WXYZ) and Joe Van (WKMH). Saul Star, manager of songstress Bunny Paul, is maestroing.

Mercury Enters Phono-Tape Biz

Mercury Records is expanding into the phonograph and tape machine field this fall. Diskery will market a varied line of machines ranging in price from $30 to $130 for the phonos, with the tape units priced from $100 to $200.

Move is part of a diversification program by Merc's prexy Irving B. Green. Diskery recently launched a new indie label, Wing Records, and has been selling a jazz line under the EmArcy tag. Mercury will market the machines through its regular and independent platter wholesalers and its eight company-owned branches. Crescent industries, a Chicago company, is manufacturing the machines for Merc.

RCA EXECS' POWWOW ON POP SINGLE HYPO

A top-level meeting of RCA Victor execs is scheduled for next week to discuss the problem of pop single sales and exploitation. While Victor's packaged line has made sweeping gains over last year, the pop phase of the company's operation has barely held its own during this summer as compared with last.

Key to the problem, according to some of the Victor toppers, is to intensify disk jockey exploitation. With some 60 to 80 disks released by all companies each week, good sides can easily fall by the wayside without a concentrated jock push on a local level. At the present time, Victor does not have deejay promotion staffers in each of the major territories.

Cap's Livingston Pitches For Stafford Disk Pact

Hollywood, Aug. 16.

Preliminary talks that could possibly lead to negotiations for a disk pact for Jo Stafford have started between Alan Livingston, Capitol Records veepee, and Mike Nidorf, manager of the songstress. Miss Stafford's current pact with Columbia Records is up in November and it's understood she is looking for a better deal elsewhere.

According to Nidorf, RCA Victor has also made a pitch for the chirp.

Cap Execs Head O'Seas

Hollywood, Aug. 16.

Two Capitol Records execs, Lloyd W. Dunn, merchandising veepee, and Dave Dexter, newly appointed a&r producer for the label's international department, leave here Thursday (18) for a three-week trek in Europe.

Purpose of the trip is to coordinate the activities of the EMI subsidiaries in Europe with Cap in this country.

COL FORMS OWN TO MEET THREAT

In what may prove to be the most controversial move in the disk industry since the "battle of the speeds," Columbia Records is launching its own record club on a national basis. While Col previously tested several club operations in various territories over the past year or two, the new plan radically differs from the others in that Columbia is giving record retailers a slice of the club business.

Col introduced the plan Monday (15) after a cloak-and-dagger effort to keep the details secret until some 6,200 dealers were informed simultaneously. Columbia execs reported generally positive initial reaction to the plan, but conceded that a couple of retailers were not too enthusiastic over the club idea. A couple of large N.Y. retailers were flatly opposed to the Col scheme, but the metropolitan area is not necessarily an accurate national gauge for any club or direct mail operation.

According to Col execs, one of the prime motives for launching the Columbia Record Club was to protect both the manufacturers and the dealers from the inroads of the disk clubs now in operation. There are now a dozen such clubs, four of them major, and between them they do about 15% of the total LP business. The rise of the disk clubs has been startlingly rapid in the

(Continued on page 52)

RCA Issues Statement That It 'Will Never Bypass the Dealers'

Manie Sacks, RCA veepee and general manager of the Victor disk division, stated yesterday (Tues.) that Victor has no intention of organizing any club plan that would bypass the dealer. Sacks said that he was forced to make the announcement by the pressure of numerous calls from retailers who wanted to know what Victor planned to do. Sacks asserted that Victor regarded the dealers as the "backbone" of the industry and the company would do nothing that would "take customers out of the stores, or narrow the consumers' freedom of choice from the wide range of labels now available."

The threat of the disk clubs to the major companies cued RCA Victor to come up with its own merchandising idea last month. Called "Never Lose A Sale Plan," the Victor setup involves coupon sales to retailers covering some 400 selected repertoire packages. If a retailer does not have any one of these numbers in stock upon a customer demand, he fills out the coupon and Victor takes care of the mailing from that point on. Instead of the usual 40% markup on counter sales, the retailer gets 25% on the coupon sales, since Victor absorbs all handling and mailing costs.

While Victor's plan has received widespread acceptance, a controversial aspect looms in Victor's idea to sell coupons to appliance stores in small towns not now serviced by disk retailers. If such outlets are set up in towns near to disk retail stores, latter are expected to squawk.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Kanaga Bullish on Record Industry's '55 Sales, Sees $300 Million Volume

Stubborn About It

Chicago, Aug. 16.

Mike Cury, Chi record promotion man, has been leading a burro around town, hoping that record-buyers playing follow the leader will rush to stores for a copy of "Pancho Lopez," a novelty disking on the Real label and distributed by the All-State Distributing Co.

The burro, accompanied by a small Mexican boy, has appeared on several local tv shows and will be given away to the winner of a "Name the Burro" contest, judged by deejays Bill Anson, Jack Karey and Jim Lounsbury.

Chicago, Aug. 16.

Although the real test looms in the fall selling season, present indications are that record industry sales for 1955 will exceed $300,000,000 in what looms as a 20% increase over 1954, according to RCA Victor veepee and record operations manager Larry Kanaga. (Other disk execs believe $300,000,000 to be an "optimistic" estimate with the sales figure put close to $250,000,000).

Kanaga attributes the upped tempo of sales to the industry-wide price cuts introduced at the beginning of 1955. Another effect of the cuts has been to virtually eliminate the traditional mid-summer sales slump in Victor's long-playing record biz. Victor's LP dollar volume in June showed a 66% increase over 1954 and July volume was 98% greater than last year.

Thus, June and July, 1955, classical record sales were better than at any time in Victor's history. Veepee Kanaga stated that Victor is very happy with the $3.98 price for classical LP's but he emphasized that industrywide effects of the price cuts and the readjustments resulting from them will not be clearly visible until the end of the year, although present indications point to a 20% industry-wide sales surge. With classical record sales representing only 30% of Victor's volume, it appears that pop sales have been stimulated by the price cuts as well, Kanaga said.

Dealer inventories are up around

(Continued on page 52)

Hit Tunes Plug Las Vegas Spots

Hit tunes, which have been a big factor for pix b.o., are now promoting Las Vegas spots. Jack Entratter, who is producing the "Ziegfeld Follies" revues at the Sands Hotel in Vegas, has been exploiting the spot via the hit tune from the score, "Sailor Boys Have Talk to Me in English," written by Bob Hilliard and Milton DeLugg. Entratter has been sending disk versions of the tune to disk jockeys with the idea of getting billing for the Sands.

Rosemary Clooney, who played the Sands last May shortly before the "Sailor Boys" number was put into the show, currently has the topselling slice of the tune for Columbia Records. Paulette Sisters also are riding with a Capitol version while Helen O'Connell cut it for Kapp Records. E. H. Morris Music is publishing the score by the Hilliard-DeLugg team, which also has scored the current show at Monte Proser's La Vie in New York.

DECCA INKS PREVIN, CONLEY GRAVES TRIO

Andre Previn, Hollywood pianist, has joined the Decca roster. Previn, who previously worked for RCA Victor, will serve as pianist, conductor and accompanist under his Decca deal. His first album, entitled, "Let's Get Away From It All," will be part of Decca's fall release.

Milt Gabler, Decca's artists & repertoire staffer, also signed Conley Graves and his trio. Coast combo will cut both classical and pop selections.

Miller's Pioneer Music For 'Comanche' Indie Pic

Hollywood, Aug. 16.

Mitch Miller, Columbia Records' artist and repertoire chief, will develop original music with a pioneer flavor for Carl Kroegers' indie, "Comanche." Besides composing original music for the film, he also is researching oldtime tunes which he'll arrange to fit the script.

He has made arrangements to record each number as it's finished and ship it to the producer on location in Mexico. Herschel Burke Gilbert is writing the score, and will integrate tunes cleffed by Miller into the main theme.

Lieberson to Europe

Goddard Lieberson, Columbia Records exec vice-prexy, takes off for Europe today (Wed.) to join his wife, Vera Zorina, who is dancing in a music-terp specialty at the Salzburg Festival in Austria.

He'll be gone for one month.

Andrew B. Sterling, Tin Pan Alley Great, Dies at 80 in Conn.

Andrew B. Sterling, who died last week at 80 after a long illness at St. Joseph's Hospital, Stamford, Conn., was one of Tin Pan Alley's alltime greats. He was, as a lyricist, to Harry Von Tilzer what Will D. Cobb was to Gus Edwards. Sterling's medley, written chiefly with Von Tilzer, but also in collaboration with Paul Dresser, F. A. (Kerry) Mills, Ren Shields, Billy Jerome and Theodore A. Morse, reads like the turn-of-the-century Hit Parade.

His catalog of durables includes such popular standards as "Wait Till the Sun Shines Nellie," "Down By the Anheuser-Busch," "Last Night Was the End of the World," "Goodbye Eliza Jane," "On A Sunday Afternoon," "Where the Sweet Magnolias Bloom," "Down Where the Swanee River Flows," "Strike Up the Band, Here Comes a Sailor," "My Old New Hampshire Home," "Ain't You Coming Out Melinda," "Goodbye Boys," "On the Old Fall River Line," "Take Me Back to New York Town," "Under the Yum-Yum Tree," "What You Gonna Do When the Rent Comes Round," "When the

(Continued on page 54)

Bigname Chirps, Bands Big Bust at Mass. Terper

Fitchburg, Mass., Aug. 16.

Bigname chirps and bands have been a bust as far as Henry Bowen, operator of Whalom Park Ballroom, is concerned.

"The big names have been the most disillusioning of my experience," he said. Bowen said he will go along with the policy for the rest of the season because of bookings, but he is nixing the format for next season.

Under the bigname policy, Bowen had booked in Bill Haley, Richard Maltby, Tony Lavelle, Jonni James, Four Aces and others. He pointed out that biggest grosser at his spot was the Grand Old Oprey unit from Tennessee.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Jeffrey Clay: "A Satisfied Mind"-"Don't Take It So Hard" (Coral). "A Satisfied Mind" is one of those inspirational folk-flavored pops that break through periodically due to a proper blend of massage and music. This one has a simple melody and Jeffrey Clay handles it with proper unaffected approach. The community sing angle is akin to the "On Top of Old Smoky" click of a few years ago. Ella Fitzgerald's slice of this tune for Decca is misdirected along a jive groove while Hugo & Luigi have come up with a good straight choral version for Mercury. On the Coral flip, Clay has a strong rhythm tune in "Don't Take It So Hard."

Ann Weldon: "Thanks a Lot But No Thanks"-"Pamper Me" (RCA Victor). "Thanks a Lot," from the MGM film, "It's Always Fair Weather," is an ultra-smart piece of material due for lots of jock spins. Ann Weldon delivers the clever lyrics with a good beat and an equally good sense of humor, both strong enough to dent the pop market. Miss Weldon shows nice form on the cute slow-tempoed ballad, "Pamper Me," but it's a somewhat tardy slice.

Jeri Southern: "An Occasional Man"-"What Do You See in Her" (Decca). Jeri Southern makes a potent double-edged bid for the hit lists with this coupling. "An Occasional Man," from the Paramount film, "The Girl Rush," is another excellent, picture song with a bright lyric and an infectious beat. Miss Southern projects it capably. "What Do You See in Her" is a standout torch ballad which may emerge as the top side over the long pull.

Bing Crosby: "Angel Bells"-"Let's Harmonize" (Decca). Bing Crosby hasn't come up with a pop hit in some time, but these two sides should make the grade. "Angel Bells" is a lilting tune with solid pop appeal via Crosby's easy vocalizing. Other good slices of this tune have been made by Russ Morgan, also for Decca, and Murray Arnold, for the Marquee label. On the Crosby flip, "Let's Harmonize" is a highly pleasing barber shop style number whose lyric is a medley of oldtime songs.

Lillian Briggs: "I Want You to Be My Baby"-"Don't Stay Away Too Long" (Epic). Lillian Briggs registers as an impressive song belter on this pairing. She's in the brassy groove and she really rocks on "Baby," a rousing time with excellent chances. "Don't Stay Away Too Long" is another jazzy entry which she projects against a banjo background.

Robbin Hood: "Dancin' in My Socks" - "Happy Is My Heart" (MGM). "Socks" is a cute bounce item which songstress Robbin Hood handles competently, but it needs that extra added punch to put it over the top. Frank De Vol's orch and the Ray Charles singers give an important assist. "Happy Is My Heart" is a good ballad which gets an okay commercial workover.

Alice Cavell: "I Love You"—Part I and II (Victor). This should be regarded as a comedy disk but it's done so straight, that maybe the gag isn't intentional. In any case, "I Love You" is a tour-de-force two-sided pop, the lyric merely reiterating the title in various melodic patterns. On one side, it's a ballad format and on the other, it's a rhythm workover of those three little words. Alice Cavell handles a tough assignment very well, getting wide-range variations in her lyricising.

Paulette Sisters: "Now Is the Time" - "In Madrid" (Capitol). "Now Is the Time" is a good adaptation of a classical theme and it gets a strong ride by the Paulette Sisters, backed by the Sid Feller orch. Eileen Rodgers also scores with her version for Columbia. On the Capitol flip, "In Madrid" is a derivative tango item, the Paulette Sisters giving it a straight vocal.

Norman Brooks: "Lovely Girl"-"If I Had Two Hearts" (Label X). Norman Brooks, the lad with the Al Jolson pipes, is still waiting for lightning to strike again and catapult another one of his sides into the big time. The pronounced Jolie flavor may continue to be a handicap, although Brooks certainly evokes a nostalgic mood in these sides. "Lovely Girl" is a tailor-made ballad for the late mammy singer's contemporary proxy and this side should get some juke and jock plays. "Two Hearts" is an okay rhythm tune also belted in the familiar style.

Dick Jacobs Orch & Chorus: "I'll Know My Love"-"Sweethearts on Parade" (Coral). Dick Jacobs, who's been very active recently as background maestro for singers, batons a highly interesting, if not too commercial, version of "I'll Know My Love." Actually, it's a combination of two folk songs, "Green Sleeves" and "I'll Know My Love," into a single number. The effect is striking. Jacobs' orch and chorus come up on the other deck with a neat marching version of the oldie, "Sweethearts on Parade."

Best Bets

JEFFREY CLAY ..... **A SATISFIED MIND**
(*Coral*) ..... *Don't Take It So Hard*
ANN WELDON ..... **THANKS A LOT BUT NO THANKS**
(*RCA Victor*) ..... *Pamper Me*
JERI SOUTHERN ..... **AN OCCASIONAL MAN**
(*Decca*) ..... *What Do You See In Her*
BING CROSBY ..... **ANGEL BELLS**
(*Decca*) ..... *Let's Harmonize*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
208th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Wigland Set to Clef TV Background Scores

Hollywood, Aug. 16.

Wigland, progressive music outfit headed by Shorty Rogers and Shelley Manne, has been inked by Storyboard Inc., television commercials producers, to compose background scores for clips.

Initial assignment will be on the Diamond Salt series, which Benton & Bowles will handle.

Album Reviews

Eddy Arnold: "Wanderin'" (RCA Victor). The unusual feature of this package is that Eddy Arnold, a country singer, is working over a collection of old folk tunes. It's far removed from the contemporary type of hillbilly ballad that now passes as "folk" music and is infinitely superior musically and lyrically. Arnold handles this venerable repertoire with appealing simplicity in a somewhat narrow range. Numbers include such great p.d. oldies as "The Rovin' Gambler," "Barbara Allen," "On Top of Old Smoky," "I Gave My Love a Cherry," "The Wayfaring Stranger," "Sometimes I Feel Like a Motherless Child" and eight others.

Don Shirley: "Piano Perspectives" (Cadence). One of the young luminaries on the current jazz scene, Don Shirley is an impressive keyboard artist. His pianistics bespeak a highly polished technique, as he can both swing with a solid beat and also make like a longhair. Shirley, moreover, displays fine taste on the 88 in this set of familiar standards. Numbers include "Someone to Watch Over Me," a long workover of "Love for Sale," "Blue Moon," "How High the Moon," "I Can't Give You Anything But Love," "I Can't Get Started With You," "I Let a Song Go Out of My Heart," "Makin' Whoopee" and "Lullaby of Birdland." Richard Davis backs up on bass.

Paul Lavalle: "Great Band Music" (RCA Victor). Paul Lavalle's Cities Service Band, one of the standout organizations in this musical genre, is spotlighted on this 12-inch LP in a varied musical program, ranging from an operatic overture to "When the Saints Go Marching In," with a Prokofieff suite for children en route. This set is performed with precision and brilliance.

George Shearing Quintet: "Touch of Genius" (MGM). George Shearing, who probably was as responsible as anyone for the establishment of the cool school in jazz almost 10 years ago when he arrived here from Britain, dishes up a highly listenable program in this set. The trademarked Shearing sound, featuring an intricate piano against a rhythm trio plus vibes background, hasn't varied much over the years, but the impression is still fresh. In this package, Shearing plays eight numbers, including some standards and original instrumentals.

Hamp Disappoints In N. California Dates

San Francisco, Aug. 16.

Lionel Hampton, in his first Northern California appearances in four years, drew disappointing crowds of 1,400 in San Jose, Aug. 5; 2,200, Sacramento (6) and 2,900, Oakland (7).

Hampton, who holds the house record of 7,100 paid admissions at the Oakland Auditorium Arena for a date in the late '40s, was expected to draw considerably heavier than the 2,900 paid he did. Guarantee for the Oakland date was $4,000. Dates were set by Bob Phillips of the ABC Hollywood office, and Frank Pedroni, Oakland record store operator, was the promoter.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of August 5-11, 1955

A Blossom Fell	Shapiro-B
Ain't That A Shame	Commodore
Bible Tells Me So	Paramount
Blue Star	Young
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Fooled	Harms
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Heaven Came Down to Earth	Progressive
Hey, Mister Banjo	Mills
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man from Laramie—†"Man from Laramie"	Columbia
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Song of the Dreamer	Ludlow
Sweet and Gentle	Peer
Toy Tiger	Northern
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

Ain't That A Shame	Commodore
Alabama Jubilee	Remick
Banjo's Back in Town	World
Blackberry Winter	Acuff-R
Blue Star	Young
Domani	Montauk
Experience Unnecessary	Pincus
Good and Lonesome	Porgie
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hey Mister Banjo	Mills
Hummingbird	Jungnickel
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Man in a Raincoat	BMI
Never to Know	Robbins
Pete Kelly's Blues—†"Pete Kelly's Blues"	Mark VII
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Silver Moon	Harms
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Start Dancing with a Smile	April
Sweet and Gentle	Peer
That Old Black Magic—*"Bus Stop"	Famous
Tina Marie	Roncom
Tootbrush	Chappell
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Whatever Lola Wants—*"Damn Yankees"	Frank
Yellow Rose of Texas	Planetary

VARIETY 10 Best Sellers on Coin-Machines

1.	AIN'T THAT A SHAME (3)	*Pat Boone*—*Dot*; *Ronnie Gaylord*—*Mercury*; *Fats Domino*—*Imperial*
2.	YELLOW ROSE OF TEXAS (2)	*Mitch Miller*—*Columbia*; *Johnny Desmond*—*Coral*
3.	ROCK AROUND THE CLOCK (12)	*Bill Haley's Comets*—*Decca*
4.	HARD TO GET (9)	*Gisele MacKenzie*—*Label X*
5.	LEARNIN' THE BLUES (11)	*Frank Sinatra*—*Capitol*
6.	SWEET AND GENTLE (6)	*Alan Dale*—*Coral*; *Georgia Gibbs*—*Mercury*
7.	IT'S A SIN TO TELL A LIE (8)	*Somethin' Smith*—*Epic*
8.	UNCHAINED MELODY (18)	*Roy Hamilton*—*Epic*; *Al Hibbler*—*Decca*; *Les Baxter*—*Capitol*
9.	SEVENTEEN (1)	*Boyd Bennett*—*King*; *Fontane Sisters*—*Dot*; *Rusty Draper*—*Mercury*
10.	A BLOSSOM FELL (13)	*Nat (King) Cole*—*Capitol*; *Dickie Valentine*—*London*

Second Group

DOMANI	*Julius LaRosa*—*Cadence*; *Tony Martin*—*Victor*
HONEY BABE	*Art Mooney*—*MGM*
SOMETHING'S GOTTA GIVE	*McGuire Sisters*—*Coral*; *Sammy Davis Jr.*—*Decca*
CHERRY PINK AND APPLE BLOSSOM WHITE	*Perez Prado*—*Victor*; *Alan Dale*—*Coral*
MAN IN A RAINCOAT	*Marion Marlowe*—*Cadence*; *Priscilla Wright*—*Unique*
TINA MARIE	*Perry Como*—*Victor*
I'LL NEVER STOP LOVING YOU	*Doris Day*—*Columbia*; *Les Baxter*—*Capitol*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.*—*Decca*
HUMMINGBIRD	*Les Paul-Mary Ford*—*Capitol*
WAKE THE TOWN AND TELL THE PEOPLE	*Les [illegible]*—*Capitol*; *[illegible] Carson*—*Columbia*

(Figures in parentheses indicate number of weeks song [illegible] in the Top 10)

Victor Pitches Big Fall Release To Test Effects of Disk Price Cuts

Gearing for an anticipated top year for disk packages, RCA Victor is pitching up one of its most ambitious album releases as its September "best buy" program. Victor execs regard this fall's biz as a test of whether the platter market is on the threshold of a major expansion due to the price decreases on LP merchandise inaugurated early this year.

George R. Marek, Victor's artists & repertoire manager who returned last week from a tour of several key distribs, stated that Victor aims to make the most popular classical works available in new performances, with top sound techniques to promote the new customers. Indicating the steady growth of the pop package phase of the business, Victor is releasing this fall as many pop albums as classical sets, whereas previously the fall selling programs were heavily weighted on the longhair end.

Incentive Program

Victor has also come up with an incentive program as part of its fall sales drive which has been tagged "RCA Victor's Fabulous 55th Anniversary Release." Victor is giving dealers, depending on the totals of their initial orders, bonuses of promotion kits, a new Glenn Miller Army Air Force Band album of five 12-inch LPs, a new hi-fi booth demonstrator and special "sampler" LPs, selling for 98c, for both the longhair and pop releases.

Victor's fall classical release comprises a dozen albums, including Ravel's "Daphnis and Chloe" by the Boston Symphony; Tchaikovsky's "Swan Lake," batoned by Stokowski; Puccini's "Manon Lescaut" with an all-star cast in a two 12-inch platter package; Beethoven's Eroica Symphony with the Chicago Symphony; Berlioz's "Symphonie Fantastique" with the Boston Symphony; "Romeo and Juliet" medley played by various symphonies; a Toscanini Omnibus; Tchaikovsky's "Pathetique" Symphony with the Boston Symphony; Brahms Violin Concerto with Heifetz; a package of all of George Gershwin's major serious works played by Morton Gould; "Madame Butterfly," a complete version recorded in Rome, and "Rhapsody," a medley of Enesco and Liszt works batoned by Stokowski.

Pop release includes "New York, New York," an original instrumental composed and batoned by Harry Geller and packaged in a novel jacket which opens up to double size with a photo of the New York skyline; "The Popular Gershwin,"

(Continued on page 54)

New Kenton Jazz Shows for Road With Taped Gab

Hollywood, Aug. 16.

A new type jazz package for road bookings has been formed by Stan Kenton, his former road manager George Morte and Van Tonkins, one-nite dance promoter.

According to Tonkins, the jazz shows, to be booked under the aegis of Stan Kenton's Showcase of '55, will introduce jazz to the public on a more in-person basis. Idea of the trio is to tour the smaller towns via colleges and auditoriums presenting various jazz combos and singers on concert dates. Kenton himself will not tour at first, although he will give a jazz prolog via tape recorder before each concert session.

Morte and Tonkins will co-produce the jazz concerts and are currently lining up the talent.

Joe Burnett Sextet

San Antonio, Aug. 16.

Joe Burnett, former trumpet player with Woody Herman, has organized the Joe Burnett Sextet and has opened at the Tiffany Lounge here.

Group has already been inked to do some Capitol recordings and has been signed by Stan Kenton for his personal management company.

15th 'JATP' Tour to Kick Off in Conn.; 45 Dates Set for Six-Week Run

Hollywood, Aug. 16.

Norman Granz's fifteenth annual "Jazz at the Philharmonic" concert series is scheduled to kick off Sept. 18, with a break-in date at Hartford, Conn., prior to its formal opening Aug. 17 at Carnegie Hall, N. Y.

Granz this year plans to play 45 concert dates in six weeks, during which time he'll visit the campuses of the U. of Wisconsin, U. of Texas, Kansas State, and Oklahoma A&M, plus his key city stops.

The entire Granz contingent will plane from one date to another, ending the tour Oct. 31 at San Diego.

This year's "JATP" troupe includes Stan Getz, Flip Phillips, Roy Eldridge, Dizzie Gillespie, Gene Krupa, Eddie Shu, Bobbie Scott, Whitey Mitchell, Oscar Peterson, Ray Brown, Herb Ellis, Buddy Rich and Ella Fitzgerald.

Hillbilly Spread

Warrenton, Va., Aug. 16.

An estimated 2,000 disk jockeys around the country now specialize in country music tunes, and probably another 8,000 to 10,000 men and women earn at least 50% of their income from this type of music.

In the past two years about half the tunes on the Hit Parade have been drawn from country music sources. Some 30,000,000 records and 2,000,000 copies of sheet music in this field are sold annually.

German Hit Composer Writing Film Music

Hamburg, Aug. 16.

Lotar Olias, known for his hit popular tune, "You You You," which was on the Hit Parade for 29 weeks and sold 2,000,000 records, and the pop classic, "Blue Mirage," has just completed the music for a new film. The film is Franz Antel's Austrian pic, "Hans im Schnee" (Hans in the Snow). It's also to be a musical ice-show.

Olias has also written an operetta, "Heimweh nach St. Pauli" (Homesick for St. Paul) and the music for a French comedy, "The Sinful Island."

Hillbillies Have Own Salzburg Fest Down in Posh, Fox-Hunting Va. Hills

By HERMAN LOWE

Warrenton, Va., Aug. 16.

Country music is spreading out. Not content with invading the cities, commandeering ever larger segments of the radio-tv airways, and even grabbing nitery headline spots, it has now created a national championship for its self-taught "primitives" of song.

Starting originally under the inelegant monicker of "hillbilly," it has moved up the ladder to the fancier name of "country music," and is slugging shoulder-to-shoulder with jazz and atonal modern for the proud title of "American Music."

What's more, it has selected no less than Warrenton, Va., in the heart of this state's posh, redcoat hunt country, as the site of its annual contest.

The fifth national championship, Aug. 6-7, brought between 12,000 and 15,000 fans flocking to the Warrenton Horse Show grounds from the mountain trails, rustic crossroads, metropolitan suburbia and big cities. These, plus a scattering of professional scouts for the bigtime, are an indication of what's ahead when this event becomes really established.

Competition was held in five classes—bands, vocal, fiddle, banjo and miscellaneous (the last including anything from square dancing and yodelers to barnyard imitations and even one dulcimer player). Next year a special new class may be added for U.S. servicemen.

Most of the 376 contestants came from Virginia, West Virginia and Maryland. But Pop Larsen, a 70-year-old Irish fiddler, hailed from Fargo, N. D., and others were from such places as Phillipsburg, N. J.; Shreveport, La.; New Albany, Ind.; several towns in North Carolina and Kentucky, and Washington, D. C.

Professionals and simon-pures of all sizes, ages and sexes competed on equal terms. While fewer than 10% carried cards in either the AFM or AFTRA, it was estimated that many more are semi-pros who take at least a part of their income by playing or singing at country dances or entertaining occasionally at small night spots in their localities.

Pop Larsen was the oldest contestant. The youngest was five-

(Continued on page 51)

NBC Doubling Band On Coast for Web Comm'ls; May Go to Other Nets

Los Angeles, Aug. 16.

NBC will use a staff orchestra on transcontinental network commercials, under an agreement closed with Local 47, Musicians Union, with the proviso that the house band will be increased to 45 from the current 21. Both radio and tv come under the new arrangement. It's understood the same deal will be offered to CBS, ABC and Mutual.

Additionally, new contract provides for increasing wage scales from $145 to $200.

Net staffer under the superseded pact with the union could play for only local and regional commercially sponsored shows. Union was sympatico to the NBC proposal because of the employment of more than double the current orchestral strength, which would apply to other nets should the same bargain be reached.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**BILL HALEY'S COMETS** (Decca)	Rock Around the Clock / Razzle-Dazzle
2	2	**PAT BOONE** (Dot)	Ain't That a Shame
3	6	**MITCH MILLER** (Columbia)	Yellow Rose of Texas
4	3	**GISELE MacKENZIE** (Label X)	Hard to Get
5	7	**LES BAXTER** (Capitol)	Wake the Town / Unchained Melody
6	4	**FRANK SINATRA** (Capitol)	Learnin' the Blues / Not as a Stranger
7	5	**NAT (KING) COLE** (Capitol)	A Blossom Fell / My One Sin / If I May
8		**CHUCK BERRY** (Chess)	Maybelline
9	8	**SOMETHIN' SMITH** (Epic)	It's a Sin to Tell a Lie / Ace in the Hole
10		**DORIS DAY** (Columbia)	I'll Never Stop Loving You

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*ROCK AROUND THE CLOCK	Myers
2	6	†YELLOW ROSE OF TEXAS	Planetary
3	4	†AIN'T THAT A SHAME	Commodore
4	2	*HARD TO GET	Witmark
5	3	*UNCHAINED MELODY	Frank
6	5	*LEARNIN' THE BLUES	Barton
7	10	*I'LL NEVER STOP LOVING YOU	Feist
8	7	*SOMETHING'S GOTTA GIVE	Robbins
9	8	*A BLOSSOM FELL	Shapiro-Bernstein
10	..	*WAKE THE TOWN AND TELL THE PEOPLE	Joy

Still Hoping For 1-Speed (45) For All Disks

Hopes for a one-speed disk industry, based on the 45 rpm system, are still moving RCA execs. Although industry brass is generally reconciled to the "co-existence" of 45s and 33s for pops and longhairs respectively, RCA veepee Manie Sacks last week said "it would be a good thing for everybody" if there were one speed for everything via a 45 rpm platter that would play as long as a 33 rpm LP.

Sacks, however, denied that RCA was planning to market such a platter. He also denied reports that RCA was even working on such a development. It's understood, however, that RCA engineers have been experimenting with a longplay 45 platter, either 10-inch or 12-inch in diameter, as against the current seven inches. The tests have been of a strictly laboratory character up to now.

Sacks' informal remarks at a luncheon last Thursday (11) were interesting as a faint echo of the "battle of the speeds" that rocked and revivified the disk industry six and seven years ago. At that time, Columbia, sponsoring the 33 rpm system, and RCA, fathering the 45 rpm platters, were trying to knock each other out of the box. The upshot, however, was that 33s have become solidly entrenched in the packaged end of the business, while 45s have become dominant for the single pops. At the present time most major companies do 60% of their single biz on 45s.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Mitch Reed—WOR—New York	Carl Loucks—WELI—New Haven	Jerry Stroig—WMAL—Washington	Howie Leonard—WFOR—Portland	Joe Smith—WVDA—Boston	Durham Caldwell—WGAW—Gardner	Charlie Grant—WESX—Salem	John Woods—WTAG—Worcester	Wes Hopkins—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Lou Barile—WKAL—Rome-Utica	Earle Pudney—WGY—Schenectady	Joe Hyder—WADK—Newport	SOUTH: Bob N. Perry—WQAM—Miami Beach	Johnny Fairchild—WORZ—Orlando	Bob Clayton—WPIN—St. Petersburg	Don Sherman—WAFB—Baton Rouge	Larry Wilson—WTIX—New Orleans	Lou Morton—WWOK—Charlotte	Troy Williams—WREV—Reidsville	Don Wallace—KTUL—Tulsa	Stan Nelson—KITE—San Antonio	Roger Clarke—WNOR—Norfolk	MIDWEST: Jim Mills—WIND—Chicago	Marty McNeeley—WJR—Detroit	Carl Shook—WJIM—Lansing	Johnny Morris—KSTP—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Jim O'Neill—KOWH—Omaha	George & Marilu Case—WSAI—Cincy	Tom Edwards—WERE—Cleveland	Patt Barnes—WISN—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Allin Slate—KIEV—Glendale	Sterling Yale—KGER—Long Beach	Earl McDaniel—KFVD—Los Angeles	Frank Darien—KSJO—San Jose	Bob Martin—KMYR—Denver	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	8	4	Mitch Miller	Columbia	†Yellow Rose of Texas	2	8	1	1	..	1	1	1	..	..	..	9	..	5	..	3	..	6	..	7	..	1	4	..	1	8	..	..	..	7	4	1	..	3	..	..	..	..	1	10	157
2	2	11	Gisele MacKenzie	Label X	*Hard to Get	..	..	4	6	..	2	..	..	1	3	..	6	..	9	2	2	..	9	9	..	9	9	5	..	..	2	1	..	..	..	..	7	4	2	..	..	..	7	..	9	123
3	4	16	Frank Sinatra	Capitol	*Learnin' the Blues	1	..	..	..	..	..	..	2	..	..	5	..	4	..	1	..	..	2	..	2	5	..	..	..	1	..	..	9	..	..	9	6	1	1	6	4	..	..	117
4	3	9	Julius LaRosa	Cadence	†Domani	..	5	9	4	..	..	3	..	..	5	..	8	..	..	1	..	..	4	..	..	..	3	..	1	9	6	..	..	9	1	..	..	5	..	..	..	..	5	98
5	14	4	Johnny Desmond	Coral	†Yellow Rose of Texas	..	..	..	..	10	..	..	1	..	1	4	..	..	5	..	..	..	..	1	..	..	..	4	..	1	..	8	..	1	..	4	1	..	..	8	..	..	..	..	..	94
6	5	7	Pat Boone	Dot	†Ain't That a Shame	3	..	3	..	..	9	..	..	..	..	2	..	..	1	..	..	..	..	5	..	1	..	..	3	..	..	..	1	4	..	..	2	..	9	..	..	..	..	..	7	93
7	1	15	Bill Haley's Comets	Decca	*Rock Around the Clock	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	1	4	2	3	..	..	..	10	3	..	6	7	5	..	4	..	1	..	..	6	..	..	83
8	7	13	McGuire Sisters	Coral	*Something's Gotta Give	..	..	8	..	..	..	..	..	..	..	..	1	..	3	4	4	..	..	..	..	5	2	..	..	..	4	3	..	..	9	..	10	8	..	..	..	..	..	..	71
9	42	3	Jaye P. Morgan	Victor	*Longest Walk	..	..	6	..	..	..	2	4	6	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	4	..	..	..	10	..	6	..	..	..	..	1	..	9	..	62
10	21	7	Les Paul-Mary Ford	Capitol	†Hummingbird	..	7	..	..	..	..	..	..	..	4	..	3	10	..	..	..	4	..	..	..	4	..	2	..	..	..	..	..	..	10	..	..	1	..	..	..	..	4	..	61
11	6	10	Alan Dale	Coral	†Sweet and Gentle	..	6	3	2	..	..	8	..	..	..	..	..	1	..	..	..	..	..	8	..	..	..	..	..	..	2	..	..	..	..	..	7	..	..	2	..	..	..	60
12	19	11	Priscilla Wright	Unique	†Man in a Raincoat	5	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	4	..	..	6	..	..	6	4	..	..	3	..	6	59
13	23	6	Patti Page	Mercury	†Piddily Patter Patter	..	..	..	7	..	..	6	..	..	..	..	..	..	..	7	..	2	..	..	..	..	..	..	..	6	..	..	8	..	..	2	..	4	..	..	8	..	3	57
14	29	7	Hilltoppers	Dot	*Kentucklan Song	..	4	..	..	..	..	7	7	..	..	8	..	..	..	..	..	6	..	..	6	..	..	..	..	5	..	5	2	..	5	..	..	..	..	..	..	..	..	55
15A	35	3	Perry Como	Victor	†Tina Marie	..	..	9	..	7	..	10	..	10	..	2	..	10	..	..	1	..	..	..	..	..	6	..	3	..	..	..	..	..	..	..	..	..	..	..	..	3	..	49
15B	11	8	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	..	..	9	5	8	..	..	..	..	3	..	1	..	4	49
17	9	8	Doris Day	Columbia	*Never Stop Loving You	3	..	2	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	..	..	..	8	..	..	..	4	7	..	..	..	..	..	..	..	..	..	48
18	32	3	Nick Noble	Wing	*Bible Tells Me So	..	..	..	..	6	..	4	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	4	3	..	..	..	..	3	..	..	..	..	..	..	..	..	43
19	17	7	Frankie Laine	Columbia	†Hummingbird	..	..	10	5	1	..	..	..	..	..	9	..	..	5	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	41
20A	42	2	Four Aces	Decca	*Love Is Many-Splendored	..	..	..	..	..	5	..	..	..	..	4	..	..	10	..	..	7	..	..	..	..	..	..	7	..	..	..	..	5	..	..	..	..	5	..	5	..	40
20B	24	11	Felicia Sanders	Columbia	*Blue Star	6	..	..	..	..	..	..	..	..	..	..	4	..	6	..	..	..	..	..	..	..	..	1	..	..	7	..	..	..	..	..	..	..	..	..	2	..	40
22	14	8	Les Baxter	Capitol	*Wake the Town	4	..	..	5	..	5	..	..	..	..	7	..	..	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	2	10	..	..	..	..	..	..	..	..	37
23	18	3	Fontane Sisters	Dot	†Seventeen	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	5	2	3	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	34
24	22	5	Boyd Bennett	King	†Seventeen	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	7	..	4	..	1	..	..	..	..	..	..	..	..	..	8	33
25	..	1	Rusty Draper	Mercury	†Seventeen	..	1	..	..	..	..	2	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	32
26	..	5	Chordettes	Cadence	†Hummingbird	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	2	..	..	7	..	..	..	..	..	..	..	..	..	..	..	1	31
27	12	15	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	..	..	..	..	8	..	..	..	2	..	2	..	..	29
28	..	2	Don Cornell	Coral	*Bible Tells Me So	..	..	..	6	8	..	..	6	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	26
29	16	8	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	2	..	2	..	..	..	25
30	13	9	Sammy Davis Jr	Decca	*That Old Black Magic	..	..	..	..	..	10	..	..	..	..	10	..	3	..	..	..	..	..	..	..	..	..	..	5	..	9	..	..	..	..	..	..	..	..	5	..	..	24
31	..	1	Johnnie Ray	Columbia	†Song of the Dreamer	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	22
32	10	19	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	..	..	..	..	..	..	..	4	..	..	..	..	2	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
33A	35	6	Sammy Davis Jr	Decca	*Something's Gotta Give	8	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	9	..	..	18
33B	...	15	Four Aces	Decca	*Heart	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	8	..	..	3	..	..	..	..	18
33C	29	3	Perry Como	Victor	*Fooled	..	..	7	..	..	..	..	..	5	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
33D	..	1	Roger Williams	Kapp	*Autumn Leaves	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	18
37	35	2	Mindy Carson	Columbia	*Wake the Town	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	15
38	..	3	Tony Bennett	Columbia	†May I Never Love Again	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	5	..	9	..	..	..	14
39	..	1	Kitty Kallen	Decca	*Just Between Friends	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	8	..	..	..	13
40A	..	1	Four Freshmen	Capitol	*Day by Day	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40B	45	18	Art Mooney	MGM	*Honey Babe	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	12
42A	..	3	Arnold-Winterhalter	Victor	†Cattle Call	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	11
42B	27	23	Les Baxter	Capitol	*Unchained Melody	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9	7	..	..	..	..	..	..	..	..	11
44	..	12	Nat (King) Cole	Capitol	*If I May	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	8
45	..	4	Bill Haley's Comets	Decca	†Razzle-Dazzle	..	10	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	4

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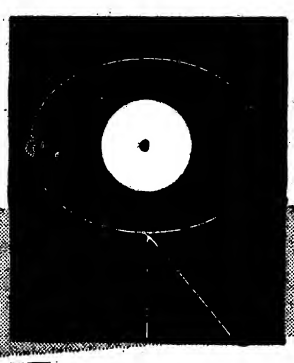
An Announcement Of Historic Importance To America's Record Dealers

from

COLUMBIA RECORDS

THIS statement marks a milestone in the history of record merchandising. The plan here outlined represents an entirely new concept of dealer-distributor-manufacturer cooperation and is the most progressive step ever taken to expand the sales horizons of the record industry. It opens vast potentials of continuing volume profits as it employs the most sensationally successful of modern sales techniques to create millions of new record buyers and to multiply purchases by present customers.

In explanation of this new policy, the following letter has been sent to established Columbia Records dealers throughout the country. It is printed here as a matter of interest to others connected with the record industry.



COLUMBIA RECORDS

799 SEVENTH AVENUE • NEW YORK 19, N. Y.

August 12, 1955

Dear Dealer:

We take great pleasure in announcing to you a remarkable new plan that opens -- for the first time -- a vast new horizon of profit opportunities for record dealers throughout America. This is not just a deal or a promotion, but a plan so different, so broad in concept, so unlimited in its profit possibilities that we urge you to read every word, study every idea, in the enclosed material with the greatest attention.

This new plan came about as a result of the series of nation-wide trips which we recently made to meet with dealers all over the country. On this trip we had the opportunity and pleasure of speaking to many dealers intimately and at length and of hearing from them personally about their problems and ideas for the future. The plan that will be revealed to you here is the direct result of these discussions -- a plan that would not have been possible without the many fine suggestions offered by our dealer friends everywhere.

Wherever we traveled we discovered that there was always one question uppermost in the minds of dealers who were concerned, not only with their own

(Continued on the following page)

business, but with the record industry in general. Everyone asked us, in effect, "What are the major record companies going to do about the record clubs?"

Frankly, at first we did not think anything would have to be done. The clubs were small. They had no outstanding orchestras, conductors, or artists to offer. They accounted for only an insignificant fraction of the total record volume.

However, this picture has changed radically even during the few months we have been traveling to dealer panel discussions. We now understand that the record clubs have attracted a cumulative membership of almost one million, who are purchasing at a rate approaching twenty million dollars worth of records annually!

Not one penny of this volume has been earned by either you, the dealer, or ourselves, the manufacturer.

Our research reveals that in the first quarter of 1955 the mail-order record clubs accounted for about 15% of the total dollar volume of long-playing records sold in the United States. Since they deal essentially in classical repertoire, this would represent about 35% of the purely classical long-playing record business. Compare this volume with the first quarter of 1954 when the clubs did only about 5.8% of the total long-playing record volume, and you will see how rapidly they have grown.

No one really knows just what their sales ceiling will be. Our research consultants report that a vast segment of the American public now prefers to buy a great variety of commodities from direct mail clubs. The book clubs, for instance, have attracted more than 20 million members and have sold them the staggering total of more than one hundred million dollars worth of books!

While the record (or book) clubs will never equal the volume of retail stores, nevertheless, many retailers see that they are unnecessarily losing this extra business.

For some time now, the record clubs have been making strenuous efforts to lease masters from the major companies. We can tell you that we at Columbia Records have been approached several times over a period of two years. We have been offered vast sums of money to lease the prestige of our artists and our trademark to these clubs. To every such offer our answer has been the same: Columbia Records believes that what is best for the record retailer is best for us too. Our business has been built on this close-knit relationship between retailer and manufacturer. We believe that our future is permanently, and properly, allied with yours.

You should realize, however, that the record companies are confronted with an extremely serious problem in retaining their artists in the face of the tremendous inducements offered by the clubs. Because of the clubs' ability to sell any one record in great numbers to its members, they are in a position to offer heretofore unheard of royalty guarantees to recording artists. To date, almost every important classical artist has been approached and offered vast sums to lend his name to the existing clubs. While, because of long-time ties to record companies, no artist of major importance has yet been lured away, you can readily see that it will not be long before important artists will find such offers irresistible.

It is clear then -- from the many anxious letters we have received and from what the many dealers have told us (together with the sales figures and circumstances outlined above) -- that neither the dealer nor the manufacturer can afford to sit back and wait. We simply cannot permit this new source of competition to continue to grow and prosper, with none of this new revenue making its way to those retailers and manufacturers whose financial and emotional investments have built the record business over these many years. For, it is becoming increasingly clear that the record clubs are here to stay -- and they will grow!

They are selling to your customers and ours. They are creating new record buyers every day, customers who do not give you or us a single penny of profit on their club purchases.

The time to do something is now -- while the prestige of our artists, the superiority of our recording technique, and the confidence of the buying public are all in our favor.

Here is the plan that you can put into operation right now. A plan that has been thoroughly and carefully prepared by the outstanding experts in America. A plan that gives you a way of doing extra business! A plan that will open for you volume horizons never before available to any record dealer!

The plan, in brief, is this:-

COLUMBIA RECORDS PROPOSES TO ESTABLISH, WITH YOU THE DEALER, THE LARGEST RECORD CLUB IN AMERICA!

Within the next few days, major newspapers, television and radio stations throughout America will begin to carry powerful advertising messages announcing this new joint venture -- the Columbia (lp) Record Club.

The greatest campaign ever launched in the record business will advise the public that it can now obtain the most magnificent records ever made -- the famous Columbia (lp) high-fidelity records -- through a record club plan which is a new concept of dealer-manufacturer cooperation.

Imagine the public's response to this announcement! If unknown companies can sell millions of dollars worth of their own records profitably through the club plan, think of the great success that awaits the record dealer, who, through an even better plan, can offer incomparable Columbia (lp) records -- the greatest artists, conductors, and orchestras of our time, and what is more, in every field of recorded entertainment!

No doubt you are wondering who will handle all the complex promotional, clerical and accounting operations involved in this plan. Columbia Records has employed the leading experts in club promotion and operation in America. These experts, after thorough study, have concluded that only through a central processing organization can the mechanics of such an operation be worked out. Therefore, with their aid, we have established a complete NATIONAL HEADQUARTERS for this Club.

The Club Headquarters will be organized to handle completely all the complex bookkeeping, accounting, correspondence, shipping and collection for you.

- Headquarters' advertising will bring members into your store!
- Headquarters will help you sell the records and the Club Plan!
- Headquarters will ship the records for you!
- Headquarters will collect the money for you!
- Headquarters will send you your share of profit every month!
- And Headquarters will even pay for the free bonus records your customers earn by their purchases.

All these operations will be done for you -- without your lifting a finger!

What then will you have to do? Although NATIONAL CLUB HEADQUARTERS will greatly simplify your job, you cannot realistically expect both the protection and the added income from this Club, unless you, too, will add to our efforts your own energies and merchandising aggressiveness. Although a tremendous national advertising program -- your local advertising -- your own window and counter display material -- will bring new members into your store where you will simply sign them up and forward the necessary information to your Club

(Continued on the following page)

Headquarters, we are sure that you will find it highly profitable to conduct your own direct-mail operations, personal phone calls, and even, perhaps, door-to-door solicitation to increase the number of members you can bring in.

After that you earn a commission on every record your member buys from your Columbia (lp) Record Club -- for as many years as you maintain the member in the Club.

Every month your shares of profit are paid to you in cash -- growing larger and larger as new members join and old members continue to buy records. Just imagine a plan that sends you money every month in return for your securing members and helping your own customers fill out their Club membership applications when they join. Your commissions can amount to as much as $250.00 a month on just a few hundred members ($2,500.00 a month for a few thousand members) -- and you receive your commissions month after month -- year after year -- without spending a penny for additional inventory -- without using an inch of floor space.

Your members will be glad to join because of the many benefits your Club will offer them. The enclosed Presentation lists them all for you. Find out how you can even offer members free records -- which don't cost you a penny! In fact, you will be able to meet and beat those dealers who offer various pricing inducements to draw your customers away from you today.

How, then, can you take immediate advantage of the Columbia (lp) Record Club Plan? All the essential material -- everything you need to start signing up members at once -- is in the accompanying package or will be delivered to you within the next few days by your Distributor's Salesman. In addition, you will also find more complete details about the Columbia (lp) Record Club Plan. Study the information and material carefully. Make sure that your sales personnel are fully briefed. Display the attractive window and counter material prominently. Then get set for the biggest avalanche of new business you have ever seen!

This dramatic plan will add to your profits for years to come. It will create millions of new record buyers -- whose interest in music will be encouraged on a regular basis. It will not only bring you your share of the record club business, but will create additional demand for records, phonographs, needles, and so forth, which can only be satisfied by you, the record dealer. There is no doubt that the public has indicated its interest in buying records through the club plan method. You and we can make available to them the finest record club in America. Let us prove once again, together, that the businesses which profit most are the ones that serve the public best!

Let us not allow what has taken place in the book business to happen to the record industry. There a third business, neither book publisher nor book shop, took control of a large part of the industry by winning the club business for itself. Together we can keep this business where it properly belongs - among those retailers and manufacturers who have created the great record industry.

We are sure you will make the most of this momentous opportunity!

Sincerely,

JAMES B. CONKLING
PRESIDENT

GODDARD LIEBERSON
EXECUTIVE VICE PRESIDENT

HAL B. COOK
DIRECTOR OF SALES

For further information, contact your Columbia Records Distributor or write to:

COLUMBIA RECORDS 799 SEVENTH AVENUE • NEW YORK 19, N. Y.

® "Columbia", (lp) Marcas Reg. T.M.

Hillbilly's 'Salzburg' Fete

Continued from page 45

year-old Gary Baker, of Washington, who sang "Let Me Go, Lover." An eight-year-old singer, Barbara Sanson, of Edgarton, W. Va., who has made Coral Records for the past three years, appeared. Kenny Cummings, 13, a vocalist, of Whitehall, Md., was sent to Warrenton after winning a regional contest at Annapolis, Md.

The Winnahs!

The winners in each category:

BANDS: First, the Country Clan, of Arlington, Va., led by James Cain. Second, the Bayou Boys, of East Riverdale, Md., last year's first place winner.

VOCAL: First, Pete Pike, of Falls Church, Va.; Second, Slim Morrison, of Ednor, Md.

FIDDLE: First, John Hall, Washington, D. C.; Second, Scott Stoneman, of Carmody Hills, Md., who has his own band playing in the D. C. area.

BANJO: First, Don Bryant Arlington, Va.; Second, Roy Clunk, Alexandria, Va. Both are professional musicians.

MISCELLANEOUS: First, Billie Grammer, of East Riverdale, Md., hot guitar; Second, the Cavalier Quartet, four Norfolk, Va., businessmen, who do smalltime musical engagements on the side, ranging from gospel singing on station WCMS in Norfolk to country music and barbershop harmony.

First prizes in each category were $150, with $50 to second place. But this is the smallest part. Many winners in other years have gone on to professional engagements on radio, television, records, night clubs, etc. Among them have been Chubby Wise, featured on "Grand Ole Opry"; Jimmy Dean and his Texas Wildcats, on "Town and Country Time"; Tuby Stroud, with "Old Dominion Barn Dance"; Jimmy Haney, MGM Records; Echo Inn Cloggers, dance unit which has had many bookings on Southern video stations, etc.

On hand for the championships were Fred Foster, a scout for Mercury Records; Hope Ridings Miller, on behalf of Ted Mack, and Col. Joseph F. Goetz, head of the professional entertainment division of the Armed Services, seeking talent to entertain servicemen in the Caribbean area, Europe and North Africa. He had previously sent five country music units, drawn from previous contest winners, overseas.

Present also was Sally Starr, operator of a country music program on station WJMJ, in Philadelphia, and wife of Jesse Rogers, the Ranger Joe of Nabisco's radio-tv programs. She brought down a busload of 40 fans, who paid to come from Philly and South Jersey to attend the contests. Hosts at a swim party for the press were Mr. and Mrs. Oliver J. Presbry (Martha Rountree), whose place is just outside Warrenton.

The National Championship Country Music Contest was originated five years ago by the Assn. for Greater Warrenton and is now run by the Warrenton Jaycees (Junior Chamber of Commerce), which is beginning to recruit other Jaycee units around the country to conduct regional contests and send the winners to Warrenton.

Master of ceremonies and guiding spirit of the affair is Connie B. Gay, of Vienna, Va., North Carolina native, who has become one of the country's leading country music impresarios, and who has launched many of the winners on their professional careers.

Liebeck to Epic

Herb Liebeck, former Decca promotion staffer in the midwest, has joined Epic Records as artists relations manager. He'll handle promotional activities and accomp artists on deejay tours.

He's out this week with Epic songstress Lillian Briggs.

RCA Aiming at Mass Disk Market In Europe With 'One World' Music Pitch

The buildup of a mass European market for disks and phonographs is now one of the prime objectives of the RCA company. Manie Sacks, RCA veepee over the Victor disk division, whose scheduled trip abroad last week has been delayed two or three weeks due to intra-company business, said that the "record industry must think of its markets in worldwide terms."

Sacks stated that U. S. disks account for approximately 30% of European record sales while RCA's platter sales alone have increased more than 100% during the past three years. No accurate figures are available on total European platter sales, but some 45,000,000 units were sold in England last year and 30,000,000 in West Germany.

RCA Victor execs are confident that a vast market for disks can be developed in Europe. Albert F. Watters, v.p. and operations manager of the RCA International Division, who is scheduled to make the trip with Sacks, stated that European families are now buying more phonographs than tv sets.

The biggest obstacle to the growth of the mass market is the high price tags on platters. They are approximately twice as expensive as U. S. disks and, for the average European family, that's too much money. The high prices are due to stiff publisher royalties, inefficient manufacturing processes and small runs on each platter. RCA's plants, already operating in Spain and Italy, and planned for other European countries as well, will use the latest U. S. techniques.

45's Buildup

Victor execs are aiming to speed up the acceptance of the 45 rpm platters overseas. At the present time the 78s are still the most popular disks while LPs are growing steadily. RCA will launch a 45 campaign in Europe and will market a low-cost two-speed 33 and 45 rpm machine to accelerate the obsolescence of the 78s. It's figured that new customers entering the disk market will be more interested in the convenience of the slower speeds than in the oldstyle 78s. As far as disk speeds are concerned, Europe is approximately five years behind the U. S., Watters said.

While Victor's catalog will be pushed in Europe, Victor execs also plan to develop native artists in each country. Sacks said that the company would be on the sharp lookout for talented longhairs who could replace the old and retiring maestroes, such as Arturo Toscanini. It will be part of an RCA plan to "internationalize" music while building up the national artistic phase in each country.

When they go abroad, the crew of RCA execs, which will also include Howard Letts, manager of the record operations department, and Alan Kayes, Red Seal artists & repertoire manager, will study German recording techniques. Sacks said that Victor's staff has been impressed with the quality of German sound on wax and RCA engineers will make a close study of the acoustical setup in Germany.

Frank M. Folsom, RCA prexy, sparked the company's new interest in the overseas market after returning recently from a trip to the Continent.

Best British Sheet Sellers

(Week ending Aug. 6)

London, Aug. 9.

Unchained Melody	Frank
I Wonder	Macmelodies
Evermore	Rogers
Dreamboat	Leeds
Stranger in Paradise	Frank
Everywhere	Bron
Where Dimple Be	Cinephonic
Cherry Pink	Maddox
Stowaway	Morris
Every Day	Robbins
Don't Worry	Wright
You, My Love	Dash

Second 12

Sincerely	Dash
Softly	Cavendish
Bridges of Paris	Southern
Mama	Macmelodies
Earth Angel	Chappell
Melody of Love	Connelly
Tomorrow	Cavendish
How Love Song Born	Chappell
Crazy Otto Rag	Kassner
Stars Shine	Maurice
John and Julie	Toff
Unsuspecting Heart	Berry

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat'l Record Mart)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	HALEY'S COMETS (Decca) "Rock Around the Clock"	2	2	2	1	8	1	2	2	..	10	1	1	..	2	8	7	..	1	1	2	4	3	149
2	2	PAT BOONE (Dot) "Ain't That a Shame"	1	3	..	5	4	..	1	1	..	5	2	2	1	1	2	3	..	2	..	10	..	1	132
3	3	MITCH MILLER (Columbia) "Yellow Rose of Texas"	4	1	1	2	1	6	7	3	2	1	9	3	2	..	6	1	6	..	..	..	5	7	131
4	4	GISELE MacKENZIE (X) "Hard to Get"	6	9	4	4	9	4	..	4	..	..	3	..	..	..	..	..	10	5	7	5	..	2	71
5	8	CHUCK BERRY (Chess) "Maybelline"	10	..	..	..	..	2	..	5	1	..	..	..	8	..	1	5	8	..	..	..	1	..	58
6	15	LES BAXTER (Capitol) "Wake the Town"	..	..	6	..	3	..	4	..	..	..	..	..	4	10	..	2	..	..	..	7	..	4	48
7	5	NAT (KING) COLE (Capitol) "A Blossom Fell"	5	8	5	..	..	..	..	..	..	..	8	..	..	..	..	..	..	10	4	4	3	8	44
8	6	FRANK SINATRA (Capitol) "Learnin' the Blues"	3	..	..	3	..	..	..	10	..	..	4	..	..	9	..	..	..	..	8	1	9	..	41
9A	11	LES BAXTER (Capitol) "Unchained Melody"	..	4	..	..	..	..	..	7	10	..	5	..	..	..	..	..	..	6	5	3	..	..	37
9B	9	CHUCK MILLER (Mercury) "House of Blue Lights"	8	..	..	..	..	..	..	..	4	..	10	..	..	6	4	..	..	..	3	..	..	5	37
11	7	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	10	3	9	..	..	..	9	5	..	..	..	6	..	..	..	..	4	..	..	7	..	35
12	16	BOYD BENNETT (King) "Seventeen"	9	..	..	..	..	..	..	..	3	..	..	..	7	..	3	..	..	..	..	..	..	..	22
13	10	PAUL-FORD (Capitol) "Hummingbird"	7	..	..	7	..	..	6	6	..	..	..	..	10	..	..	..	..	9	..	..	..	..	21
14	..	CREW-CUTS (Mercury) "Gum Drop"	..	..	9	..	..	..	..	..	..	..	..	..	3	..	..	..	..	2	..	..	..	..	19
15A	12	JULIUS LaROSA (Cadence) "Domani"	..	..	..	..	..	..	..	8	..	..	5	..	..	..	6	9	..	..	..	..	..	..	16
15B	18	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	..	6	..	..	..	8	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	16
17	..	FOUR ACES (Decca) "Love Is Many-Splendored"	..	..	..	..	..	..	..	..	7	..	..	4	..	..	7	..	..	..	..	..	..	..	15
18	22	ROGER WILLIAMS (Kapp) "Autumn Leaves"	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	1	..	..	..	..	..	14
19A	..	EDDIE FISHER (Victor) "Song of the Dreamer"	..	5	..	..	..	9	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	13
19B	18	NICK NOBLE (Wing) "Bible Tells Me So"	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	7	..	..	..	..	..	13
21	..	PERRY COMO (Victor) "Tina Marie"	..	7	8	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
22A	..	SAMMY DAVIS JR. (Decca) "That Old Black Magic"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	8	6	..	..	11
22B	12	McGUIRE SISTERS (Coral) "Something's Gotta Give"	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	6	11
24A	..	EDDIE FISHER (Victor) "Don't Stay Away Too Long"	..	..	10	..	..	..	9	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	10
24B	..	JAYE P. MORGAN (Victor) "Longest Walk"	..	..	..	..	10	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	LONESOME ECHO	STARRING SAMMY DAVIS JR.	IN THE WEE, SMALL HOURS	PETE KELLY'S BLUES	DAMN YANKEES
Doris Day	Jackie Gleason	Sammy Davis Jr.	Frank Sinatra	Lee-Fitzgerald	Original Cast
Columbia CL 710 B 2090	Capitol W 627 EBF 1, 2-627	Decca DL 8118 ED 2214-5-6	Capitol W 581 EBF 1, 2-581	Decca DL 8166 ED 758	Victor LOC 1021 EOC 1021

H'wood Indie Maps Frisco Branch for Its 3 Labels

San Francisco, Aug. 16.

California Distributors, Hollywood record distributing firm, is planning to set up a San Francisco branch shortly to handle Pacific Jazz, Contemporary and Good Time Jazz, their three jazz labels, as well as other indie lines. Jack Lewerke, head of California Distributors, was in the Bay Area last week scouting for a location for the Frisco branch.

Contemporary and Pacific Jazz are currently distributed here by Chatton Distributors of Oakland and Good Time Jazz is handled by Melody Sales. The later will continue to handle Fantasy in the Bay Area, although California Distributors handles it in Southern California.

Inside Stuff—Music

The international language of music was struck home to N. Y. Daily News drama critic John Chapman on his recent trip overseas. In his rundown of his European trip in the Sunday (14) News, Chapman described the popularity of the Negro vocal combos, the Delta Rhythm Boys and the Deep River Boys, in Sweden. The biggest department store of Stockholm, called NK, was plugging the Delta unit with posters. One of the big reasons for this group's popularity, according to Chapman, is its flawless handling of the native dialect.

Chapman said "entertainers are the only ambassadors of goodwill who never fall down on the job. The world cherishes them and does not suspect them of double-dealing . . . Incidentally, hearing and rehearsing the Delta Rhythm Boys' records prompts me to repeat an oft-made observation—that the theatre-trained American Negro has no superior in the clarity, perfection and beauty of his speech. The boys' Swedish is better than the Swede's Swedish."

Columbia Records is going all out to assist the dealer in pushing its 1956 phonograph line. Col's phono merchandising division has whipped up a flock of brochures, booklets and banners to help push the line. The merchandising division is also offering a special all-metal rack to display the phono line and a 16mm motion pic, featuring Garry Moore and Art Carney plugging the phonos.

Decca has come up with a new twist on "mood music" albums. It has now packaged a set titled "Music For Barefoot Ballerinas," designed to provide musical accompaniment for parlor Pavlovas who want to do an entrechat between dusting chores. Larry Elgart band plays the selections written by Charles Albertine.

BMI Check List OF New RECORD RATINGS BY THE TRADE PRESS

	Billboard	Cash Box	Variety
AIN'TCHA-CHA COMING OUT T-TONIGHT (Meridian)			
JO STAFFORD (Columbia)		Sleeper of the Week	Best Bet
BABALU (Peer)			
CATERINA VALENTE (Decca)	Spotlight	Sleeper of the Week	
HEAVEN CAME DOWN TO EARTH (Progressive)			
JERRY VALE (Columbia)	77 (Good)	Best Bet	Best Bet
IN MADRID (Movietown)			
MORGAN BROTHERS (Victor)	75 (Good)	B+(Excellent)	
PAULETTE SISTERS (Capitol)	71 (Good)	B+(Excellent)	
IT'S LOVE BABY (Excellorec)			
THE MIDNIGHTERS (Federal)	R&B Best Bet	R&B Award	
RUTH BROWN (Atlantic)	R&B Spotlight	R&B Sleeper	
LOUIS BROOKS (Excello)	R&B Best Buy		
A KISS LIKE YOURS (Sheldon)			
JUNE VALLI (Victor)	78 (Good)	Sleeper of the Week	
MAGIC NIGHT (Weiss & Barry)			
JERRY VALE (Columbia)	75 (Good)	B (Very Good)	Good
MAYBELLENE (Arc)			
CHUCK BERRY (Chess)	Best Buy	R&B Award	Excellent
JOHNNY LONG ORCH. (Coral)	78 (Good)	B+(Excellent)	Good
JIM LOWE (Dot)	Spotlight	Sleeper of the Week	Best Bet
RALPH MARTERIE (Mercury)		B+(Excellent)	Good
PAMPER ME (Trinity)			
FRANKIE CASTRO (Wing)	75 (Good)	B (Very Good)	Excellent
PAPER ROSES (American)			
LOLA DEE (Wing)	75 (Good)	C+ (Good)	Good
SEVENTEEN (Lois)			
FONTANE SISTERS (Dot)	Best Buy	Sure Shot	Best Bet
ELLA MAE MORSE (Capitol)	78 (Good)	B (Very Good)	
THE SHRIKE (Jose Ferrer)			
LES BAXTER ORCH. (Capitol)	75 (Good)	C+ (Good)	Very Good
SO WILL I (Roosevelt)			
AMES BROTHERS (Victor)		Disk of the Week	
TEARS FOR ME (Sheldon)			
DORI ANN GRAY (Mercury)	76 (Good)	B (Very Good)	Very Good
THIS IS MY STORY (Aladdin)			
GENE & EUNICE (Aladdin)	R&B Best Bet	R&B Award	
JACK AND BETTY (Teen)		B (Very Good)	
YOU ARE MY SUNSHINE (Peer)			
FERKO STRING BAND (Media)	Spotlight	Disk of the Week	
JOHN CALI (Mercury)	75 (Good)	B (Very Good)	

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June Allyson Inking Two Special Decca Projects

Hollywood, Aug. 16.

June Allyson is readying inking of a special disk pact with Decca calling for her to wax two album projects. One is "Poppin," an LP series for children, and the other is to record the score from Columbia's upcoming musical-version, "It Happened One Night," which her husband Dick Powell will produce. Miss Allyson also co-stars in the pic with Jack Lemmon.

The "Night" score, penned by Johnny Mercer and Gene De Paul, includes the theme, "It Happened One Night," "The Watcha Callit Song," "Howdy," "Temporarily Mine," "Why Don't Men Leave Women Alone," "The Hitchhiking Song," "Happy As De Mule in De Briar Patch" and "Old Reporters Never Die, They Gradually Decline."

Miss Allyson previously cut her last records on the MGM label while under contract to that studio.

Paris Diskleggers

Continued from page 43

of the so-called forbidden platters have been selling quite openly, especially Capitol's "Can-Can" album. This may be changed now, as the crackdown appears imminent.

It has come to light that hot "Carmen Jones" disks are bought by French platter sellers for about $10 apiece in Brussels, London, Geneva or Milan and sold under the counter for from $30 to $50. Among others which have been sold here of late are "Fanny," "The King And I," "South Pacific," "Pajama Game," "Silk Stockings," "Damn Yankees" and "Me And Juliet." Lyon feels that this ban is absurd and that as long as people want these records they will be sold, and he feels they do not interfere with Gallic record sales and should be allowed. Since these shows will probably never play Paris, he opined, it is silly to ban them on the theory that if it ever does hit Paris, people will not to go to see it due to being familiar with the music. He feels the opposite is true, and gives "Porgy and Bess" as an example.

The advent of the 33 rpm disk in 1949 started the real platter biz growth here. It also brought back oldies in special new longplay albums, consecrated new stars and made film music and U.S. musicals and names known to the disk-fancying French public. The fight is now on and the lenient Gallic attitude towards record import may change, bringing with it a severe crackdown on all the disk-legging that has flourished here since '48. There is no doubt that the record is now an important show biz adjunct here and it will keep growing as cheaper record players hit the market and as the youngsters keep increasing in their disk interest.

Kanaga

Continued from page 43

the country, he said, and dealers report an unprecedented expansion in their business. A by-product of the price cuts has been to increase sales of higher-priced phonographs, Kanaga asserted. TV has also helped record sales by returning entertainment to the home, as has the interest in hi-fidelity phonograph equipment, he continued.

Victor's artists & repertoire chief George R. Marek, touring with Kanaga last week, held out little hope for bringing tape recordings and players within reach of the average record-buyer's pocketbook at an early date. He cited the high cost of tape and the high price for quality tape recorder as reasons for his pessimism.

Byrd in Decca Coop

Jerry Byrd, steel guitarist who has been with Mercury Records for the past few years, has been signed to a three-year Decca pact by country and western chief Paul Cohen.

Cohen also has added Tennessee singer Jack Bradshaw to a deal along with vocalists Slim Wilson and Billy Mise.

Clubs Clobber Record Cos.

Continued from page 43

past year, and Col execs stated the industry could not afford to sit back and wait while the new source of competition continued to grow at the expense of the traditional manufacturer-dealer structure of the industry.

Lure to Names

Col execs fear that the extraordinary sales records being racked up by some of the disk clubs will give them a powerful lure to get top name artists from the regular labels. While no major artist, due to longterm commitments to the regular labels, has joined the other clubs, Col execs warned dealers that "it will not be long before important artists will find such offers irresistible."

Col's club proposition involves the participation of the dealers. Dealers are being urged to solicit members for the Col club and, for each sale made by the club to such members, the retailer gets 20% of the gross price. Col, meantime, takes care of all details, from collecting the coin from the customer to mailing him the merchandise.

Columbia, which has set up a $1,000,000 advertising budget to launch the club, will also solicit members directly via consumer mag spreads and radio-tv spots. Col prexy Jim Conkling stated that he anticipated that out of every five members, four would be submitted by dealers. If the ratio tends to favor the non-dealer members, Conkling said that some adjustment would be made in promoting on the local level.

Separate Quarters

Columbia has taken new quarters on 46th Street in N.Y. to handle the club operation. Norman Adler, Col's house attorney, has been named general manager of the club. The diskery is gearing for an initial membership of 500,000 persons in the first six to eight months.

The setup is similar to the book club plans. Members will be offered two selections monthly at regular list price in each of four categories —classical; listening or dancing; legit, film and tv soundtracks, and jazz. All disks will be regular catalog items in standard packages. For every two disks bought through the club, Col will give a free disks cut only for the club dividends.

Columbia will also cuffo its record club mag to members and will provide printed interpretive notes on its platter releases. As a hypo for the retail trade, Col will also keep club members informed on all new releases which are not available through the club. Members are required to accept a minimum of four records a year.

Credit Setup

It will be a credit setup in which the customers pay after getting the disks. Col takes all the risks on getting stuck by deadbeats, which is another angle to the plan which Col expects to appeal to dealers. As the kickoff incentive, Col is giving away any one of 12 disks to each applicant.

Sam Goody, the country's leading discount operator, said he would go along with the Columbia plan. A Goody spokesman stated that the N. Y. store will attempt to solicit members for the Columbia club. He stated that it helps the competition against the other disk clubs, since the retailer gets a cut of the business. "Some customers like to order through clubs and we'll go along with Columbia in servicing them that way," he said.

In New York, Ben Kay, head of Liberty Music Shops, severely rapped the Columbia plan. He said it would take traffic out of the stores and therefore had to be bad for retailers. He stated that Columbia has been putting the retailer into a squeeze, first by hiking LP prices, then by omitting their usual summer incentive buying plan and finally, by coming up with the disk club plan.

CUGAT ON 2 LABELS IN COL-EPIC DIVVY

Under a unique deal, Xavier Cugat has been signed by Epic Records, Columbia's indie operation, to cut single disks. Cugat's albums, however, will continue to be handled through the parent label's distribs.

Double-label setup for Cugat is aimed at getting the maximum returns out of the single and packaged releases.

Bleyer to Release Sides Cut Abroad

Archie Bleyer, Cadence Record chief, returned last week from a five-week tour of Europe where he cut several sides with Continental artists. Slated for early release are disks by Chris Dane, a Swedish singer, and Ernie Englund, Swiss trumpeter.

Bleyer toured England, Germany, Switzerland and France.

Erna Katz Due in Europe For German Disk Talks

Erna Katz, recently appointed special sales rep for Decca's Gold Seal division, is heading for Europe for confabs with execs of the Deutsche Grammophon Co. in Hanover.

Miss Katz plans to affect a closer liaison between Decca and the German wax works over exchange of masters and repertoire problems.

From the Charles K. Feldman Group Productions Film
"THE SEVEN YEAR ITCH"
THE GIRL UPSTAIRS
ROBBINS MUSIC CORPORATION

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"The LONGEST WALK"
recorded by
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MONDAY THRU SUNDAY
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Soldier Boy

with Joe Reisman and his Orchestra

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RCA VICTOR

On The Upbeat

New York

Louis Armstrong opens at the Crescendo, L.A., Sept. 2 for a week . . . **Claude Brennan**, Decca's assistant general sales manager, vacationing with his wife in Colorado . . . Songstress **Terri Stevens** booked for a return date at the Steel Pier, Atlantic City, Sept. 17-18 . . . **Crew-Cuts** tee off their first overseas trek Sept. 19 with a date at the Empire Theatre, Liverpool. They'll tour six cities . . . **Tommy Reynolds** band starts at the Roseland Ballroom, N.Y., Friday (19), replacing **Paul Martell's** orch, which is readying an overseas tour . . . **Clarence Freed** will manage the N.Y. office of William Loeb Artists Mgt., Coast firm . . . **Frankie Day** inked by new indie label, Apache Records . . . **Ted Herbert** named prexy of indie Marvel Records, replacing **Jimmie Parks**, who is now U.S. rep for the Australian disk firm, W&G Processing Co. **Nat (King) Cole** opens at the Copacabana, N.Y., Oct. 20 for three weeks.

Hollywood

Toni Arden just completed a guest stint on a segment of the Jimmy Durante telepix series in which she intros "Gobs and Gobs of Gobs" tune penned by Jackie **Barnet**. Chirp will also cut "Gobs" for Columbia Records . . . **Leith Stevens** has been inked by producer **Edmund Grainger** to score his RKO production, "Great Day in the Morning." Stevens just completed tuning up Grainger's "Treasure of Pancho Villa." . . . **Jerry Johnson** currently on a cross-country tour via deejays to tubthump **Henri Rene's** latest RCA Victor release, "Toy Tiger." . . . **Buddy Bregman** will baton a 14-piece band for the Thallans' charity caper at Ciro's Aug. 29 . . . Warners' music head Ray Heindorf to Toronto to join Jack Webb's touring p.a. contingent for "Pete Kelley's Blues." . . . **Johnny Desmond** inked for return engagement at the Thunderbird, Las Vegas, Sept. 8.

Jack Dusick, makeup artist, has penned a tune, "What A Day," with **Jimmy Durante**, to be published by the latter's company . . . **Big Jay McNeely** opens a stand at Seattle's Birdland, Aug. 31, and follows with stint at Jack Tucker's Tiffany Club, Sept. 9 . . . **Mel Henke** has been named musical director on KNXT's "Paul Frees Show." . . . **Alex Welsh** and his Dixielanders with **George Melly** will be aired direct from England via Mutual Don Lee's "Jazz Club" Saturday (20) . . . **Nino Tempo**, brother of April Stevens, formed a quartet and opens stand at the Den, Norwalk. Deal was set by Sam Altonian's Paramount Booking Agency.

Stan Wilson holds over at the Tiffany . . . **Anita Day** opened a two-week stint Friday (12) at Jazz City. Chirp just completed an LP album for **Norman Granz'** Norgran label . . . **Sonny Burke**, Coast a&r chief for Decca, is lining up a recording session for **Peggy Lee** concurrent with her run at Ciro's . . . Singer **Paul Corrigan** has been inked to a term pact with Ardell Records . . . **Bernard Hilda**, European bandleader currently at the new Beverly Hilton Hotel, is also booking American variety acts for his Paris nitery.

Louisa Field, formerly in the copyright clearance department at Capitol Records, has exited post to join BMI in the same capacity.

London

Colony Restaurant bandleader **Felix King** off to the States for a month's holiday. . .Bandleader **Edmundo Ros** is signing a two-year exclusive sound radio contract with the BBC. . .BBC producer **Mark White** is leaving Aug. 20 to join the ABC Commercial TV setup. . .The orchestras of **Harry Roy** and **George Smith** left the Cafe de Paris end of July on expiration of their contract. . .**Josh White** is set to reach Britain on Oct. 4 for a 3½ months tour. . .The **Denny Termer Trio**, who have just concluded a six-year run at the Stork Room, opened at Churchills.

Chicago

Broadcast Music Inc. general professional manager **Julie Stearns** in from New York last week to check with deejays and ride herd on **Tony Bennett's** Columbia disking of "May I Never Love Again" . . . **Tex Beneke** currently on one-niters in the midwest . . . **Ralph Rodgers orch** approaching the six-year mark at the Buttery in Chi's Ambassador West . . . **Big Maybelle** opening at the Crown Propeller Lounge, Chicago, Wednesday (24) . . . **Max Miller** playing to capacity crowds in his newly opened joint, "The Scene," on Chicago's North Clark St.

San Francisco

Erroll Garner booked into the Black Hawk Sept. 6 for three weeks following **Carmen McRae** . . . **Cal Tjader** and his Mambo Quintet, which have been at the Macumba all summer, leaving Sept. 11 for Harrah's Club in Reno . . . **Vernon Alley** celebrates a year in September as house band at Fack's . . . **Gen & Eunice** and the **Gene Ammons** band booked into the Oakland Auditorium Ballroom Aug. 21 by **Manny Schwartz**.

Charlie Barnet brings up a 16-piece band from Los Angeles for a Greek fraternity dance at the Frisco Civic Auditorium Aug. 19. . . **Earl Hines** opens at the Hangover Sept. 6 with an all-star dixie group featuring **Darnell Howard**, clarinet; **Eddie Garland**, bass; **Marty Marsala**, trumpet; **Joe Watkins**, drums, and **Bobby Thompson**, trombone . . . **Vince Guaraldi's Trio** back into the hungry i . . . The **Four Freshmen** open Sept. 6 at Fack's . . . **Chuck Travis**, tenor sax and bandleader, working the summer gig at Yosemite in the Camp Currey ballroom.

Pittsburgh

Sandy Moore joined **Johnny Long's** band here at the Copa as featured vocalist . . . **Larry Faith** orch has return bookings at Hotel Peabody in Memphis and Melody Mill Ballroom in Chicago next winter when the Horizon Room here closes down for alterations designed to double its capacity . . . **Johnny Costa**, KDKA-TV staff pianist, subbing for vacationing **Everett Haydn** at Dore's . . . **Baron Elliott**, bandleader, and his wife celebrated their 19th wedding anni . . . **Harmonicaires** around town again for nitery and club engagements . . . **Mary Lou Haugh**, pianist, has rejoined the **Larry Faith** outfit . . . **Himmy Spaniel** combo renewed through Labor Day at the Colonial Manor. They've been at this spot all summer . . . **Billy Catizone** returns to Nixon Theatre this season as conductor of the house band at legit site.

Houston

Leo Peeper followed **Billy Williams** orch into Marine Room of Galveston's Pleasure Pier just for two weeks . . . Oilman Glenn McCarthy's protege, tenor **Dick Krueger**, away shopping for other connections after seven years on the local hotel-radio scene . . . **Norma Lee** thrushing with **Henry King's** band at Shamrock Hilton . . . Local songbird **Marijane Vandivier**, who got a start with **Joe Reichman's** band in an engagement, at Roosevelt Hotel, New Orleans, went to Denver to sing with the group.

Henry King orch in for eight weeks at Shamrock Hilton . . . Pianist **Al Mason** to Houston's private Match Box . . . **Mac Dale's** Dixielanders returned to Catalina Lounge, bringing back the Sunday afternoon jameroos.

RETAIL SHEET BEST SELLERS

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* ASCAP † BMI

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1	2	*Rock Around Clock (Myers)	5	1	..	1	2	1	1	1	1	6	2	9	2	100
2	3	*Hard to Get (Witmark)	..	5	3	4	4	3	4	2	3	..	6	2	3	82
3	1	*Unchained Melody (Frank)	2	..	2	..	1	7	8	5	4	1	1	1	10	79
4	6	*Never Stop Loving You (Feist)	3	2	7	9	8	..	..	3	5	3	9	4	..	57
5	7	*Blue Star (Young)	10	3	1	3	7	8	10	8	2	..	8	..	..	50
6	15	†Yellow Rose (Planetary)	..	1	4	..	8	..	5	3	7	9	..	..	6	45
7	10	†Man in a Raincoat (BMI)	..	9	6	8	..	..	..	5	10	7	4	..	7	1	42
8	4	*Something's Gotta (Robbins)	..	..	..	4	..	5	4	..	6	..	..	4	6	9	39
9	7	*Learnin' the Blues (Barton)	..	..	..	5	..	9	2	9	4	8	..	5	..	8	38
10	5	*Cherry Pink (Chappell)	..	..	..	..	3	6	..	..	9	..	..	3	3	..	31
11	14	†Hummingbird (Jungnickel)	8	..	..	..	..	..	..	..	..	6	2	10	..	4	25
12	9	*A Blossom Fell (Shapiro-B)	..	..	..	..	10	..	6	..	..	..	5	7	5	..	22
13	..	†That A Shame (Commodore)	..	..	..	..	..	..	2	..	..	..	7	..	..	5	19
14	11	*It's a Sin to Tell a Lie (BVC)	7	..	..	..	6	..	..	..	10	..	..	..	..	7	14
15	..	†Domani (Montauk)	..	7	10	7	..	10	..	..	..	..	..	..	..	..	10

Band Review

ORRIN TUCKER & KTLA ORCH
With Roberta Linn
Palladium, Hollywood

If an opening-night jampacked dance floor is any criterion, Orrin Tucker's KTLA Crystal Tone orch's roost at the Palladium will be a lengthy one. Terpalace, inaugurating its new house-band policy with Tucker, drew the biggest opening night crowd (2,796) in four years. While it's still too early to say that Tucker is the answer to the Palladium's lack of dance business, one thing is for sure—no one sat it out at the opener when Tucker struck up his baton.

Though the vet-batoneer lacks a modern progressive upbeat, he accentuates enough of a rhythmic tempo via a 14-piece string-horn section to cater to the itching feet of the house patrons. Before the initial number was played, Tucker intro'd KTLA general manager Klaus Landsberg to the tune of "For He's A Jolly Good Fellow." Landsberg owns the band, which is under pact to his station. Tunes that Tucker impresses with are ye olde standards, "My Melancholy Baby," "Object of My Affections," "You Do Something To Me," "Goodie Goodie" and "Ain't She Sweet." An occasional recent number like "Something's Got To Give," which Tucker also chirps, rounds out his session.

Roberta Linn, billed along with Tucker, is actually a show package all her own. Songstress makes a dramatic entrance from the rear of the ballroom through the mingling customers chirping "Oh Baby What I Couldn't Do" and she does real well.

Miss Linn, who also co-stars with Tucker on the KTLA show, in certain phrasing reminds somewhat of Ethel Merman. What this girl lacks in voice, if anything, she makes up in showmanship, although her presentation is somewhat hampered by her hugging of the mike. *Kain.*

New ASCAP Faces

In the past couple of weeks, ASCAP has elected several name performers to its writer-membership roster, which already includes numerous top b.o. names. Liberace, who has several original instrumental composition to his credit, has received his ASCAP letters as has Bill Haley (& His Comets), leader of the click rhythm & blues combo for Decca Records.

From the jazz scene, Erroll Garner also has joined ASCAP, along with bandleader-arranger Roy Ross.

Sterling

Continued from page 43

Harvest Moon Is Shining," "When My Baby Smiles At Me," "Hello My Baby" (the first big cakewalk hit at the turn of the century), "Meet Me in St. Louis, Louis," "Sent My Wife the Thousand Isles," "Can You Tame Wild Wimmen," "All Aboard for Blanket Bay," "The Sun Will Shine Again" (it was the "mystery melody" on the "Stop the Music!" show), and others.

Irving Berlin recalls Sterling as a Tin Pan Alley great when he first came around to Nigger Mike's on the Bowery as a singing waiter. Berlin particularly recalls "Strike Up the Band" and "Down Where the Swanee River Flows" as his best "money" songs, i.e. surefire for throw-money from the customers.

What impresses Berlin is that "what made Andy Sterling such a great songwriter is that they're songs which could have been written today, and become hits; the answer is, look at how long they have been popular standards on the American scene."

Sterling's widow survives. She was Dorothy Heywood, w.k. in vaudeville at the time of their marriage in 1902.

RCA Fall Release

Continued from page 45

with the Morton Gould orch; "So Smooth," a Perry Como set; "Down to Eartha," by Eartha Kitt; "Music for the Nostalgic Traveler," by the Melachrino orch; "Concert Jazz" by the Sauter-Finegan orch; "Voodoo Suite," with Perez Prado and Shorty Rogers; "A Session with Chet Atkins"; "Wanderin'," by Eddy Arnold; "Just Keep A-Movin'," with Hank Snow; "Basses Loaded," with Milt Hinton, Wendell Marshall and Bull Ruther, and "The Natural Seven," with the Al Cohn combo.

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SYMPHONY NO. 1, IN C MINOR (Brahms) Toscanini and NBC Symph. Orch. CC-8

***SYMPHONY IN D MINOR** (Franck) Robin Hood Dell Orch. of Phila., Leinsdorf, Cond. BC-9

CONCERTO IN A MINOR (Grieg) Concerto No. 1, in G Minor (Mendelssohn) Robin Hood Dell Orch. Leinsdorf, Cond.; Dorfmann, Pianist. DC-10

***RHAPSODY IN BLUE** (Gershwin) Grand Canyon Suite—Excerpts (Grofe) Winterhalter Orch., Janis, Pianist BC-11

SWAN LAKE (Tchaikovsky) Philharmonia Orch., Irving. DC-12

LES SYLPHIDES (Chopin) Orch. of the Royal Opera House, Covent Garden, Irving. English Dances (Arnold) The Philharmonia Orch., Irving. CC-13

GAÎTÉ PARISIENNE (Offenbach) Les Patineurs (Meyerbeer) Boston Pops Orch., Fiedler. DC-14

CONCERTO NO. 1 IN D MINOR (Brahms) Rubinstein; Chicago Symph. Orch., Reiner. CC-15

PICTURES AT AN EXHIBITION (Moussorgsky-Ravel) Psyché and Eros (Franck) Toscanini and NBC Symph. Orch. CC-16

POPULAR

MUSIC FOR DINING: Diane, Too Young, 7 others, The Melachrino Strings CP-1

***MUSIC FOR RELAXATION:** Star Dust, Moonlight Serenade, 8 others. Melachrino Strings. BP-2

***MUSIC FROM HOLLYWOOD—THEME MUSIC FROM GREAT MOTION PICTURES:** High Noon, Song from "Moulin Rouge" 8 others. Al Goodman's Orch. BP-3

***INSIDE SAUTER-FINEGAN:** Four Horsemen, How About You? 11 others. BP-4

THE GREAT MUSIC THEMES OF TELEVISION: Melancholy Serenade, Orchid Room, 10 others. Winterhalter's Orch. CP-5

PASSION IN PAINT: Nude Descending the Stairs, Mona Lisa, 10 others. René's Orch. CP-6

***SOFT AND SWEET:** There Is No Greater Love, A Sinner Kissed an Angel, 10 others. The Three Suns with String Orch. BP-7

***JUST TOO MUCH:** All the Things You Are, 11 others. Hal Schaefer Trio. BP-8

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VIOLIN CONCERTO IN D (Brahms) Heifetz; Chicago Symph. Orch., Reiner. ECS-4/ECSD-4

Arthur Readies 350G Stageshow For CNE; Name Lineup Included

Toronto, Aug. 16.

Jack Arthur, executive producer of the Canadian National Exhibition, got his $350,000 stageshow into rehearsal last week with a cast of 76 dancers, a choral ensemble of 38 and an orchestra of 60 men. At $3 top, plus the 50c turnstile click to the grounds, Arthur will star Marilyn Bell, swim conqueror of Lake Ontario and the English Channel, with Ed Sullivan in as emcee of the international acts. Fortnight's afternoon and evening grandstand shows, with a 24,000-seater capacity, and running from Aug. 26 to Sept. 10, will feature Lassie, of film and tele fame, with Tommy Rettig, the first week, The Four Lads the second.

In addition to Sullivan and Miss Bell, the latter swimming in a tank 80 feet long, 12 feet wide and five feet deep, with a background of 60 girls in silver metallic bathing suits, Arthur has also signed up Will Mahoney; Willie West & McGinty; Four Step Bros.; Donna Gresco, girl violinist; Dave Broadfoot, comedian, and Rosemary Burns, opera singer, who recently completed a film in Italy. Worked in for five costumes changes are Arthur's "The Canadettes," precision line of 76. Choreographers and principal dancers in the CNE musical extravaganza are Alan & Blanche Lund, previously in two London (England) musicals, and Midge Arthur, solo dancer with Paul Whiteman's orchestra.

For the musical revue, Arthur will have some 500 performers and will also use a seven-level zonal setup of stages, this for the first time in Canada.

Arthur's three big production numbers will be "Inside the C. N. E., "a modern version of "Minstrel Days," and "This Canada," the big finale complete with a chorus of Mounties, show girls representing "The Flowers of the Provinces," plus the line of "Canadettes," the mixed vocal ensemble of 38, and the orchestra of 60 under baton of Howard Cable. Also worked into the afternoon and evening shows, with the latter the big production draw, will be Lassie and The Four Lads, Watkin's Chimpanzees, The Wazzan Troupe, Jack Joyce's performing Camels, The Tombelli balancing troupe, Leon & Elean's great Danes, Bob Top and Lauren, for roller skating on a 60-foot tower, and the Flying White Horses.

Misses Moore and Montel Encoring at N.Y.'s St. Regis

The St. Regis Roof closes Sept. 7 and [illegible] the cowpokers Maisonette reopens with Connie Moore as the opening chanteuse.

She's a returner, as is Fernanda Montel who follows her in on Oct. 20 for six weeks. The perennial Milt Shaw band also shifts from the roof to the Maisonette.

Vegas El Rancho Has 250G Fire; Show Goes on Next Night; Daniel Kudosed

Las Vegas, Aug. 16.

El Rancho show resumed last night (Mon.), after a blaze the previous night caused an estimated $250,000 damage to the supper room and adjoining kitchen. El Ranch was the first hotel to open doors on the strip 14 years ago, and because of the blaze became the first to shutter. Firemen lauded Billy Daniel Dancers and Ted Flo Rito's Orch, who continued through the opening production while smoke engulfed the room and flames licked the ceiling.

Noting the blaze, Daniel stepped to the mike and told guests outfront "there has been a slight accident in the kitchen. We request your indulgence and ask you leave the room while we clear the smoke, after which show will resume." Daniel and Dancers continued their number until all had been evacuated. A fire official said his ad lib calmer averted a panic. One Flo Rito trumpeter, Gene Barringer, and waiter Philip Kane and a fireman were overcome by smoke, but injuries are not serious.

Ray Set for Brit. Tour

London, Aug. 16.

Lew Grade, of the Lew & Leslie Grade Agency, returned to London from New York last week with the news that he had inked Johnnie Ray for a three or four weeks tour. Ray is due to fly in on Oct. 2 for a guest appearance in the commercial tv show, "Sunday Night at the London Palladium," and the dates are being lined up to coincide with this visit.

SPITALNY NETS OVER 10G FOR PALACE WEEK

Phil Spitalny and his all-girl "Hour of Charm" orch, who wind up a one-week stand at the Palace, N. Y., tomorrow (Thurs.), will take out over $10,000 for the date. On top of a $5,500 minimum guarantee, Spitalny is getting 50% of the gross over $22,500. The Palace will gross around $35,000 for the week. The maestro's interest in video cued the Palace stand as a showcase for advertisers.

Spitalny has been set for a four-week date in Las Vegas at the Royal Nevada Hotel after the current "Guys and Dolls" winds its indefinite run. Joe Glaser's Associated Booking Corp. set this date. Meantime, Spitalny's organization will play at the Atlantic City Steel Pier; N. Y. State Fair in Syracuse for nine days, and the Pennsylvania Fair in York, Pa., for one night, before the Vegas booking.

Chirps Take Play From Hub Strips

Boston, Aug. 16.

Singers are taking over in Yankeeland and peelers, exotic dancers, carnie and circus type acts, along with outdoor acts, are finding it harder to get bookings this season.

Clubs around the territory which formerly ran formats of exotic dancers for bowoffs are now going big for chirps. Outdoor amusement spots and upcoming fairs, which for years used nothing but circus type acts, are seeking singers.

The success of name singers in amusement parks, beach spots and at outdoor events, has sparked off a big demand here. This type of strange bookings finds Snooky Lamson at White City Park, a small amusement park outside of Worcester, Mass., as the big draw.

Demand has brought an upsurge of young femme singers around Beantown. The grind clubs, which used to feature a number of exotic dancers and a comic in their show format, have thrown out the peelers and are using upwards of three girl singers. The chirps are not singing naughty songs, either, but strictly hit pop tunes.

The move has spread to the fairs, and New England's big fair season will find for the first time name singers being featured instead of thrill acts.

Central Can. Exhib Looks to Biggest Season; Hamid Shows Prominent

Ottawa, Aug. 16.

If the weather's right, Herb. H. McElroy, g.m. of the Central Canada Exhibition, is looking for a 450,000 attendance at the 62nd annual CCE, scheduled to open Aug. 20 and run (except Sunday) to Aug. 27. The 1955 CCE will be bigger in all departments and will again feature the World of Mirth Midway and George Hamid's grandstand show.

Hamid has booked Col. Eskew's Rodeo in front of the grandstand for Saturday (20), scaled 25c to $1.50. From Aug. 22 to 27, Hamid's revue, "Stairway to the Stars," will operate afternoons and evenings, the afternoon shows scaled 25c to $1 general, evenings $1 to $2, reserved. World of Mirth will bring 35 rides and 17 shows to the Lansdowne Park site, including Dyano Bros. circus. The CCE general admission is 50c.

Other CCE features include opening-day parade with 20 bands and 45 floats booked to date, to start at Hull's (Ottawa's Quebecside neighbor) city hall. Band concerts will be held daily, using bands of the Royal Canadian Air Force, Royal Canadian Mounted Police, Governor General's Foot Guards (which also plays the grandstand pit) and the Royal Canadian Corps of Signals (Army). Besides Highland dancing and a mutt show, bandshell will have evening performances of a revue produced by local indie radio airer CFRA.

Ticket-selling gimmicks include various prizes, topped by a car every evening, totalling $17,000 in value; special Kiddies Day (22) with free admish and all rides 10c for moppets to 6 p.m., plus $700 in special prizes, as well as prizes for program numbers (grandstand), an international dog show and Pure Food building exhibits.

Names will be daily dinner speakers, including Mayor Wagner of New York, the Mayors of Toronto and Montreal, Mrs. M. O. A. Baig, wife of the High Commissioner for Pakistan, and provincial government officials.

'Opry' 16G, Toronto

"Grand Ole Opry" took in around $16,000 on the first week of its summer tour at the Casino Theatre, Toronto, ending last Wednesday (10). The Roy Acuff starrer, with Kitty Welles and Johnny & Jack, winds up a week at the Seville Theatre, Montreal, today (Wed.).

Other dates include New Bedford, Mass., and Denver, Col.

Bevhilton Signs Basic Pact With IATSE, AGVA; Strike Threat Is Off

Hollywood, Aug. 16.

The possibility of an AGVA and IATSE Stagehand Local 33 strike against the new Beverly Hilton Hotel ended last Thursday (11) when the hostelry, on the eve of its formal public opening, signed basic-agreement contracts with the local office of American Guild of Variety Artists and with IATSE Stagehands Local 33. By its action, the hotel averted a strike.

According to the Central Labor Council, both crafts had previously filed application for "strike sanction" against the hostelry when it refused to sign the union agreement, which stipulates that all AGVA entertainers working the hotel's floorshows would receive benefits as hotel contributions to the union's welfare-and-health funds.

For AGVA, the deal was precedental, for no other hotel in the Hilton-Statler chain ever has signed such a pact. It's expected that Irvin Mazzei, Coast AGVA chief responsible for the Beverly-Hilton pact, will now serve the same demand on the Statler here, also part of the Hilton hotel chain.

Other AGVA moves on other Hilton-Statler hotels will be up to other union offices in those regions.

'Cracker Barrel' Encores Click of '7 Arts Festival'

By RICHARD JOSEPH

Pike, N.H., Aug. 16.

Success of the sixth annual White Mountain Festival of the Seven Arts held at the Lake Tarleton Club near here in July has caused the Tarleton management to stage a 17-day reprise ending Aug. 28 under the title, "Cracker Barrel—Americana."

Using the same format of after-lunch al fresco talks and concerts that proved so popular at the Seven Arts Festival, the new series is featuring show biz and literati names at sessions open to the public as well as guests at the Carleton.

Speakers include NY Timesman Theodore Bernstein, author Ray Brock, psychiatrist Dr. Ewen Cameron, Saturday Review editor Norman Cousins, Dr. Johnson Fairchild, director of Cooper Union Forums; Boylan FitzGerald, president of the American Artists' Professional League; N.Y. Daily News tv editor Ben Gross; actress Kim Hunter; poet Gabriel Mason, mystery author Hal Q. Masur, actor Arnold Moss, author Helen Rose, antiquarian Sigmund Rothchild, Hunter College president George N. Shuster, Dr. Marshall Stearns, director of the Institute of Jazz Studies: historian Samuel Steinberg, economist Edmund Owen Stillman, tv director-producer Ezra Stone, travel writer Horace Sutton, author Gerald Willem Van Loon, Sultner Welles, artist and photographer; and author Maurice Zolotow.

Headlining the musical program are the New Hampshire Symphony, 38 musicians from America's leading orchestras and conducted by Maurice Bonney; the ABC Symphonietta, a 15-piece American Broadcasting Co. chamber string ensemble directed by Arnold Eidus, and the Walt Whitman String Quartet. The N. Y. City Opera Co. will present abbreviated versions of "The Marriage of Figaro" and "La Boheme," narrated by Yale Forman, and concerts will be given by pianists Jane Courtland and George Fiore.

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Two Atlantic City Hotels in Sales Deal; $1,000,000 Motel Planned

Atlantic City, Aug. 16.

Two top hotel deals were reported here this past week. A motor hotel will be erected on the downtown beachfront at an estimated cost of $1,000,000. To be known as the Strand, it will be built by Emanuel Solomon, president of the Strand of Atlantic City. Solomon operated the old uptown Strand before it was razed in a fire two years ago. He is renting a block of land on a 99-year lease from Joseph G. Bradway, president of the 3400 Boardwalk Corp., first deal of this kind here. Total rental involves $3,500,000.

Second deal involves sale of one-half ownership of the Ambassador and Ritz-Carlton Hotels, held by the estate of Harry L. Katz, for $3,500,000. Buyers are surviving partners of Katz, Mr. and Mrs. Margolin, residents here, in the case of the Ambassador, and the Margolins, with Alfred P. Orleans, Philadelphia contractor, in the Ritz-Carlton. Price for each one-half interest is $1,750,000 and sales are subject to court approval.

Ambassador was leased in 1951 for a 30-year term to Tisch interests for a rental of approximately $500,000 annually. Ritz-Carlton is under the partnership operation through a subsidiary corporation. Courts are slated to get the case Sept. 23.

Strand will be in a U shape and have 131 bedrooms and six penthouse suites. Plans call for a swimming pool and cabana club, restaurant, cocktail lounge.

Sands Eyes Dunes

Las Vegas, Aug. 16.

Sands Hotel management is dickering to acquire operation of the new Dunes Hotel on the Strip, which opened last April, under present management of Al Gottesman, Joe Sullivan, at a reported $3,900,000 cost.

If deal jells, Jack Entratter will produce the show as he is now doing at the Sands.

Autry Special Feature For Minn. State Fair

Minneapolis, Aug. 16.

Minnesota State Fair, Aug. 27-Sept. 5, one of the nation's largest and drawing approximately 1,000,000 people during its 10 days, will have an important name attraction this year for the first time. He's Gene Autry and he's being brought here through combined fair and WCCO-TV sponsorship, but he'll not appear as part of the regular grandstand variety show, which shuns luminaries.

At the fair Autry and his troupe will confine their appearances to a special two-hour performance in one of the huge exhibition buildings, the Hippodrome, Aug. 28, at which an extra admission will be charged, and to a free morning grandstand show for youngsters the following day. Advance mail orders are being taken for the Hippodrome show.

While here, Autry's CBS network show will be televised from WCCO-TV.

Pitt's Evans Family To Double in School, on Tour

Pittsburgh, Aug. 16.

Evans Family, longtime standard vaude and nitery dancing act, are opening their own studio of the dance in nearby Homestead Park, where they live. This doesn't mean, however, that four Evans' are quitting show business. They'll continue to travel and have engaged Virginia Wagner, local dancer, to look after the school whenever they hit the road.

Turn, which consists of father, mother, daughter and son, one of very few legitimate family acts left, operated a dancing school in Homestead years ago before they hit the bigtime.

500G E. St. Loo Nitery Sold by Court Order

St. Louis, Aug. 16.

The plush nitery and gambling casino built by the late Roy A. Bowman in downtown East St. Louis has been sold under court order to John J. Keely, East St. Louis contractor, who held a $100,000 mortgage on the property. The spot, tagged "Bowman's," was built in 1948 at a reported cost of $500,000.

However, the gambling casino and handbook rooms were never opened because of a campaign against gambling of any variety that began shortly before the spot was completed. Bowman died on May 3, 1952, and the cocktail lounge and night spot, which had been losing money, were closed a short time later. Keely hasn't disclosed plans for the spot's future.

Davis' 1G Fine For Cuffo Shot

Hollywood, Aug. 16.

Sammy Davis Jr. has been slapped with a $1,000 fine by the local office of the American Guild of Variety Artists. At a special trial board here, in a closed session, Davis was found guilty of working gratis, without AGVA consent, at an outdoor vaude show put on at Wrigley Field, Aug. 2, prior to a baseball game between the L. A. Angels and S. F. Seals.

Irvin Mazzei, AGVA's Coast chief, cited Davis Aug. 3, charging he would be subject to disciplinary action for violation of an AGVA bylaw. Other AGVA entertainers who entertained along with Davis at the ballpark but had been cleared beforehand by AGVA included Wilder Bros., Jones Boys, Patricia Manville, The Hi-Hatters and Jill Adams.

Davis when contacted anent the $1,000 fine said: "I'm grateful to the union for not suspending me and I'd like to caution any other performers to make sure they get AGVA's okay for any type show."

'Uniform Hour' Law for Entire Miami Area; Lounge-Club Spots Hurt Most

Miami Beach, Aug. 16.

Dade County Commission last week passed a "uniform hour" law which aligns the entire area under a set opening and closing time, eliminating the former "local autonomy" policy that produced a hodgepodge of ordinances, with some towns allowing operations on a 24 hour basis.

Hurt most by the new ruling are the loungeclub spots concentrated on the 79th St. Causeway, along which "villages" are incorporated as separate communities from Miami and Miami Beach. These all-nighteries do a thriving late business from the dawn-patrollers who regularly hit the "strip" after making hotel and night club rounds. All the spots on the causeway feature small musical units, femme thrushes and boast a well-known host to aid in attracting the "see you" trade.

Hotels are now restricted to a 1 a.m. closing time, thus posing a showtime problem. The plushier hostels have been going in for a two-show policy to overcome the heavier budgets they are laying out for acts as the competition increases each year. It's a matter of rearranging the curtain-time, although a loophole may be found in a clause which allows serving—not sales—of drinks for the extra hour currently allowed.

All hotels on the beach must close down at 2 a.m. There is also the possibility that the beach council may rewrite their ordinances affecting hotel bars and cafes in order to retain the extra tax money they've been collecting in recent years for that extra hour. Such reclassification would put the hotel spots into a club category which allows late operation. Straight night clubs have had their hours cut to a 4 a.m. finale (from five). Most operators regard the chop lightly, what with late business practically non-existent in recent seasons.

Cleve. Hotspot Folds After Long Legal Fight

Cleveland, Aug. 16.

Norman Khoury finally shuttered his Circus Club, after a long legal fight, getting the jump on state liquor agents who arrived a few hours later with orders to padlock the troublesome hotspot.

Closing left Khoury, who operated up to 35 niteries here during flush World War II years, without a single open bar. Majority of his projects formerly ran strip or all-girl shows that ran afoul of the law. His Circus Club's permit renewal was recently scotched by the Ohio board of liquor control because it employed a 17-year-old bar girl. Nine acts and a small band were dropped by the spot when investigators turned on the heat.

Minnesota Nitery Op Settles Fed. Tax Claim

Minneapolis, Aug. 16.

L. J. Savard, Red Lake Falls, Minn., owner of four night clubs in northern Minnesota lake summer resort towns, has agreed to settle a $35,025.31 Federal tax dispute for $14,391.32. Federal tax court judge J. G. Bruce signed an order accepting the $13,706.02 tax deficiency for the year 1946, and $685.30 penalties.

Dispute between Savard and Federal tax officials involved income he received from slot machines, pinball machines and punchboards at his bistros.

He reported $252,870.12 and showed taxable income of $35,124.04 in 1946. Tax officials contended he should have paid tax on $84,554.25. He denied he had $36,500.11 income from slot machines and other machines that he didn't report.

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New York Journal-American
by GENE KNIGHT

"Tony and Eddie went over big. Their take-offs of Bing Crosby, Mary Martin, Anna Magnani and Liberace are comedy classics."*

New York Post
by MARTIN BURDEN

"Tony and Eddie whiz through their hilarious act, pantomiming records. The duo make it seem fresh and funny."

BILLBOARD

"Tony and Eddie, who have one of the most amusing panto-recording acts in the business, are making a sock Broadway nitery debut. The lads are great as usual, and should be allotted more time."

Bob Francis.

New York Daily Mirror
by LEE MORTIMER

"Tony & Eddie who rate raves for their mimicry."

New York World-Telegram & Sun
by ROBERT W. DANA

"The pantomime work of Tony and Eddie is startling as well as clever."

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New Acts

BARBARA McNAIR
Songs
15 Mins.
Blue Angel, N. Y.

Barbara McNair bows as promising vocal talent in her initial stand at this east side N. Y. spot which, under Max Gordon's aegis, experiments with new talent. Young Negro songstress is a looker with a trim physique and a set of pipes that, at the moment, are professionally competent, but with experience could be even more than that. The distinctive styling and phrasing are already there in embryo.

Her opening number, "Ain't We Got Fun," is a poor choice. This is a depression number with lyrics that have little relevancy for contemporary audiences unless there's a special point to be made. Miss McNair doesn't have any particular reason to do this number as a warmup except that it's uptempo. The rest of the repertoire is okay. She handles the ballad, "I've Got A Crush On You," with sensitivity and goes into a snappy spiritual-type number, "Yes, Indeed," before essaying an excellent "Happiness Is Just A Thing Called Joe." The swinging "I Love You Madly" gets her off strongly. *Herm.*

VIVIAN & TASSIE
Juggling
8 Mins.
Apollo, N.Y.

A Danish import, Vivian & Tassie are a fast juggling turn who manipulate a variety of obects ranging from Indian clubs to hoops. Mixed team opens with club tossing followed by male member bouncing a ball atop his head while simultaneously jumping rope. He also has a novel acrobatic twist in that he sandwiches some forward somersaults into his routines from time to time.

Femme partner, a statuesque blond, is more than mere window dressing for she joins with her mate in a neat club juggling switch that comes off without a miscue. Male, in addition, has an interesting audience gimmick whereby he throws a ball to customers at random. On the return toss he juggles the sphere at the end of a stick held in his mouth. However, the effectiveness of this bit depends upon accuracy of the return throw. This was considerably deficient at show caught.

Withal, Vivian & Tassie have sufficiently eye-catching routines to qualify them for most visual media including vaude, niteries and tv. *Gilb.*

THOM KELLING
Songs, guitar
22 Mins.
Allegro, London

Thom Kelling is a personable young Dutchman, who sings in a variety of languages to his own guitar accompaniment. He has an exceptionally good command of the English tongue, which enables him to introduce and explain his foreign language numbers. That apart, the act hardly impresses as up to standard for first-class night spots, although he should get by in more modest establishments, particularly on the Continent.

His act has a sameness which makes it difficult to sustain customer interest. There is little variety in the choice of numbers and a complete absence of original material, which might suit his personality. His selection of songs range from Brazlian to Cuban, Spanish and West Indian numbers and there is a pronounced emphasis on the Braziliana tempo throughout the routine. None of them achieves an individuality. *Myro.*

ZIZI RICHARD
Songs
9 Mins.
Gatineau, Ottawa

Billed as "from Folies Bergere," exotic Negro chirper Zizi Richard (pronounced Ree-shore) is amply equipped physically to represent the w.k. Parisian spot. Wearing a flashy costume that emphasizes the stint's s.a. structure, Miss Richard works eagerly and maintains a strong French flavor throughout. Sharp tonal quality keeps her piping in so-so category but the customers, particularly males, aren't too particular about the canarying as long as their view of the femme is uninterrupted.

Medley arrangement, with "I Don't Care" (in Eva Tanguay style) as a base, is opener and rest of the act follows similar styling. Okay for niteries, act would have stronger impact in a smaller room, although it satisfactorily fills the Gatineau Club's exensive space with both sight and sound. *Gorm.*

HERBIE SELLS
Impressions
20 Mins.
Gatineau, Ottawa

Herbie Sells was in niteries for some years as chant partner of Jimmy Hollywood but since Hollywood's fatal illness, Sells has worked as a single. His staging is effective and singing impressions of Sinatra, Cole, Bennett, Rose Murphy, Monroe and others, are standout. Compared to chanters, gab apings are weaker but on the whole Sells' stint gets his returns throughout.

Sells is capable of handling crisp comedy both in impressions and filler lines but needs stronger gag material. Personable, able and young, he will enhance any nitery or stage production. *Gorm.*

VALDETTES (2)
Dancing
7 Mins.
Empire, Glasgow

The Valdettes, two attractive gals, open brightly and display some varied terp routines.

Distaffers' terping is lively and they give the fans a display of gam-kicking, showing their shapeliness and s.a. Highspot of act is when one gal comes on garbed in tophat style to offer a top-hat-and-tails routine, and is followed by her partner in a pretty ballet sequence.

Femmes show ideas and freshness in their stepping, and are useful booking meantime for European and United Kingdom vauderies or tv. *Gord.*

BRUNNAU & FLORENCE
Comedy Dances
9 Mins.
Rheinland, Frankfurt

This man-and-wife duo has some amusing dance parodies. Their slapstick presentations of the rumba and mambo are slanted right for a boisterous audience.

They sum up as an adequate pair who would do well to throw out the standard sock-and-duck comedy and concentrate on their dance with an idea type of material. *Haze.*

GONDA SUREEN
Acrobatics
7 Mins.
Rheinland, Frankfurt

A tall, shapely blond titled "The German Leg Queen of 1953," Gonda Sureen does some surefire acrobatics. Her tight-as-skin tights and her elegant body make this a most attractive bit.

There's not enough to this act to make it bigtime. *Haze.*

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STANFORD

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Saratoga Casino Gets Drink Okay After 4 Yrs.; Another Turned Down

Saratoga, Aug. 16.

The N.Y. State Liquor Authority has restored a liquor license to Newman's Lake House, on Saratoga Lake, which operated the year-around strictly as an eating place since a previous request for renewal was denied in 1951. At the same time, the Authority denied a permit for Riley's Lake House, reopened just before the August racing season, after a closedown of several years.

The decisions, announced in New York last Friday (12), followed hearings in Albany Monday (8), during which the proprietors pleaded their cases for reissuance of licenses lost during the state-ordered gambling probe in Saratoga County four years ago.

Gerard E. King, co-owner with his sister, Catherine S. King, and his father, John J. King, told SLA deputy commissioner Walter S. Schmidt that "there has been no gambling (in Newman's) since 1949 and there won't be any in the future while we're there."

The Kings had met the major objection raised by the SLA in refusing to grant a license two years ago—the existence of a casino building 10 feet from the restaurant proper—by attaching the casino to the eating quarters and providing additional dining facilities for 250. It's called the Coach House.

In denying the application of Louis D'Andrea, recent purchaser of Riley's, the Authority said it was not satisfied he "would be the sole party and interest or that he has shown adequate financial resources of his own." The SLA also took into account D'Andrea's age (26), "inadequate resources and admitted inexperience," "Unusual circumstances leading up to acquisition of the property" by the young man were given as an added reason.

D'Andrea, nephew of Louis (Doc) Farone, convicted in 1953 of gambling charges in casino operations named as Riley's, The Brook and Smith's Interlaken, testified he purchased the property from his aunt and did not discuss the venture with his uncle. His weekly nut, for a floor show and musicians, was around $5,000; D'Andrea stated. No gambling would be permitted, he pledged.

Belafonte N.Y. Reprise

In an unusually speedy return booking, Harry Belafonte has been pacted for six weeks at the Empire Room, Waldorf Astoria, N. Y., beginning Sept. 29. It'll mark a three-month lapse since his last appearance at the hostelry in June.

Singer is currently appearing at the Cocoanut Grove, L. A.

The Topnotchers into Lake Club, Springfield, Ill., Sept. 30 for one frame.

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Vaude, Cafe Dates

New York

Management of the Thunderbird, Las Vegas, gave songstress **Dorothy Collins** a diamond wristwatch at the windup of her four-week engagement at the spot Aug. 3. She's current at the Chez Paree, Chi . . . Goldie's, N. Y., operating on a Monday-Thursday basis, permitting alternate 86ers **Goldie Hawkins** and **Bob Prince** to work the weekends at Goldie's Fire Island . . . Lew & Leslie Grade handling the exclusive casting of the "Louis Braille Story."

Harry C. Brown, head of the agency bearing his name, currently in Miami Beach on a 10-day business hop . . . **Connie Sawyer**, currently appearing in the Leonard Sillman revue, "Come As You Are," at the Versailles, N. Y., has been booked for an early fall stand at the Colony Club, London . . . **Cab Calloway** begins a tour of the British Isles Aug. 22.

Chicago

Bobby Kuhn and the **Midnight Suns** opening at Chi's Old Heidelberg next Tuesday (23) in an indefinite stint. **Herbie Hardt** closing out there after a 13-year stay . . . **The Peppermints**, winners of last winter's talent search at Chi's Chez Paree, held over at Mangam's Chateau, Chicago, in their second pro appearance . . . **Jimmy Nelson** and **Patti Andrews** co-headlining the show at Chicago's Chez Paree, opening Sunday (21); **Gaby Monet** also on the bill . . . **Hamish Menzies** currently appearing at Mr. Kelly's, Chi.

Atlanta

A new revue, headlining exotic dancer **Vicky Guy**, billed as "Blonde Venus," and acro-terper **Leslie Cooper**, with comic **Willie Cooper** as emcee, opened Monday (15) at Gypsy Room, managed by owner J. C. Carmichael . . . **Paulettes**, singing sisters touted as "Connie Boswell's Proteges," will open tomorrow (Thurs.) at Paradise Room in Henry Grady Hotel, topping show which includes **Sonny Richards** and **Walter Long**, comedy song and dance team. **Jim Scott Duo**, after six-week hiatus, will open on same date at Grady's cocktallery, Dogwood Room.

An added attraction at Danny Demetry's Howell House's Zebra Lounge is banjoist **Perry Bechtel**, who appears with **Jack Rowland**, singer of risque songs . . . **George Forrest**, singing impressionist, and acro-dancer **Virginia Ayres** opened Monday (15) at Joe Cotton's Steak Ranch, where **West Baxter's** orch plays for dancing . . . **Kalantan**, popular exotic, is being held over at Imperial Hotel's Domino Lounge, sharing billing with comic **Marvin Boone**. . . . **Eddie Lee**, singing pianist, is current at Mamma Mia's Piccolo Lounge.

Hollywood

Will Jordan, headliner at Beverly Hilton's Ball Room, opens Sept. 15 at Palmer House, Chicago . . . **Cross & Dunn** went into the Macambo last night (Tues.), to be followed by **Julie Wilson** Aug 23 for single frame . . . **Brandie Brandon** reoptioned indefinitely at Art Williams' Eldorado.

Brewer-Thornhill 3G In Rainy Asbury Park

Asbury Park, N. J., Aug. 16.

Aftermath of Hurricane Connie was blamed for the failure of Teresa Brewer and the Claude Thornhill band to do better last Saturday night (13) at the Convention Hall here. The single night grossed $3,000, below hopes. Storm did only slight damage here but continued radio-tv warnings about Connie took a toll at the b.o.

The McGuire Sisters play a return date here next Saturday night, paired with the Tommy Tucker orch.

Lippizan School Back To Vienna Homebase

Vienna, Aug 9.

Major Podhorsky has brought his world famous Spanish Riding School safely back to the Austrian capital, from which city he had fled in April, 1945, to Wels in Upper Austria. The outfit has been under U. S. protection ever since.

Meanwhile the stables and arena in the Reitschulgasse in the centre of the city were renovated and modernized. The Lippizaner horses (a breed that is born black and then grows up white) are just as fine as their "parents" who had to leave here and "died in exile."

There will be regular performances starting Oct. 15.

Wrong Victim

Minneapolis, Aug. 16.

Within eyesight of 75 tablesitters, Jimmy Hegg, six-foot-five, 230-pound owner of the Starlight Club, one of the town's leading bistros, captured a 21-year-old bandit who held a gun at his stomach and attempted to hold up the establishment.

The incident occurred at 12:50 a.m., 10 minutes before closing time. Within seconds after the gun was pointed at him, Hegg put a combination hammerlock-stranglehold on the youth and held him for the police.

'DANCING WATERS' IN TOKYO

Tokyo, Aug. 9.

The water and light extravaganza, "Dancing Waters," has opened a 2½-week run at Tokyo's Korakuen Ice Palace. The spectacle will be presented in three installments, utilizing Japanese and visiting western entertainers who will perform before the background of spouting fountains. First week will be "Dancing Waters and American Show," with Wanda Smith and her Jimmie Durante Cover Girls, singer Manolo Cuerva and Filipino Ceaser Velasco orch. There will be a four-day run of "Dancing Waters and Classical Ballet."

Final week will be "Dancing Waters and Modern Ballet" and will present program of modern dances.

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WHEN IN BOSTON
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Bevhilton, Bev'ly Hills

Hollywood, Aug. 13.

Gilbert Becaud, Will Jordan, Arthur Worsley, Augie & Margo, Empire Eight, Bernard Hilda Orch (12) (with Billy Regis, Paule Desjardins, Charlita), Mischa Novy Ensemble (6); $2-$2.50 cover.

After a pre-opening week of exploitation hi-jinks, the Beverly Hilton opened to the public Friday night (12) and preemed its No. 1 dinery-nitery, the 500-capacity Bali Room, in distinctly second-rate style. It wouldn't have seemed possible, but Conrad Hilton had the amazing success of bringing Wichita, Kan. to Beverly Hills.

Considering the circumstances and the setting, the Bali Room's opening missed out in nearly every respect. The entertainment served up under the supervision of Merriel Abbott in a Richard and Edith Barstow production is small-timey small town. For some inexplicable reason, the preem was so devoid of glamor-dressing that it seemed the town's well-knowns were deliberately kept away. The $25 per head champagne dinner in itself was undistinguished in respect to cuisine and grape (domestic), and the less-than-capacity audience was composed largely of tradesmen who outfitted the new Hilton hostelry.

The show is pure cornball in conception. Carrying the pretentious title of "Boast of the Town," it's a takeoff of Ed Sullivan's tv "Toast," with Will Jordan, Sullivan's best imitator, acting the part of the deadpan columnist in emceeing the layout. He co-headlines with Gilbert Becaud, a French singer supposedly the rage in Paris but no ball of fire here.

Other acts in the show are Arthur Worsley, a rapidfire ventriloquist, and Augie & Margo, a young and fast rock-and-roll and mambo dance team. Worked in the show is the Empire Eight (six girls and two boys), a capable if not particularly goodlooking dance ensemble imported from the Empire Room of the Palmer House, Chicago, also a Hilton hostelry.

The show clocks in about an hour and it holds very little to offer competition to this town's established niteries. It holds even less to insure the type of business the BaH Room will need to keep its large corps of captains, waiters and busboys, under maitre d'Joaquin Noriega in cigaret money. The Bali Room, unless it gets a real draw attraction, will look awfully empty on midweek nights, particularly for the second shows, which have trouble under the best of circumstances in this early-to-bed town.

The Bali Room itself is a problem for show and audience. It's big and cold looking. Built in amphitheatre style, the levels are tiered down to a bandstand set in a sharp corner, alongside which is a large oblong dancefloor that's elevatored as a stage for the show. The stage then becomes backed by large plateglass windows, covered with not quite opaque curtains, facing heavily trafficked Santa Monica Blvd., which offers some audience distractions. The room's sound system needs considerable adjustment, the acoustics being particularly poor at the tables nearest the stage. As for the platform's setting, the performers must feel like the gladiators in the Roman Coliseum looking into a sea of staring eyes.

Jordan worked hard trying to pump some enthusiasm into the audience, but with little success. His material has already become very familiar because of his tv appearances with Sullivan, on top of which this audience didn't exactly act like a wild pack of Sullivan fans. The laughs were few and came hard, and there was one particularly witless piece of business having Jordan plug a "Dercury" car (get it?), aided by Paule Desjardins, singer with Bernard Hilda's band, who did a takeoff on the femme who works with Sullivan.

To their credit, both ventriloquist Worsley, and the Augie & Margo dance team, are on and off fast. They, at least, gave the show some tempo and its strongest applause. Worsley's forte is the ability to keep his mouth almost completely still while rapidly mouthing phrases, such as "bottle of beer," that are supposed to be difficult for ventros. His dummy is the usual brash one, but not with the humor of some of his contemporary blocks of wood.

Becaud's booking as a headliners here is rather difficult to understand. He has no rep on this side of the continent, and his type of performance will hardly be popular with the non-Gallic audiences in Beverly Hills. Most of his self-written songs are in French, and a couple that he does translate into English do not appear destined for American popularity. One is a ballad he calls "Backtrack," another "Forgotten Children," which is something about Italian shoeshine boys, and a third is "our Hands," which has a strange phrase in its lyrics that sounds like" a butterfly's caress."

Becaud is best when he replaces his pianist at the 88's and gives out with a hot beat. He's also backed by a bass player and an electric guitarist, who are in bandsmen uniform, while the deadpan pianist, like Becaud, is dressed in a business suit. The piano player may have been nervous or frightened, but in any event he looked as though he hated being where he was.

One thing the Bali Room can boast about is its music setup. Bernard Hilda, also a French import, and his 12-piece crew play an excellent dance beat and do very well with the show's music. Hilda, a personable, lively maestro, also contribs some violin work and vocals during the dance sets. On the latter he gets assist from Charlita, a svelte brunet, and Miss Desjardins, a blonde looker out of Paris. Also featured with Hilda is trumpeter Billy Regis.

Spelling Hilda's crew for customer terpsing is Mischa Novy's ensemble 6), and they, too, are extremely capable at their assignment.

There are a number of show credits: Hessie Smith is down for music and lyrics for the Empire Eight's routines; Norm Krone did the music arrangements; Fredy Wittop the custumes, and David C. Baumgarten, an agent with Music Corp. of America, is credited for the title—which shouldn't be boasted about by him, the hotel or anybody connected with this very small show in a very big place.

Scho.

Lux, Santiago

Santiago, Aug. 1.

Egle Martin, Margarita Sierra, Donna Behar, Edu, Hector Gagliardi, Doris & Rossie, Mario Carrillo, Silvia Infantas & Los Baqueanos, La Familia Chilena, with Jorge Sallorenzo, Nene Donoso & Rolando Caicedo, Jordan & Dancers.

Jose Bohr, who used to work in Hollywood Spanish-language pix for the old Fox company, has decided that if Buddy Day can make a go of a musical revue, as he did here with his popular "Bim Bam Bum" company, he can emulate. And so Bohr, who worked in one of Day's presentations, is now on the boards in the refurbished Lux with "Bohr's Scandals."

He has put together a mildly entertaining aggregation but the show needs punchier pacing and plenty of tightening. It could use a lot more yaks and a more hep line of hoofers to help brighten proceedings. A well-developed pre-opening publicity campaign has contributed to good early grosses.

Heading the lineup is a bouncy Argentine cutie, Egle Martin, whose sexy thrushing is matched by her slim figure and eye-catching costumes. Donna Behar, also given star billing, is a bit hefty and didn't eke out enthusiasm with her Arabic and French songs at session caught. Maragrita Sierra, third billed luminary, didnt' appear due to illness.

Biggest mitt goes to a Brazilian harmonica artist with the thrifty three-letter stage name of Edu, a real talent with the blowpipes. Edu (real name, Eduardo Nadruz) ventures into Spanish classicals to score a hefty click. He blends bass and melody expertly to give the impression of using several instruments instead of the lone harmonica.

A pair of attractive young chantoosies, Doris & Rossie, local girls quite familiar at the mike, are used to good advantage and leave a pleasant impression. Hector Gagliardi of Argentina recites his own sentimental verses for warm applause. Mario Carrillo, monologist, grabs laughs with his jokes and imitations.

"La Familia Chilena" (The Chilean Family), long a very popular standby on Chilean radio, makes its stage debut with mixed results. Trio of Jorge Sallorenzo, Nene Donoso and Rolando Caicedo needs a lot stronger material for "Scandals" if they are to match their established ozone success.

"Scandals" perform three times daily, 6:45, 9:30 and 11:10 p.m. A runway down the middle of the house is effectively used to give the customers in all parts of the roomy Lux a good look at the performers. An attempt to open the show differently by projecting a one-minute film of the chorus line rehearsing, then fading into live chorus in action, is bewildering rather than entertaining. *Ziff.*

Royal Nevada, L. V.

Las Vegas, Aug. 9.

"Guys and Dolls," with Vivian Blaine, Robert Alda, Sam Levene, B. S. Pully, Stubby Kaye, Johnny Silver, Maureen McNally, Tom Ahearne, Netta Packer, Del Markkee, Tony Rosa, Dancers (16), Singers (5), Jerry Fielding Orch (17); music & lyrics, Frank Loesser, book, Jo Swerling & Abe Burrows, produced by Sid Kuller & Manny Frank; $2 minimum.

In its special nitery setting, shortened by 40 minutes, but in no way deleterious to the original impact as one of the brightest musicals in recent Broadway history, "Guys and Dolls" amounts to a great achievement and superlative entertainment for captious Las Vegas. Running almost two hours and containing the major hits of the sock Frank Loesser score, most of the delightful Jo Swerling & Abe Burrows book based on a story and characters by Damon Runyon, as produced for the Royal Nevada's Crown Room by Sid Kuller and Manny Frank, it is a natural for the greenfelt sporting element.

Overwhelming reception here, plus established stature from the long Broadway run, along with current fanfare for the upcoming Samuel Goldwyn pic version promises capacity, even turnaway biz for the six weeks with optional frames of three and three. But, no two ways about it, whether the near 500-seater dining room is sro for both dinner and midnight shows, there will have to be heavy play in the casino for 24 hours in order to finance the approximate $47,000 weekly nut. (Cost will go down somewhat if show is held for full 12 weeks).

A great asset to "G & D" drawing power is the top line on the Strip marquee which spells out fairly strong names—Vivian Blaine, Robert Alda, Sam Levene. There is also the incandescent plug about the musical's original cast, including additional name pulls of B. S. Pully, Stubby Kaye, Johnny Silver. Of the Broadway roster, only Isabel Bigley was unable to join the cohorts here, with Maureen McNally filling her role.

Gamble on this production was high. There have been other tabshows (with moderate reception accorded) along the Strip, but with the mounting frenzy for almost any form of entertainment and most spots battling for name talent, this venture was bound to make either bums or heroes out of producers Kuller & Frank. That the slightly cut "G & D" emerges a winner on all counts is not only credited to the producers' knowhow of nitery demands, but completely dedicated performances from each member of the large cast, the orchestra accomps all merged in attaining this history-making smash, must also share bows.

Vivian Blaine is superb as Adelaide. Her brassy patina shields the incurably romantic heart of the doll who wants benefit of clergy to finalize a 14-year engagement with gambler Nathan Detroit. She scores hugely with "Bushel and a Peck," "Adelaide's Lament" and "Take Back Your Mink," the latter socko with assistance from the audacious Hot Box Girls.

Robert Alda is impressive as Sky Masterson, neatly shouldering the romantic lead and the complimentary role of the ace gambler respected by all the Broadway guys. He has rugged good looks, forceful projection, and magnetic personality to capture and maintain character interest throughout. His scenes with the men are boldly contoured, in decided contrast with the love interplay evolvement with Maureen McNally. Alda does a good warbling job on "My Time of Day," and "I'll Know" and "I've Never Been in Love Before" duets with Miss McNally. His "Luck Be a Lady" chant punctuating the crap game scene is simply great, a memorable point in the musical.

Sam Levene's thoroughly combatible gloving into the Nathan Detroit character gives the production that extra fillip, with artful craftsmanship registering whenever he speaks, does pieces of biz, or takes care of song lyrics in his own fashion. These, including "The Old Established" ditty alongside Stubby Kaye and John Silver, the hilarious "Sue Me" with Miss Blaine, are kudosed very big.

Bringing his own brand of burly comedy force to "G & D" is B. S. Pully, yet he so integrates his personality to the role that he becomes the definitive Big Jule, the high-rolling, bull frog-voiced Chi gambler about to take Nathan Detroit and assorted New York dice boys for every buck. Ropes terrif reaction whenever on. Stubby Kaye sparks each of his scenes by arrowing quips or through his great ability to sell a song. As Nicely-Nicely, the buddy-buddy of Detroit, he commands attention near the top in "Fugue for Tinhorns," with Johnny Silver and Tony Rosa; "The Old Established," with Levene and Silver; peak applause for "Guys and Dolls" duet with Silver, but smacks over for biggest cheers in "Sit Down, You're Rockin' the Boat." Johnny Silver is the inspired foil for Kaye, his Benny Southstreet pitch adding zest whether in conjunction with Kaye or as sharp line-tosser on his own.

Maureen McNally, who takes on the difficult task of forming a persuasive Sarah, the Salvation Army girl, comes across exceedingly well. Although comparisons will possibly be made by those who saw Broadway production's Isabel Bigley, Miss McNally impresses strongly through her own role development. She makes her transition sequence from the introverted Mission miss to outspoken gal in love via Alda's Havana blandishments altogether believable, giving the charmingly inebriated moments of "If I Were a Bell" real value.

The kaleidoscopic procession of Runyonesque characters comes to vivid life with Tom Ahearne's Lt. Brannigan; Del Markee's Harry the Horse; Tony Rosa's Rusty Charlie; Bill Jones' Angie the Ox, and Bern Hoffman's Joey Biltmore. Of particular appeal is Netta Packer's funny deportment, never overplayed, of Gen. Matilda B. Cartwright, and the sympathetic touches of Earle Styres as Arvide Abernathy. Special mention for coloristic roles should be handed Dorothy Tennant and Connie Roberts of the Mission band, Sonya Besant's mimi, Frank Magrin's drunk, and contributing work by Roy Wilson.

Henri Caubisen's direction for this nitery mounting was superbly executed, and the choreography by Onna White, based on Michael Kidd's original patterns, is dynamite all the way. The eight Hot Box Girls are models of caricatures on typical corny cabaret cuties, very funny.

The seven male dancers are outstanding in "Havana" and "The Crap Game Dance." Musical supervision by Lyn Murray is noteworthy, and Jerry Fielding's batoning of his augmented orch is faultless, on the button every cue, correctly volumned during individual or group warbling specialties. Settings by Peter Wolf capture Gotham's off-Broadway streets, Mission exterior & interior, smoky Havana dive, but the big hand goes for the crap game setting below Times Square. Alvin Colt's costumes in all colors of the spectrum are eminently authoritative for their flash. *Will.*

More Night Club Reviews On Pages 60-61

B'chcomber, Miami B'ch

Miami Beach, Aug. 13.

Billy Daniels (with Benny Payne), Buddy Lester, Novelites, Rivieras, Len Dawson Orch; $2.50-$3.50 minimum.

Norman Schuyler, owner of this hugery, has hit on a policy of opening for a brief period at height of each summer season with a solid lineup of acts. then shutting down after Labor Day to await the winterites. He's come up with a solid package for this three-weeker, with Billy Daniels topping matters in sock style.

Afforded ace accompaniment at the keyboard and on a vocal backgrounding by longtime aide Benny Payne, Daniels spells out a shrewdly-assorted set of pops and standards, with accent on the torchers. The application of silky vocal tricks to these slow-tempo segments of his compote fascinates the femmes in every corner of the vast room. Switch to the growly approach on the upper-rhythm tunes is adroitly handled to keep the build sustaining. Daniels has taken to short, chatty intros to his numbers, adding to overall establishing of rapport with his auditors.

No stranger is Buddy Lester. The comic is as facile as ever, dispensing a series of new laugh-raisers, injecting his screwy trumpet routine with the orch, then rounding out mirth-matters with his standard hatbox mixup for keying into zany impreshes. Smooth projection and sharp sense of timing add to howl reaction.

The Novelites add pace to the proceedings with instrumental-vocal-comedic assortment, bringing out all facets of their skill on the bass, guitar and accordion. Penchant for clever song and mugging spoofs is given full treatment for roundout to a well-turned stint that never lets up in pace. The Rivieras commit bodily maythem in their burlesque of Apache teams, the femme turning on the burly male for a series of judo tosses and twists. *Lary.*

Blue Angel, N. Y.

Robert Clary, Barbara McNair, Richard Drake, Trio Schmeed, Jimmy Lyons Trio; $5 minimum.

After a brief summer hiatus, the Blue Angel has reopened for the new season with virtually the same layout that played the last show before the spot's layoff. Robert Clary, definitely the mainstay and big draw of the current card, is back for another stand, as is the Trio Schmeed. Newcomers are songstress Barbara McNair (New Acts) and comedian Richard Drake who's been around the vaude and cafe circuits for the past few years.

Clary, however, is the one who lifts this show out of the ordinary. A superlative performer who originally made his mark here in "New Faces," the young Frenchman is a marked favorite in this class spot and justifiably so. It's not only a question of Clary being a hard worker who belts with every fiber in his body, but his skillful song projection and savvy change-of-pace between the comic and the dramatic make him one of the most potent turns for the smart cafes—and maybe for the mass spots as well.

He opens brightly with the standard "Lucky Pierre," and another cute Frenchy number, "C'est Fleur Bleu," then segues into a rollicking rendition of "The Crow Song" from the legiter, "Peter Pan." He does a straight ballad, "Out of this World," effectively and then goes comic again with a standout piece of material, "Triplets." In the dramatic groove, there's the haunting ballad, "Bad A Woman Can Be," with the uptempo "Vive La Vie Francaise" as the finale. A full turn socko all the way.

Richard Drake, with a sombre Charles Addams getup, does okay in the comedy slot but leaves the impression that he could even be more effective. A poker-faced comic who also plays the mandolin, Drake has a number of good gags and plays a good straight instrument. His act is marred, however, by a lack of variation. That joke of looking at his watch during his turn is way overdone, especially in view of the fact that several other performers have the same routine. Also that sleepy expression while playing the mandolin is okay for a laugh or two, but Drake tries to get too much out that angle. His deadpan delivery of the gags is solid and that sector of the act should be built up, even if means omitting one or two of the instrumentals.

The Trio Schmeed, also holdovers from the last show, are a pleasing song combo of two Swiss boys and a girl. Group does especially well on the native tunes, such as one Swiss folktune a yodelling cha-cha-cha. Opening "Let's Take A Ride On A Choo-Choo Train" is good. The more sentimental numbers don't go over as well.

Jimmy Lyons' rhythm trio handles the intermission music in swinging style. *Herm.*

Basin Street, N. Y.

Roy Hamilton, Buddy Johnson Orch (14) (with Ella Johnson), Milt Hinton Trio; $3 minimum.

Current Basin Street show adds up to a neat entertainment package. Talent lineup at the midtown cellar spot includes the Buddy Johnson orch, with songstress Ella Johnson, vocalist Roy Hamilton and the Milt Hinton Trio.

Johnson's crew delivers a likeable brand of instrumentalization that has its frenetic moments. The band comprised of five reed, six brass and three rhythm, is occasionally a little too loud, but overall is a general pleaser. Sidemen are given frequent solo spotting for good effect, while Johnson also takes the spotlight to demonstrate his keyboard savvy.

The boys provide a rhythmic session that's highlighted by a frenzied delivery on "Crazy About a Saxaphone." Miss Johnson, the bandleader's sister, handles a couple of vocals, but doesn't register too strongly. That, however, isn't the case with Roy Hamilton, who gives some strenuous piping to about a half-dozen tunes.

Hamilton has a powerful voice and registers strongly with his songalog. Although he tends to go overboard on dramatic actions, grimaces and vocal tricks, he still manages to impress with his delivery of such tunes as "You Are Love," "I'm Gonna Sit Down and Cry Over You," "Forgive This Fool," "If I Loved You," "You'll Never Walk Alone" and "Unchained Melody."

The Milt Hinton trio gives out with some smooth musicalizing that's a nice pace-changer from the Johnson-Hamilton offerings. *Jess.*

Belvedere Belle Rose, Rome

Rome, Aug. 6.

"Welcome," with The Dunhills (3), Channing Pollock, Vera Nandi & Franco Sportelli, Romano Villi & Simone Morin, Montgomery Dancers (6), Pacita Tomas Dancers (8), Carven Trio, Homer & Hall, Halama & Karnaski, Nestore Ricci Orch; $2 minimum.

This is one of the two main al fresco spots catching the Rome summer trade, with show changes weekly or every two weeks. Occasionally, specials such as Patachou get a two-night booking, but headliners are mainly from the currently vacationing Italo revue theatre, and in for longer stretches.

In for a week to head the show are The Dunhills, dancing trio which has shared many a bill with Danny Kaye, and is just here from the Palladium and Monte Carlo bookings. Well-routined combo shines in shadow tap dances and in a comic terp routine done in high rubber boots which closes the show to strong audience approval.

Channing Pollock is a young magico with plenty of femme appeal as well as a smooth technique. Act here is short but effective, and he'll likely stay over. Vera Nandi and Franco Sportelli are medium-weight names for the local trade, and their overlong act, most of it in Neapolitan dialect, with songs to match, is mainly audio, and strictly local-slanted. One of their routines easily breaks through the indigo barrier. Pacita Tomas and her Spanish terp group are crowd-pleasers despite the very diluted portion of flamenco they dish up. Routines lack the verve and fire of the original, and dancers seem ever to be saving up for the next number Closest to authenticity is the group's guitarist, Justo de Badajoz.

A slow acro act, Homer & Hall, with deadpan comic overtones, does much to lighten up the first portion of the program. Well-routined duo combines top laugh-getting power with some fine slow-motion acrobatics of the hand-lift balance variety. Montgomery Dancers open show with some fairly routine though fast-moving "existentialist" numbers, followed by Halama & Karnaski, a ballroom pair, and the French Carven Trio, comic acrobatics who affect a stage "English" to bolster a tired act. In French mistress of ceremonies, Simone Morin, aided by Romano Villi, show has able support in between numbers.

Nestore Ricci orchestra support is strictly on the so-so side.

Belvedere delle Rose pattern is to stage full-scale show once nightly in outdoor nitery, with adjoining restaurant, for a 1,300 seating total, at the $2 minimum tab, then follow up with a condensed show, featuring the top acts this time Dunhills, Pollock, Pacita Tomas, Homer & Hall), in the adjoining, equally al fresco nitery called the Lucciola, at a higher tab. Lucciola show goes on well after midnight, with Bernard Hilda Orchestra (minus Hilda, current at Bevhills, H'wood) giving solid dancing support until that time and after, with Australian Peggy McDonald, Argentine Elba Lima, and Mexican Leopoldo Frances lending able vocal aid. Nitery, by the way, still sports the Hilda name on the marquee.

Hawk.

Thunderbird, Las Vegas

Las Vegas, Aug. 11.

Sauter-Finegan Orch (16), Rolly Rolls, Andy Roberts, Rosemary O'Reilly, Barney Rawlings, Thunderbird Dancers (8); no cover or minimum.

Music and more music forms the drawing power of this packet by the Sauter-Finegan orch, abetted by pianist Rolly Rolls. How it will fare against some very stiff Strip competition from now on through Labor Day is moot.

Considerable drumbeating accompanies the return of the S-F unit to this spot, an urgency needed to offset those formidable names lighting up the various marquees. The orch was a surprise sleeper two years ago, and producer Hal Braudis capitalized upon the impact by running two after-show concerts. This trip, the S-F lads will play four, slated for successive Tuesday morns. For these sessions, the most brilliant Eddie Sauter, Bill Finegan compositions-arrangements will undoubtedly be trotted out for edification of hip rounders.

And these are precisely the very smash scores lacking in regular dinner and late show presentations to visiting firemen. Instead of familiar dazzlers, recognizable through several RCA-Victor platters, the leaders have chosen a show book of dubious value for wide appeal. Beginning with "Thundisbreak," a minor screamer from a recent LP, both Sauter and Finegan take turns on the podium for "The Loop," and a protracted, pretentious tone-poem called "Pictures of Sauter-Finegan Land." In this, vocalist Andy Roberts reads Carl Sandburg and Stephen Vincent Benet poetry from a road map.

Only for the closing two numbers do the musickers sound forth notes of more familiar ring—"Honey Jump" with kazoo chorus, and "Holiday," a typical impression with instrumental solos, and percussion battery presided over by the tireless Joe Venuto. Andy Roberts also has chores other than intoning poetry. He warbles a brisk "I Get a Kick Out of You," and hits for big impression with "John Henry."

Femme vocalist Rosemary O'Reilly wins palms for her "Where or When," riding her tones skyward during closing measures, and issues a more legit sopranoing of "Lover" for first chorus, then romps out with cha-cha-cha background.

Rolly Rolls, carried over to this set of frames, has a ball with piano impressions, but captures peak enthusiasm from tablers with his closing fugue of old pops, gathering together several members of the S-F crew for scrambled dixieland getoff. Thunderbird Dancers prime with "Shakin' the Blues Away," held over from former chapters but with new wardrobe, and a brief Gayle Robbins romp midway in "My Lady Loves to Dance." Barney Rawlings is the genial, gregarious emcee-plus-warbler, surrendering intros at times to Bill Finegan, who sketches his wordage in amusing, whimsical fashion.

Will.

Rheinland, Frankfurt

Frankfurt, Aug. 2.

Abi von Haase, Brunndu & Florence, Gonda Sureen, Bobby Kirchberg Orch; No cover or minimum.

The Rheinland Cabaret features continuous entertainment until 3, with 10-minute acts alternating with 10 minutes of dance music, mostly tunes from the U.S. hit parade, to cater to the tourists as well as the hometown crowd. On the burg's main street, it provides pleasant entertainment in good taste and at a low price for all comers.

Show is emceed by Abi von Haase, a plump young parcel of fun who fearlessly satirizes the German politicos in Bonn and the local bigshots in humor broad enough to reach every listener. His cracks about the ex-Hitlerites now returned to power, about the days of Hitler and Goebbels, present a kidding-on-the-square warning of what should not be allowed to recur in Germany.

Brunnau & Florence come on with a parody of popular dances, the rumba and mambo, and are at their peak in an elongated dance joke about the fate of a female should the new German army have a women's branch.

Gonda Sureen, who somewhere acquired the title of "German Leg Queen of 1953," stretches her shapely limbs in some back-crackling acrobatics. She is a looker who draws a heavy mitt from her hits, in a costume that looks fit to burst any second.

Haze.

Yeaman's, Detroit

Detroit, Aug. 1.

Woodsons (5), Zev Clay Orch (6); $2 minimum.

The three attractive girls and two boys who make up the Woodson family act maintain a fast tempo throughout and earn solid mitting for their dance-song-gymnastic turns.

Vocalistics show up best in "Lullaby of Broadway," which is the opener, "The Old Man's Sleeping" and "She Looks." A medley of blues features Nancy Woodson, married to one of the Woodson brothers, for good returns.

Carl Woodson on the bass fiddle displays a sharp beat in the "Big Noise" number. He climbs onto the instrument at one point while pommelling the strings with drum sticks. Feat earns plaudits and an encore. Brother Bob gives solid pianistic backing.

The Woodson sisters, Martha and Rosalie, look enough alike to be twins and dance as if they were one. They score best with a hectic Charleston, closing the show; a Latin number, "Carmana," and "I've Got Rhythm," with the three other Woodsons giving nice support.

Act has plenty of class, good routining and an abundance of well-directed energy that should keep it in the better niteries.

Tew.

Moulin Rouge, L. V.

Las Vegas, Aug. 10.

Lionel Hampton Revue, with Orch (18), Curly Hamner, Hamptones (4), Patty Ann, Hines Bros. (2), Moulin Rouge, Dancers (14), Lon Fontaine; no cover or minimum.

From the standpoint of name value, Lionel Hampton will beckon enough travelers into this cross-town caravansarie for a month to keep the joint jumping. He and tootlers fire up considerable heat in the dining room and if portions of the show are somewhat on the dawdling side, comes along his hot mallets to perk things up.

Troubles beset the package at outset when rehearsals were stymied by conflicts, with some walk-outs taking place among the line chicks. As a result, some of the music is adlibbed, chiefly that of the opening choreo of Lon Fontaine. The wild spree gives way to the Hamp for a driving "Vibe Boogie," a novel "Wine Song," cleffed for the vibist during his recent Tel Aviv stand by an Israeli composer, and "Red River," featuring the honking tenor of Eddie Chamberlee.

More off-the-cuff backgrounding serves the Hines Bros., held over from former stanza. "Perdido" gives the moppets, ages 9 and 11, a lacklustre accomp sans accents for the cute hoofing. Patty Ann, band chirp, receives fair response for "Money Honey," and "You Made Me Love You," but the Hamptones foursome revives auditors with a couple of r&b swingers, "Shake, Rattle and Roll" and "Rock Around the Clock."

Hampton pilots the acts on and off in noticeably careless manner, but once into the stretch where his music does all the talking, he goes. Big mitts salute his theme, "Midnight Suh," and tables are tapped during rhythmic jam sesh of "Honeysuckle Rose." With the arrival of Curley Hamner, the bash takes on torrid temps. Hamner's flash tapistry and drumming bring on a battle of sticks and skins with Hamp. A segue into "Flying Home" keeps everything in high key as the band parades through the room blowing chorus after chorus, resolving the march onstage with closing riffs. Cheers bring on the encore, "Hamp's Boogie," in which he plunks out notes two-fingered style on the 88s, unleashes more drumstix trix and gets the come-on from a line cutie for two-way exposition of boogie steps for a mad capper.

Will.

Blue Angel, Chi

Chicago, Aug. 1.

"Voodoo Calypso," with O'buba, Vi Velasco, Venita, Shango Dancers, Al D'Lacy Orch (5); $3.50 minimum.

This melange of primitive Caribbean song and dance is loud, fast and short. No one will fall asleep while this package is being unwrapped; this one is tailormade for those who like their entertainment in quick, frenetically violent doses.

Top billing goes to O'buba, who gives out with Haitian voodoo chants, calypso tunes and, at the end, a snatch of opera. Performer is forceful, has a sense of showmanship and a passable voice. Costumed in what must be the latest voodoo fashion, O'buba presents a rather bizarre, arresting sight.

Introduced with earth-shaking drum tremors and lightning flashes, he essays a brace of chants with backing from the rest of the company, for fair response to what is meant to be an awe-inspiring display but sometimes almost verges on a burlesque. Chanter casts a spell over Venita, featured dancer here, as she terps "Dance of Possession." The whole adds up to an unusual kind of cafe entertainment. O'buba later comes up with some calypso singing and does a solid job on this more familiar material.

Vi Velasco wisely plays it straight, confining herself to Latino numbers like "Elube Chango" and the calypsos spotlighted at this nitery. Femme is easy to look at, vivacious, and endowed with a better than average set of pipes. She garners good palms with her "Stone Cold Dead" and others of like ilk.

Venita does the exotic hoofing on this card; femme displays a fancy torso and knows how to toss it around, first in her "Dance of Possession" with O'buba, in which she symbolically comes under his power, to be carried out in a trance. Later on, in what seems more her type of thing, she does "Calypso Mambo" in brilliant red costume, for a definite plus to the entire proceedings.

The Shango Dancers open the show with their "Shango Dance," another allegorical Caribbean import, and are spaced throughout in a fair demonstration of pseudo-primitive dancing. The male lead and a femme impress at one point with a wild spin from the waist, rather than the more commonplace neck. Group goes over well.

The duo wraps up with a donkey led through the audience, adding to the potpourri impression already created.

The Al D'Lacy orch does the usual good job of backing.

Gabe.

Sahara, Las Vegas

Las Vegas, Aug. 9.

Vagabonds (4), Maria Neglia, Chaz Chase, Condos & Brandow, Kalanis (2), George Moro Dancers (18), Cee Davidson Orch (16); $2 minimum.

The Sahara maintains a roster of acts traditionally identified with the hospice and good business. Hence, producer Bill Miller's selection of The Vagabonds assures that the Congo Room will be busy during the month at hand. Routines have only slight alteration since prior trips here, but act still is effective. However, insertion of new stuff is about due.

Vagabonds host the entire package, making initial turn following a curtain-lifting production number in "Back In The Good Old Days" that sets up song narration of oldie flicks flashed on scrim. Returning in top slot, they bounce through "Back In Your Own Back Yard," "Rock-a-Bye My Baby" and "Robert E. Lee," Medley allows them chance to identify familiar characteristics of the quartet. In "Crazy For My Pizza," they circle globe to interp Pizza outlook in China, France, Ireland, etc. Pete Petersen steps front in "Queen Hula" for laffest. They riddle "I Wonder," ostensibly a legit piece for the act, with asides and clowning for good chuckles. Standard "How Ya Gonna Keep 'em Down On The Farm" moves at bright pace. "Rock Around the Clock" windup returns other members of show to front, in order of billing, for final reminders of biz presented earlier.

Nothing lags in Maria Neglia's string session as nimble violing unfolds "Romanian Rhapsody," "Pizzacato Waltz," "Lover," "Plink, Plank, Plunk" and begoff "Hot Canary." Mugging is cute wrinkle in gal's bow and string sets, which in itself is solid fare with patrons.

Chaz Chase is fairly ridiculous and makes no bones about it as he unravels burlesque mime revivals. It's o.k. with fans, though, who go for the Gypsy Rose Lee satire best of all. Condos & Brandow double in familiar tap-piano-trumpet pieces, showing up good in all to give the show a fast early footing. George Moro Dancers open and close with "Rock Around The Clock." Finale also get service of The Kalanis, boy-girl Hawaiian machete twirlers. Cee Davidson's orch is waved through show by Frank Linale for swell musical assist.

Alan.

Chaudiere, Ottawa

Ottawa, Aug. 9.

Shepherd Sisters (3), Ellis & Winters, Josee Scott, Bob Peters, Norman Richards Orch (8); $1 admission.

After a heavy, early-season session of booking names, the Chaudiere Club's Rose Room has dropped its chorus line and simmered down to interspersing shows built of acts not so w.k. but solid entertainment. Current grouping is topped by a trio of blond lookers with clicko pipes and effective staging, the Shepherd Sisters. Canaries handle various song types capably but are better suited to the dixieland species, which give standout rating to handling of "I'll Be There" in half-western, half-dixieland arrangement. Their versatility also gets them big mitting for "Hasta Manana," done sans any kind of backing, and "Love's Not A Dream."

Ellis & Winters, male and femme, are crowd-pleasers in a smooth, slick terp stint that shows fine teaming and routining. In spite of plenty difficult lifts and spins, adagio is effortlessly handled to give one of the most pleasant, relaxing dance stanzas ever here. Josee Scott's bit is chiefly unicycle but pert femme works clicko canarying, stick-twirling and juggling, both on and off wheels. Act needs stronger staging but gets good returns. Bob Peters emcees and chants a brief (seven minutes) session. Peters has satisfying pipes but works too hard for effect. Smoother staging also needed here. Norman Richards orch showbacks and plays for dancing.

Gorm.

Bradford Roof, Boston

Boston, Aug. 3.

Lillian Roth (with Dave Fleischman), Eddie Tierney, Moe Soloman Orch (5), Versitones (3); $3-$4 minimum.

Biz continues to perk in the only nitery operating through the hot summer in Boston at the aircondi-tioned Bradford Roof. Lillian Roth, playing her third engagement in less than 12 months, belies the adage about being a prophet in one's own hometown. The enthusiastic turnaway crowd gives her a tremendous ovation for her 45 minutes of pleasant entertainment and she has to beg off.

After rousing opener with "I Just Say It With a Song," Miss Roth gets the customers into the act by joining to sing a medley of "Ain't She Sweet," "I'm in Love With You, Honey" and "Goody Goody." She maintains this fast pace with an animated, zesty job on "Petunia Brown" in r&b style. Takeoff on an unlucky professional model brings howls, hushes the steak knives and commands rapt attention.

Her next medley comprises "Let's Fall in Love," "Love Thy Neighbor" (good for handshaking with ringsiders) and "After the Ball," in which she chooses males from the aud to dance with her. Impressions of a Brooklynese beauty parlor operator follows for yocks. Her revival meeting bit with "You Can't Take It with You When You're Gone" gets top aud reaction.

Miss Roth has made several changes in her act on her three Hub stands. Initialer found her selling nostalgia, just what the customers wanted. Last February, she balanced her memories with new special material on a 50-50 basis. This spot, she employs the oldies to a minimum, and only when requested, stressing comedy in song, and even dipping into r&b.

Her own composition of "I'll Cry Tomorrow," theme of the MGM picture based on her life story from her bestselling book, gets a tender rendition with sock projection for feeling and brings heavy mitting, stopping the act for two mintes before chirp can continue. Bowoff is to "Please Tell Me When I Will See You Again," very emotionally rendered wandering among tables to exit.

Only other act on the bill is Eddie Tierney, juggler, who employs a large French poodle as an assistant for good effects. Moe Soloman's band cuts a fine show and is led by Miss Roth's accompanist, Dave Fleischman. The Versitornes provide good intermish music for dancing, alternating with Soloman's crew.

Guyl.

Nautilus, Miami Beach

Miami Beach, Aug. 12.

Gracie Barrie, Larry K. Nixon, Antone & Ina, Syd Stanley Orch; $2.50-$3 minimum.

The new management-ownership setup here has continued on the same show policy adhered to by the original group who made this downtownery's Driftwood Room one of the more consistent patron-pull spots around. Current duo of acts is typical of the bookings set up in recent weeks, combining a local fave, Gracie Barrie, with Larry K. Nixon, a fast-moving comic who hasn't been seen in these parts in several years.

Miss Barrie is an adroit comedienne with a book of special material (Eli Basse concocted) that brings out an innate sense of comedy and timing. Although still able to belt a straight ballad in top style, the pert lass keeps them interested with the injection of a plentiful portion of dialect and character lyric delineations. The concentration is on the garment center and Irish types, all skillfully tailored to her predilection for dialects. The build is steady with a hilarious twist on the "Abie's Irish Rose" theme, with the "Cohens and Malones" a standout.

Larry K. Nixon, gauged on his reception here, should be moving up the "new faces" ladder in short order. The guy's been around, smooth delivery and timing of his material reflecting the years in show biz. There's plenty of new stuff contained in his waggery on life with the wife, among other subjects. Choice part of his act is a lampoon in a neophyte plane passenger; the yocks come long and steady in this sequence. Buttressing the overall impact, Nixon sells a straight song in vaude tradition to solid response.

Antone & Ina, longtime holdovers, display their ballroomology patterns to good returns. Syd Stanley and his orch, per usual, are apt on the backgroundings.

Lary.

Dunes, Las Vegas

Las Vegas, Aug. 10.

Marion Marlowe, Ben Blue & Co. (3), Jose Duval, Ernestine Mercer, Daughters of Dunes (23), Alladins (6), Jaye Rubinoff Orch (14); $2 minimum.

Bright weather is forecast during the current four frames, which has Marion Marlowe spinning a well-set repertoire of ballads, specials and light opera in the topline slot. Svelte, raven-tressed looker opens a 30-minute earpleaser with "Belle of the Ball" to score instantly. Personality beams as she gets "Strictly Confidential" in a song tale about Arthur Godfrey days which she caps by doling gifts "from the Godfrey gang" to ringsiders, plus a tribute to Godfrey himself.

She gives lyrics of "Can't Help Lovin' That Man of Mine" whispy attention, then gets sassy in "Should I Swing, Or Just Get Hot?" Upbeat tempo is contrasted by soulfull "The Man In the Raincoat," a lush number which is strongest of the set. She winks Lynn Duddy's sly "Television Is Tough On Love," then turns legit to soprano "The Gypsy Song," exiting on salvos.

Only two days separated Ben Blue and familiar crew from stanza downstrip at the Royal Nevada and their opening here. But the Blue trademark stands up well, both with firstnighters and roundtrippers. One piece, "It Could Never Happen In Las Vegas," is comic's only new insert, and after opening-night tryout it proved it shouldn't happen in Vegas, hence it was scissored from show.

Traditionally, Blue and gang (Sid Fields, Sammy Wolfe & Seri) are slotted in spots throughout the revue, opening with Blue's usual spiel, followed by Wolfe's mimes of w.k. stars. Blue, Fields and Wolfe lift tragedy out of "Me And My Shadow" for happy triple interp of Ted Lewis. Comic's turn is wrapped up with usually solid "Chandu" portrayal.

Preparatory to bringing in his own Latin Quarter Revue next month, Lou Walters slipped into town to design the spa's current productions. Walters has 23 lovelies to work with, which he does in usual manner, showing the gals off to best advantage at top of the show in "Paris a la Mode," centerpiece "Paree Beside The Seine" and "Romania" finale. Alladins lend male hoofing, while Jose Duval, whose bary pipes and personal appearance should one day provide him a ticket to a solo slot, duets with thrush Ernestine Mercer to provide vocal backdrop for productions. Jaye Rubinoff's orch cleaves a rich musical assist throughout. *Alan.*

Surf Room, Honolulu

Honolulu, Aug. 10.

Zareh Surabian; $1.50 min.

Pianist from Palm Springs area is playing in Hawaii's prestige lounge during sunset cocktail hours and attracting good repeat biz to the Royal Hawaiian's on-beach lounge. Versatile, personable artist wisely shuns any particular style, filling his two-hour stint (6 to 8 p.m.) with lots of variety. Competent craftsman is quickly establishing himself as a Waikiki favorite.

Soon as he finishes, he trots down the sand a couple of hundred yards to the Surf Rider Hotel's Captain Cook Room, where he plays until 12:30 a.m.

Surabian was booked into the Matson hotels by Dan Wallace, entertainment director for the chain's four hostelries, and it looks as though he'll be around as long as he wants, with Beaulieu Duo, brother-sister team, pounding the ivories at Princess Kaiulani Hotel's roof room. *Walt.*

Hotel Roosevelt, N. O.

New Orleans, Aug. 9.

George Rank Orch (12), Paulette Sisters (3), Anne Russell, Arthur Ellen, Yvonne Wilson; $2.50 minimum.

New faces are always a delight and when they're backed with talent, they're an even greater pleasure. Show is in for a month.

The Paulette Sisters, making their debut in the plush Blue Room here, were enthusiastically received by first-nighters. The platinum blonde trio cops top honors with its sense of harmony. Youngsters put style and imagination into their songs and dish out some solid warbling. They wring maximum effect from their chanting. Their repertoire is well-rounded with pop tunes, and net a big hand. They're reminiscent of the Boswell Sisters, which is natural, since Connie Boswell coached them and handled their arrangements.

George Rank's orchestra also made an auspicious bow by providing refreshingly individual dance music. Band appears to have achieved a happy blend of the lilting, bouncy and mellow, with strong stress on melody. Outfit skillfully avoided the pitfalls of novelty effect and overdone arrangements, confining itself to pop faves with a modicum of flourish.

Tall, affable maestro emcees capably. Yvonne Wilson, his vocalist, working as an act in the show, exhibited a nice way with a ballad.

Anne Russell, playing a return engagement, dispenses mimicry and song. She's a talented and polished performer, but is onstage too long. Off to a slow start, she gets better as she goes along and the laughs come faster.

Closing show is Arthur "Doc" Ellen, fast-talking hypnotist and mentalist, who had some difficulty getting volunteers to assist with his demonstrations. Holds audience interest throughout, working smoothly. *Lluz.*

Fack's, San Francisco

San Francisco, Aug. 1.

Jackie Cain & Roy Kral, Vernon Alley Trio, Micki Lynn; $1 admission weekends, $2 minimum.

The current show at this Market St. club spotlights the cute, fresh and effective husband-wife team of Jackie Cain and Roy Kral, who bring to jazz ballads, standards and show tunes the invigorating manner of jazz, but coat it with the polish of showmanship, stage presence and savvy and round it off with good looks. It is a sock act here, just as it was on the Civic Auditorium stage with the Sarah Vaughan show.

Cain & Kral are currently featuring a batch of original material by a St. Louis songwriting team of Tom Wolfe and Fran Landesman which includes two solid tunes, "You Smell So Good" and "Spring Can Really Hang You Up the Most." The rest of their program varies between standards like "Says My Heart" to offbeat jazz tunes like "Tiny Told Me." They are all delivered in a slick blend of swank supperclub sophistication and jazz feeling.

The Vernon Alley Trio and singer Micki Lynn alternate with the duo. *Rafe.*

Tin Angel, Frisco

San Francisco, Aug. 5.

Turk Murphy's Band (7), Don Ewell; Admission $1 weekends.

Veteran dixie trombonist Turk Murphy is doing better than average business at this waterfront rest home for weary two-beaters.

His present group, practically a new band, is not the best he has had, although the new trumpeter, R. C. H. Smith, stands out. Nevertheless, they belt out the dixieland standards as if born on Basin St. and give Murphy adequate assistance behind his vocals on "Careless Love" and "Hard Hearted Hannah." Banjoist Frank Hagerty is featured on "Alabamy Bound" to good advantage and Turk, who never used a drummer in former days, now has Thad Wilkerson, son of a vet vaudevillian, as timekeeper.

Overall effect of the band is too loud for a small club, however, and some dynamics would benefit everyone.

Don Ewell, who shares the stand with the Murphy mob, plays piano in the traditional, or Jelly Roll Morton, genre and keeps a rapt audience of aficionados listening as he sails through an assortment of pre-World War I jazz and ragtime numbers. *Rafe.*

New Golden, Reno

Reno, Aug. 10.

Dolores Hawkins, Lou Nelson, Dorothy Kramer Dancers, Will Osborne Orch; no cover or minimum.

There's nothing secret about Dolores Hawkins' success as a singer. She simply employs a fine voice with pert charm, sleek chassis, and good variety. She's sock fare in no modified terms. Sometimes almost like Lena Horne in meaningful delivery, other times as innocent as Debbie Reynolds. Songs are at opposite poles, too, from "It's All Right With Me," to rhythm and blues with which she broke into the business.

Miss Hawkins belts in real abandon when the occasion calls for it, as with a Jolson number. Or she can croon quietly to throw the room into a hush.

Fitted in a tight gown, Miss Hawkins is an eye-filler. She handles herself easily in all her numbers, and in one she calls a man onstage from the audience for "Anything Can Happen Mambo" in cozy manner.

Comic Lou Nelson never really gets off the ground here with his routine *Mark.*

New Frontier, Las Vegas

Las Vegas, Aug. 8.

Herb Shriner, Jaye P. Morgan, Blackburn Twins (2), Bill Norvis & Upstarts (4), Ashtons (2), Venus Vamps (18), Garwood Van Orch (16); $2 minimum.

Herb Shriner moseys into the plush Venus Room for four frames, husking his cornfed spiel to harvest a silo full of chips for the owners. Shriner's format is the same as previous meanderings, but material is fresh, and solid as usual. He deftly slides homespun barbs into a satire of "$64,000 Question," then kids his own cigie-sponsored quizzer.

Comic drawls comparison of Vegas to home town, then, with hands in pocket and head bowed boyishly, sings a cute "What Part Of Indiana Do Ya Come From?" Hoosier tells more about life back home, then revives harmonica bit for "Gypsy Festival" which gets hefty mitt reward.

Kicker is filmed recap of blog, flashed on an onstage screen and narrated by Shriner. Under a ragged straw, he wraps it up with a barnyard medley, backed by square dancing chorines.

Making her first Vegas appearance, Jaye P. Morgan is booked for two weeks as a special add to this opus, and it's easy to forecast she'll become a regular on the local scene. She chirps specialties and w.k. tunes, and struts in a show piece. In "That's All I Want From You," she bounces a bit too heartedly in a turn that should have a more poignant mood. But gal isn't easily restrained to the melancholy vein, as she whips off skirt, dons topper and spins cane to strut a minstrel medley. Routine is spliced by a softshoe and slideaways to point up her hoofing versatility, for good begoff.

Debonair Blackburn Twins, surefire on any floor, tap-terp the show off to a racy start. Opener is a well-set "Let's Put The Show On The Road," which lays the groundwork for vocal and toe doubling to follow. Strawhat tipping and buck 'n' wing revive two-a-day in "Father Used To Play The Palace Years Ago." Mirror routine is always good. Venus Vamps back Bill Norvis and The Ashtons in the launcher, a holdover. Garwood Van orch paints an excellent musical backdrop for the whole show. *Alan.*

Flame, Mpls.

Minneapolis, Aug. 1.

Buddy Rich Quartet, Oscar Nordh Trio; $1.20 admission.

Surrounded by such jazz artists as Billy Root, Sam Docery and Jimmy Moble on the tenor sax, piano and bass, respectively, drummer Buddy Rich furnishes this club's patrons with the sort of rhythmic emanations that they relish to dig. It's one of a succession of outsanding jazz attractions playing the room.

Outfit grinds away tirelessly for 35-minute stretches at a cyclonic pace. Such numbers as "Lester Leaps In," "Blue Lou," "Flying High," "Strike Up the Band" and "Fine and Dandy" receive effectively noisy hep treatment irresistible to addicts of this type of swing.

Rich's assaults on the skins, conducted with the tremendous energy that have won him a virtuoso rating, are, of course, standout. He and his boys virtually work their heads off to please, and they succeed well. Rich's witty remarks also register nicely.

Intermission music of a high grade is furnished by instrumental local trio headed by Oscar Nordh. *Rees.*

Frolics, Salisbury B'ch,

Salisbury Beach, Mass., Aug. 4.

Tony Bennett (Chuck Wayne), Bobby Monahan, Terry Sisters (3), Beverly & Jack Palmer, Dave Lester Orch (10), Johnny Fulford; $1.20 admission.

Although a severe electrical storm brought only a three-quarter opener house to this 1,250 seater, usually jampacked for openings, bonifface Dennie Mulcahy isn't complaining. Biz has been holding good at the big beachfront boite and the policy of names and low entry fee has paid off again this season.

Tony Bennett has to beg off here after three encores. Bennett obliges with an hour-long songfest of old and new tunes. Singer, in top form, belts his numbers to big mitting throughout.

Opening with "Taking a Chance on Love," he swings through a long list. He bows off strong with "Because of You" and encores with a Rose Murphy version of "I Can't Give You Anything but Love," hamming it up with her "chi chi" tag to heavy aud chuckles. He's off again with "I'm Lonely." Aud refuses to let him off and Bennett does an aud participation bit with "Sing You Sinners" in the best tradition of revival meetin' time. With the customers still clamoring for more, he comes back for another chorus of "Sinners" to end a 55-minute stint.

Terry Sisters, opening the show, warm up the customers with some high, wide and handsome acrobatic dancing, which includes flip flops, cartwheels and hand-walking presented in razzle-dazzle style.

Bobby Monahan, emcee and standup comic, works hard to get over in the big room, but fails to get more than a smattering of applause. His material, which can stand improvement, gets little aud reaction throughout his spot.

Beverly and Jack Palmer, okay dance act, get enthusiastic mitting with posy-rating features including acrobatics, high spins and twirls, a handstand by the lad on the femme's midriff, and a hot rhumba number.

Dave Lester and crew back up the show in fine fashion and Johnny Fulford provides his usual slick organ interludes. *Guyl.*

Black Hawk, Frisco

San Francisco, Aug. 1.

Chris Connor, Virgil Gonzalves Sextet; Admission 50c weeknights, $1 weekends.

Making her debut in the deadfalls of Frisco, Chris Connor turns a pretty face, good grooming and a husky voice to great profit as she belts, whispers and croons a variety of songs.

A veteran of the Stan Kenton band and sounding not a little like Kenton's other ex-vocalist, June Christy, Miss Connor has the pipes, looks, stage presence and ability to sell a song.

She features a number of tunes from her disk albums, including "Stella by Starlight," "Gone With the Wind," "Spring is Here" and "I Concentrate on You," but makes her biggest impact with "All About Ronnie," a sombre ballad she recorded with Kenton.

She is accompanied by the rhythm section of the Virgil Gonsalves Sextet—Clyde Pound, piano; Gus Gustafson, drums, and Norman Bates, bass. They went on opening night without a rehearsal and will obviously improve.

The Sextet, which shares billing, is a group of young modern jazzmen who have improved steadily over the summer to the point where they are now ripe for booking on the jazz circuit. Valve trombonist Barry Tillson and tenor Howard Dedunes are the standout soloists in the group, and they work out on a variety of modern jazz instrumental numbers that please the jazz crowd. *Rafe.*

Largest Drive-In

Continued from page 1

son this semester than in 1954, mainly blamed upon the area getting overpopulated with ozoners. There are 11 in the immediate vicinity.

Meadows represents an investment of $500,000 and has the largest cafeteria restaurant in the open air film business. Also contains free rides for the kiddies. To facilitate traffic in the area, Meadows management erected its own traffic lights on the highways leading to and from the ozoner and deeded them to the city of Hartford.

Meadows, located within the confines of Hartford in a previously undeveloped section in the northern part of the city, is less than five minutes from the downtown area via an expressway.

Harold Cummings of Springfield, Mass. a vet of the drive-in business had been named manager. Theatre is under a 30 year lease by (Phil) Smith Management Co.

Vegas Act

Continued from page 1

entertainment policy in the cocktail lounge, which calls for dance music. But when the trio assertedly refused the owner's demand and keyboarded progressive jazz instead, Cashen bounced the group out of the lounge and into the parking lot at the rear of the hotel, with this reprimand:

"'If I've got to pay you for stuff I don't want, then you can finish playing off your contract outside."

The following day, Bob Calkin, business manager for the Vegas AFM local, issued a counter edict to Cashen that he either return the combo indoors, or the union would call all of the hotel's musicians off the job and order a boycott.

"I refuse to allow any hotel or club to put the union's members up to ridicule," Calkin said, referring to frontpage newspaper accounts of the episode. The union chief said Cashen's dispute was not with the act, but rather with its agent, orch leader Carlton Hayes, who booked the trio into the hotel. Hayes was out of town and unavailable for comment.

In answer to Calkin, the hotel-owner pulled the Rogers trio out of the parking lot and back into the lounge—but not to play. Currently, the trio is reporting nightly, and is standing by offstage. The combo has two weeks remaining on contract.

Caught in the middle of the fracas, Rogers said, "I've been playing in lounges around town for years. My repertoire is strictly jazz. When I signed the contract with the Aqua, there was no clause specifying dance music."

The Aqua opened its doors a few weeks ago (July 21). Spa cost approximately $1,000,000, according to Cashen, and has no casino or floor show. Sole entertainment is located in the cocktail lounge.

Marciano Near

Continued from page 1

mately 60 theatres set for the closed circuit network. It's expected that a total of 100 will participate when the bell rings at the Yankee Stadium on Sept. 20. The enlarged network is being made possible by the use of mobile units which TNT is renting to theatres.

According to TNT prexy Nate Halpern, an all-time record of 273 theatres requested rights to the telecast. Many of these requests, however, have been denied because of an inability to obtain line clearances to many areas. The Southern California area will have one of the largest representations with eight theatres in the Los Angeles territory scheduled to carry the event. Included in the lineup are the RKO Pantages, Hollywood; Warner Wiltern, Warner Downtown, Paramount Downtown, Orpheum, Warner Huntington Park, Warner San Pedro, and Warner Crown, Pasadena.

With a blackout of a 50-mile radius of New York City, the closest outlet to Gotham will be the Bayshore-Sunrise Drive-In on Long Island where there are accommodations to handle 10,000 people.

Chicago: $3.60 to $5.50

Chicago, Aug. 16.

Theatre-tv showing of the Marciano-Moore heavyweight bout originating from N. Y. Sept. 20 has been set for seven Chicago houses. Last Theatre Network Television bout was shown in only five local houses and did little better than half of capacity. Increase in number of houses showing the next donnybrook is attributed to high interest generated by this title fight.

Four Balaban & Katz houses, the State-Lake, Marbro, Uptown and the Tivoli, with a combined capacity of 13,800 seats will carry the TNT closed-circuit telecast at a varying scale. The State-Lake, a Loop first-runner will retail ducats for $5.50, tax included and all seats reserved; showing of the feature pic, "Mr. Roberts," will be included in the price. Price for the other three houses will be $3.60, tax included, on a first-come first-served basis, and also including the feature pic, "House of Bamboo" at the Tivoli and "You're Never Too Young" at the other two.

Three theatres, two hardtops and an ozoner, in the Essaness chain will also carry the fight telecast. The hardtops have a combined capacity of 2,750, and the drive-in holds 1,300 cars. Paste boards will go at a sliding scale, $5.50 at the Crown Theatre, $4.80 at the Lake Theatre and $3.30 per person at the Halsted Outdoor Theatre. Price includes showing of a picture, as yet unannounced.

A near sell-out at all seven houses would gross approximately $75,000, tax included; a more probable 65 to 70% capacity business should gross about $50,000, including tax.

House Reviews

Palace, N. Y.

Phil Spitalny and his All-Girl Orch (25); *"The King's Thief"* (*MG*), *reviewed* VARIETY *July* 20, '55.

Phil Spitalny, with his all-girl "Hour of Charm" orchestra, is making history on several counts during his current Palace engagement.

For one thing, he is (1), the only band act to play a Broadway showcase in five years; (2), having played everything from the Capitol to the Paramount, up and down Times Square, it's a first for him at this RKO flagship; (3), it's a departure for the house in turning over its entire vaudeshow to one unit.

If ever there was a readymade video package this is it. They play everything from r&b to the classics; they sing like a church choir with Brill Bldg. blessing; they deport themselves like the seasoned 25 — count 'em — 25 beautiful buglers, bongo-beaters and beaucoup-on-the-beat babes that they are. Exception is maestro Spitalny, of course.

He's what he is, a sincere gent who manifests painstaking craftsmanship, a not unrigorous standard, a dedication to the precept that he can produce a pulchritudinous pot-pourri of feminine musical fanfareists who don't have to defer to the males. In effect, that's the finale thematic of the "challenge" routine, with Evelyn (dispensing "her magic violin") batoning the Charmers, to a paraphrase of Irving Berlin's "Anything You (They) Can Do We Can Do Better," out of "Annie Get Your Gun." Thus unfolds a femme Krupa, Goodman, Tommy Dorsey, James, Liberace, Clyde McCoy. It's an act all by itself. There is one very minor missout—all the impressions are trademarked songs, and salvoed because of popular recognition, excepting the Goodman clarineting, which would be more commercial and consistent with all the rest of the fanciful fillies' specialties if, perhaps, she did "Stompin' At the Savoy," or something from the BG catalog, rather than her specialty. That's a minor detail.

Spitalny's sincerity projects all the way. He gives them the 100% spotlight. He maneuvers them into graceful groups. The solid 60 minutes is the essence of showmanship in the nth degree, and seemingly soon recognized, judging by the "Connie"-stormy Friday opening which, none the less, produced standees and holdouts—a population quotient only reserved for the Palace when it really turns on a Danny Kaye or a Judy Garland. What's more, the hand-to-hand music matched the enthusiasms reserved for the two-a-day headliners.

RKO toppers Sol A. Schwartz, William Howard & Co. gambled wisely with this deal, said to carry a percentage over a $20,000 break, although in actuality the Spitalny staple has been too standard over the years to fall even loosely into the orbit of being a "gamble." In turn, quite patently, Spitalny is gambling on proper Madison Ave. and Rockefeller Center recognition. He may well be coming fortuitiously into the crest of what is a simmering new band vogue, which technically now constitute summer replacements. This refers to the Stan Kenton and the Paul Whiteman "America's Greatest Bands" shows, and already there are manifestations that the youngsters like bands, for a change. It sure has been a marvision for the vocalists; most of them, in actuality, alumni of band aggregations until a disclick or some other fortuitous circumstance brought them to the fore solo.

Spitalny's team comprises four sax, three trumpets, three violins, flute, trombone, traps, piano, bass tuba, string bass, femme vocal quartet, augmented by the stellar virtuoso of the act, Evelyn. And she sure does make with the magic on her Strad, as she runs the gamut from a Dietz-Schwartz item, "You and the Night and the Music," to "Unchained Melody," to her original "Perpetual Motion." Latter is backed by an equally adept violin quartet, but Evelyn's showmanship makes for her distinction.

The specialists are almost all consistently socko. Highlight is a brunet looker, Rose-Marie, heralded as the winner of a Paris competition and marking her Broadway debut. She chirps a Victor Herbert medley with authority and verve and is a real standout in every department. Viola is on the 17 drums, an unusual trapster. Louise, at the Steinway, plays Tchaikowsky and boogie with equal facility, and proved it with that sequencing. Perhaps this was a case of too much piano or, if intended for contrast, then the Russian master should be edited down.

Other soloists are Dottie, a rock 'n' roll specialist, another Spitalny first; Rosita, with fairish Mexican flamenco; and, for the payoff, Georgette, a pert 9-year-old little miss who plays a whole gang of instruments with the aplomb of an adult vet. She's a walking instrument store with her tenor sax, cornet, trombone, clarinet, tuba, Sousaphone, and for the finale she delivers "Darktown Strutters' Ball," to self-accomp on the keys. Her mother also comes on for a bend. Finale is the "National Emblem March," wth lyrics, to a United Nations and rahrah American flag finale that's a surefire Cohan finish with an AFM fanfare.

In short, this is not an "act." Spitalny has a full-blossomed, brimming package of musico-variety entertainment that's one of the most compact, intact road-shows extant. Can play anywhere and anything. Having proved itself at the boxoffice, in the elementary rotating method city-by-city, theatre-by-theatre booking, it's a setup for television. *Abel.*

Apollo, N. Y.

Ruth Brown, Clovers (5), *Vivian & Tassie, Willie Johns, Derby Wilson, George Wiltshire & Rastus Murray, Paul Williams Orch* (12); *"Bad Day at Black Rock"* (*M-G*).

Fresh bill at the Apollo more or less adds up to a rock 'n' roll marathon, for over half the layout is in the rhythm & blues vein. Juggling turn of Vivian & Tassie, an ofay import from Denmark, as well as terper Derby Wilson, help provide a change of pace, along with comics George Wiltshire & Rastus Murray. But for the most part, the session is a showpiece for the driving beat of r&b.

On the basis of aud reaction, there can be too much of a good thing even at this Harlem citadel of rock 'n' roll. Applause generally was more polite than thunderous at show caught with exception of shouter Ruth Brown, who's in a class by herself. Billed as "Miss Rhythm," the svelte warbler belts five r&b numbers in a sexy delivery that's further pointed up by her sinuous shoulder-shaking and hip-weaving.

Less exciting are The Clovers, a male harmony group, whose arrangements and overall style haven't yet improved to the point which could set them aside from a flock of other vocal outfits in the same groove. Frequently seen at this house, the five lads work with two mikes in dishing up novelties and typical r&b material. They earn an okay reception.

Also in the vocalistic rock 'n' roll roster is youthful Willie Johns, who blasts out a brace of tunes in a stentorian voice. He wins fair returns on sheer volume. Paul Williams' band, comprising three rhythm, four reed and four brass, gives the sesh a lift via its versatility. Though the band follows style in some r&b pyrotechnics, it also backs the show nicely in an adequate display of musicianship.

Derby Wilson, another familiar face to Apollo patrons, opens with conventional stepping, then follows with an old softshoe routine which he does with finesse. His impression of Bill Robinson adds to the nostalgia for a healthy salvo. House's standard comedy scene is supplied by Wiltshire & Murray for the usual strong returns.

Jugglers Vivian & Tassie are under New Acts. *Gilb.*

Chiswick Empire, L'ndon

London, Aug. 11.

Dorothy Squires, Jerry Wayne, Peter Sellers, Duncan's Collies, Winters & Fielding, Charles Camilleri, Henri Vadden & Lady, Kizma & Karen, Charles Henry's Empire Orch.

Two vocal acts headline the bill in this nabe situation, but the contrasting styles do not upset the balance. Dorothy Squires, recently back from the U.S., relies as much on her vivacity as on her pipes for selling a song. She's a lively personality and knows how to get on the right side of this type of unsophisticated audience. Her songalog is mainly based on established pops, frequently used deliberately as a vehicle for participation. Standards such as "Unchained Melody" and "Because You Haven't Got It" are in sharp contrast to a cute comedy number, "Here Lies the Body."

Jerry Wayne, who first came to London for a starring role in the Coliseum production of "Guys and Dolls," and has since been featured as a crooner in a British film, is playing his first vaude date here with this engagement. Hit tunes from each of these productions contribute to the boff reception and the singer clicks equally with lively pops, ("Crazy Otto Rag") and dramatic ballads ("My Wanderings.") A western medley, with the star self-accompanied on guitar, registers heavily.

Peter Sellers, a leading British impressionist, opens with a fine takeoff of Sir Winston Churchill and follows with other noted local personalities. Routine is adroitly geared for laughs and qualifies for full response. Duncan's Collies, w.k. canine act, is always sure of a sympathetic reaction and this time is no exception.

Winters & Fielding are a so-so comedy duo with labored crosstalk but compensating light-hearted vocals and terping. Charles Camilleri, a Maltese accordionist, makes a nice impresh with a range of light classical and local music. Henri Vadden is a skillful juggler and balancer with a wide variety of props, and Kizma & Karen contribute some pleasing stepping in the two opening spots. *Myro.*

Empire, Glasgow

Glasgow, Aug. 1.

Jimmy Young (Jack Martin at piano), Shirley Eaton, McHarris & Dolores, George Lacy, Ken Morris & Joan Savage, Duo Russmar, Carozells (2), *Mallini Bros.* (2), *Sonny Roy, Bobby Dowds Orch.*

Jimmy Young, English diskery star, tops this agreeable and fairly sound layout. Singer, whose recent waxing of "Unchained Melody" has proved a bestseller, gives out in pleasant songalog and belts out the tunes in happy friendly style that suggests he enjoys his chores as much as his fans.

Opens with "Dreamboat," then into "Cherry Pink and Apple Blossom White," which garner sock mitting. Also registers well with "I Wonder," and highlight is his rendition of "Unchained." Singer winds with medley of hits, current and less recent, and including the "Too Young" tune which first shot him into the top bracket of British recording singers. Jack Martin handles the ivories with skill.

Shirley Eaton, a new recruit to British vaude, and a good-looking teenage singer from tv, holds down the No. 2 position, and on this showing augurs well for future success.

Dave McHarris & Dolores, mixed colored twosome from Boston, make a quick within-seven-weeks return to this vaudery, and again register strongly with their effortless rhythmic toe-dancing. Male half, roundly-built, has intriguing sense of humor amid his casual style of dancing, which includes descent into audience for tapping on auditorium carpet. Act proves fully enjoyable to stubholders, intrigued at the Mac part of male's surname, in view of its Scot link.

George Lacy, English femme impersonator offers travesties of female types, including one of a woman lecturing to an audience on hope. Much of his material, well-tried, has been around some time, but still rouses quota of chuckles despite its old-fashioned strain.

Sonny Roy also uses old patter in a comedy spot with ukelele, winding with the George Formby number, "Leaning on a Lamp-Post at Corner of the Street." Act is not up to standard expected at a No. 1 vaude house. Mallini Bros. (2), garbed in sailor uniforms, are okay openers in acro knockabout.

Ken Morris & Joan Savage are best support act in song-cum-comedy, and register strongly. This is a standout turn which merits strict attention by bookers. The Carozells, two gals, hold down opening dance spot of second segment, and also score. Duo Russmar, male and femme partner, offer conventional balancing, winding with the male doing a one-hand stand on chair while holding another chair aloft.

The Bobby Dowds house orch does its usual showbacking stint with efficiency. *Gord.*

Duncan Macrae Honored

Edinburgh, Aug. 9.

Duncan Macrae, legit actor, has been named recipient of the annual award of Scot Committee of British Arts Council, for "outstanding contribution to the Scottish theatre for 1954-55." Performance which won him the honor was that of Harry Magog in late James Bridie's play "Gog and Magog."

VARIETY BILLS

WEEK OF AUGUST 17

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 18
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 19
3 Reenowns
3 Dancing Jets
C Cedrone & D Mitchell
Stan Fisher
Martin & Florenz
3 to fill

CHICAGO

Chicago (P) 19
How Miller Show
Pat Boone
Hi-Los
Felicia Sanders
Lenny Dee
Yoney D
Della Reece

NEW BEDFORD
Olympia (P) 18-20
Roy Acuff
Smoky Mt Boys
Kitty Wells
Johnny & Jack
Ken Marvin Co.
Benny Martin

AUSTRALIA

MELBOURNE
Rivoli (T) Aug. 22
Wiere Bros.
Gypsy 3
Alain Dlagora
Upshaw & Cooper
Ted Moore
Keen Littlewood
Robin Hood 4
June Barton
Jo McCormack

SYDNEY
Tivoli (T) 22
Norma Miller Dncrs.
Michael Bentine
B. Howell &
F. Radcliffe
D Neal & P Newton
Gogia Pasha
Virginia Paris
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

BIRMINGHAM
Hippodrome (M) 15
Al Martino
Teddy Foster Bd
3 Balmorals
Bobbie Kimber
M & E Rose
Tex McLeod
P & S Sherry

BLACKPOOL
Opera House (I) 15
Jewel & Warriss
Alma Cogan
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Aitchen
Dorothy Dampier
Barbara Evans
Natalie Raine

Palace (I) 15
Booth & Ziegler
Clifford Stanton
Joe Crosbie
Roy Stevens
Daisy Mae Co
Saveen
Eddie Gordon & N
Rita Martell
Les Dounos
Dawn White Co
Tower Circus (I) 15
C. Cairoll & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Sclplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Duban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Ortatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
Winter Gard. (I) 15
David Whitfield
Semprini
Dagenhein Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Belles
Norma Lowdon
Billy & Jie Haven

BOSCOMBE
Hippodrome (I) 15
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony 3
S Fisher Girls

BRADFORD
Alhambra (M) 15
Diana Decker
B & Z Marvi
Albert Burdon
Jones & Arnold
Manley & Austin
Allen & Albee Sis
Hollywood Marionettes

BRIGHTON
Hippodrome (M) 15
Dennis Lotis
Lane Twins
Jimmy Wheeler
Wilson Keppel & B
Jack Jackson
2 Phillys
Dargie 5
Sonny Roy

BRISTOL
Hippodroma (S) 15
Lester Ferguson
Stan Stennett
Gaston Palmer
Connor & Drake
Terry Walsh 3
Jimmy Jeff & June
Ballet Montparnasse

CHELSEA
Palace (I) 15
Tom E Bradley
Ethel Barton 4
T & M Deleste
Melody Maids
Al Podesta Co
Michael Skinner
Valerie Glynne
Les Sullivan
Pamela Ross

CHISWICK
Empire (S) 15
Syd Seymour Bd
4 Jones Boys
Channing Pollack
Dowler & Rogers
Caruna & Dodo
Riki Lingana & D
Cooper Twins

EAST HAM
Granada (I) 15
Ronnie Harris
3 Trebletones
Jerry Harris
Len Marten
4 Larry Gordon Girls

Metropolitan (I) 15
Jimmy Bryant
S & D Dene
Benny Garcia
Krandon & Karna
Tattersall & Jerry

SWANSEA
Empire (M) 15
Lita Roza
Kizma & Karen
Jimmy James Co
Andoras D
Beryl & Bobo
Peter Raynor
Mongadors
Bill Giles

WOLVERH'P'N
Hippodrome (I) 15
D & J O'Gorman
3 Deuces
Fairlie & Stevens
Christine Glanville

YORK
Empire (I) 15
Tommy Godfrey & Co
Carol Gay
Lyndons
L & T Kee
Jackson & Collins
Don Nichols
Montparnasse Lovlies

Cabaret Bills

NEW YORK CITY

Basin St
Calvin Jackson
Birdland
Count Basie
Blue Angel
Robert Clary
Barbara MacNair
Trio Shmeed
Dick Drake
Jimmy Lyons Trio
Bart Howard
Bon Soir
Jimmy Komack
Nancy Andrews
Gerald Cook
Three Riffs
3 Flames
Jimmy Daniels
Chateau Madrid
Hermanos Munoz
Judy Foster
Cha-Cha-Cha D'cers
Oscar Calvet Orc
Hando Rodrigues Orc
Composer
Cy Coleman
Ralph Sharon
Embars
Geo Shearing
No. 1 Fifth Ave
Donn Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Joey Adams
Al Kelly
Tony & Eddie
Lucienne & Ashour
Bill Bailey
Patti Rose
Betty George
Roger Steffan
Alan Conroy
John Bartis
John Delaney
B Harlowe Orc
La Vie
Jackie Miles
Diahann Carroll
Van Smith Orc
Belmonte Orc
Le Cupidon
Gillian Grey
Ted Lawrie
Ira Bradt Orc
Armando Federico Orc
Old Roumanian
Sadie Banks
Joe Laporte Oro
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Tina Prescott
Patio
Ann Moray
Rosalinda
Versailles
"Come As You Are"
Connie Salvyer
Charles Mannu
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Francis Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc
Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Pelro Bros
Garcias
Mischa Borr
Village Vanguard
Ada Moore
Enid Mosier
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Josephine Premice
Phil Gordon
Day, Dawn & Dusk
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Joe
Blue Note
Count Basie
Chez Paree
Jimmy Nelson
Patti Andrews
Gaby Monet
Brian Farnon Orc
Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Fred Hirschfeld
Le Duc Bros
Lou Folds
Johnny Lee
The Ogelvies
Victor Charles
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Clairs & Boulevar-Dons
F Masters Orc
Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Harry Belafonte
Margaret Sisters
Bruno
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Merry Macs
Mack Twins
Beverly Hilton
Will Jordan
Gilbert Becaud
Augie & Margo
Bernard Hilda Orch (16)
Micha Novy Orc (8)
Biltmore Hotel
Morey Amsterdam
Helen O'Connell
Joe Rines
Hal Derwin Orc
Ciro's
Peggy Lee
Dassie Bros.
Bob Williams
Hal Loman
Dick Stabile Orc
B Ramos Rhumba B
Fernando
Billie Holliday
Four Freshman
Mocambo
Cross & Dunn
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jerry LaZarre
Ffolliott Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-Margot Brander
Statler Hotel
Robert Maxwell
Maureen Cannon
Bob McFadden
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Ben Blue
Sid Fields
Sammy Wolfe
Siri
Marion Marlowe
Jose Duval
Jaye Ruhanoff orc
Flamingo
Giselle MacKenzie
Alan King
Goofers
Ron Fletcher Dncrs
Teddy Phillips Orc
Sands
Rob't. Merrill
Louis Armstrong
A Morrelli Orc
Desert Inn
Ted Lewis
Donn Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Jaye P. Morgan
Venus Vamps
Garwood Van Orc
Thunderbird
Sauter-Finegan Orch
Royal Nevada
"Guys & Dolls"
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Micki Marlo
Billy Daniel
Ted Fio Rito Orc
Sahara
Vagabonds
Condos & Brandow
Maria Neglia
Chaz Chase
Saharem Girls
Cee Davidson Orc
Riviera
Spike Jones
Hal Belfer
Ray Sinatra Orc
Sherman Hayes Orc
Showboat
Joe Cappo
Patti Waggin
Showboat Girls
Woody Woodbury

(Continued on page 71)

Show Trains a Major Legit Intro; Cleve. Press Trip a Quick Sellout

Show trains are introducing a sizable number of hinterlanders to Broadway legit. Also, there's a lively interest in show trains on the part of the out-of-town public. Those are among the indications of a survey conducted by the Cleveland Press among patrons of three show trains it has operated.

Of the 319 replies to the questionnaire sent out by the Press, 42% said they had never seen a Broadway production prior to the rail jaunt. Since the Press show trains are only a small part of the overall number of such hops being made to N. Y. from approximately 20 hinterland locations and covering about 32,000 patrons, there are obviously a sizable number of tourists giving Broadway legit an initial o.o.

The Press' show trains marked a first visit to N.Y. for 27% of those who responded to the paper's survey. Also, 90% replied in the affirmative to the query, "Has show train increased your interest in the theatre?" Musicals are preferred by 52% of the tally, while 25% favor drama and 23% comedy.

Omar Ranney, the Press' drama editor, is taking out his fourth and largest show train group next Oct. 15. Accommodations have been arranged for 400, but the excursion was sold out shortly after the placement of a single announcement in the July 27 edition of the Press. The tour, ranging from a low of $94.50 per person to a high of $254 for a family plan will take in four legit shows, hotel reservations, travel cost, a boat trip around Manhattan and the Radio City Music Hall.

The four shows are "Bus Stop," "Plain and Fancy," "Inherit the Wind" and "Damn Yankees." The group will be headquartered at the Paramount Hotel and will return Oct. 21 to Cleveland.

Columbus Dispatch Into the Act

Columbus, Aug. 16.

The Columbus Dispatch is offering a four-show New York theatre junket this fall at $89.50, including train fare and hotel accommodations. Seven-day package deal covers tickets to "Witness for the Prosecution," "Damn Yankees," "Cat on a Hot Tin Roof" and "Inherit the Wind."

The Dispatch is thus going into competition with the rival daily, Citizen (Scripps-Howard), which has sponsored show trains to Broadway for several years as a promotion stunt. Norman Nadel, the sheet's theatre editor, has selected the shows and gone along as m.c.-chaperone on the Citizen train jaunts.

Chi Music Union Drops Bid for Barn Tooters; 2 Local Outfits Fold

Chicago, Aug. 16.

In the wake of the shuttering of the Beachwalk Playhouse here last week, Local 10 of the American Federation of Musicians has rescinded its demand that summer theatres featuring straight plays take on four tooters. The about-face affects only the suburban Drury Lane strawhatter, which last week had taken steps to meet the union's demands.

Drury Lane operator Tony DeSantis was notified that at a meeting last Thursday (11) the union decided not to follow through with its insistence that the theatre hire the four musicians. The closing of the Beachwalk last Tuesday night (9) left the Drury Lane the only other theatre under the union's claimed jurisdiction.

Actually, the folding of the Beachwalk was not attributable to the AFM move-in. A meeting of the investors with producer Marshall Migatz resulted in the decision to close the theatre in an attempt to straighten out the tangled financial situation. The costs of constructing the tent theatre on the Edgewater Beach Hotel grounds have been practically double the original estimates and the tent is still roofless, causing several cancelled performances since its opening in early July.

Migatz also has closed his Fox Valley Playhouse, at St. Charles, which has been a losing proposition with its musical policy since it debuted last year.

8 London 'Tiger' Leads Transfer to Broadway

London, Aug. 16.

The London production of "Tiger at the Gates" is to fold Sept. 3 at the Apollo, because eight of the leading players will be leaving to appear in the Brodway version, opening Sept. 29 at the Plymouth, N. Y. The Christopher Fry adaptation of the Giradoux play, presented here by Stephen Mitchell, will be under the management of Robert L. Joseph and Roger Stevens in New York.

The eight members of the London cast going to Broadway are Michael Redgrave, Walter Fitzgerald, Diane Cilento, Leueen MacGrath, John Laurie, Barbara Jefford, Leo Ciceri and Wyndham Goldie.

Wilder Is 'Star' Of Wilder's 'Life'

London, Aug. 16.

Thornton Wilder, rather than Montgomery Clift, is the "star" of "Life in the Sun." That's the inference being drawn by West End trade since Clift will not be in the new Wilder play at the Edinburgh Festival.

According to inside report, Clift was tentatively set to star in the comedy, but sought certain script revisions, particularly involving the male lead he was to play. Wilder was reluctant to make the changes and, after considerable palaver by mail, wire and telephone between actor, author, producers, agents, etc., Clift withdrew and the part was recast.

It was all very "amicable," but boiled down to the fact that Clift wanted the star's prerogative of having his role rewritten and Wilder refused.

Harris Has First U. S. Option

Jed Harris, who produced Wilder's Pulitzer Prize-winning "Our Town," has been promised first chance to do "Life in the Sun" on Broadway. Michael Myerberg, who's partnered with him in several legit and film projects and would presumably be associated in "Life in the Sun" in the U. S., leaves this week to o.o. the current London legit lineup and intends taking time out to catch the play at Edinburgh.

Myerberg was the original Broadway producer of Wilder's "Skin of Our Teeth," which opens a revival tonight (Wed.) at the ANTA Playhouse, N. Y., under the sponsorship of the American National Theatre & Academy, with Helen Hayes, Mary Martin, George Abbott and Florence Reed co-starred.

Mrs. 3d Base Plays Pool

Cleveland, Aug. 16.

Johnny Price, musicarnival producer, converted his tent theatre's concrete orchestra pit into a miniature swimming pool for his current production of "Wish You Were Here." Frank Green and Lois O'Brien are heading the cast for two weeks.

Making her pro debut in the show is Terry Rosen, singer-wife of the Cleveland Indians' third baseman, Al Rosen. She plays Gussie, one of the Camp Karefree girls.

New Chi Season Already Boasts Ticket Scandal

Chicago, Aug. 16.

Although the new local legit season is scarcely underway, Chicago is already having a ticket scandal. The situation reached the blowup stage a couple of weeks ago with the sold-out-in advance engagement of "Skin of Our Teeth" at the Blackstone Theatre.

Matters were succinctly expressed in a recent Sunday drama page column in the Tribune by Claudia Cassidy, the sheet's legit and music critic. Referring to the scheduled opening Sept. 7 of the touring company of "Teahouse of the August Moon" at the Erlanger, Miss Cassidy commented. "The comedy opens the Theatre Guild subscription season, and if it is smart it will see that customers get the seats, not the brokers. This town is scorching mad over the raids on the Blackstone racks before window customers or early mail orders had a chance at 'Skin of Our Teeth'."

A feature piece on the following page, immediately next to the jump of Miss Cassidy's column, gave a few specifics of how mail orders, sent many weeks in advance of the "Skin" opening, were returned unfilled, although the local brokers subsequently had plenty of tickets at jacked-up prices. The article reprinted the text of a form return slip used by the theatre to accompany the refused mail orders.

Previously, the Shuberts barred Sun-Times columnist Irv Kupcinet from the "Skin" opening. The move had been expected, after Kupcinet waged a campaign in his column and on the air against theatre ticket "abuses."

Having already taken Kupcinet off the press list, the Shuberts have since reduced their share of the ad budgets for his paper, the Sun-Times. That puts the sheet in the same class with the Chicago Daily News, on which the Shuberts last year put a ceiling on their share of ad expense. In that case, critic-columnist Sydney J. Harris had written a piece about the local ticket situation.

It's understood the Shuberts

(Continued on page 67)

Barns Prospering, Mostly Over '54; Investment Coin Easy, Survey Shows

New Haven, Aug. 16.

Business along the strawhat trail is booming, financing is easier and the apprentice setup has undergone a transformation. Those three observations stand out after a 500-mile tour of barn-legits in the Connecticut, western Massachusetts and eastern New York area.

All of the nine summer stock operations covered are doing healthy biz this season, in some instances double the take of a year ago. Even the few running behind the 1954 figures (percentage-wise) aren't complaining. In other words, although things may not be as good as last year in some spots, they're still okay.

As for the availability of capital, the Sharon (Conn.) Playhouse had a more or less typical experience. The producer, winter-time whodunit writer Judson Phillips, was ready to toss in the sponge at the end of last summer. He notified the community that he could no longer afford to operate the 190-seat converted stable. So the local citizenry bought $78,000 worth of stock to erect a 402-seat playhouse in which Phillips has done steadily-building business this season.

At Williamstown, Mass., local residents put up $15,000 and persuaded David C. Bryant Jr., of the Williams College faculty, to launch a summer stock company in the Adams Memorial Theatre on the campus. Everyone seems pleased at the way the venture has worked out.

Singer John Brownlee took initial steps to open a musical tent concert-opera-ballet operation in New Paltz, N. Y., and raised several thousand dollars toward the project. But then he was sold on the idea of transferring the venture to Ellenville, N. Y., where $100,000 was raised to finance it.

The apprentice system is nothing like it used to be. Instead of charging the would-be thespers whatever the traffic would bear and then using them for strong back-weak brain assignments around the premises, the prevailing practice these days is to collect no' "training fee," but to let

(Continued on page 67)

New Haven To Relight With Solid Fall List

New Haven, Aug. 16.

Local legit gets back into action right after Labor Day when the Shubert takes the lid off for a solidly-booked September. As in the past, the house will get a flock of premieres for the fall semester.

Present lineup includes Arthur Miller's "View from Bridge," Sept. 8-10; "A Roomful of Roses," (tentative) Sept. 14-17; "Chalk Garden," Sept. 21-24; "No Time for Sergeants," Sept. 28-Oct. 1.

Also, "Hatful of Rain," Oct. 5-8; "Apple Cart," Oct. 13-15; "Pipe Dream," Oct. 22-29 and "Dark Is Light Enough," Nov. 2-5.

No Pic or Tour On for 'Witness'

Agatha Christie and Gilbert Miller are standing pat on "Witness for the Prosecution." The respective author and producer of the courtroom meller are doing nothing about disposing of the film rights and have no plans for a touring company.

As part of the deal under which Miller acquired the U. S. stage rights to the whodunit, it's specified that a screen version cannot be released until December, 1957. Also, contrary to several reports from abroad, Miss Christie has not sold the picture rights and is said to be not particularly interested in doing so at present. Pretty much the same attitude toward a road company is shared by Miller and Peter Saunders, who produced the play originally in London and is partnered in the Broadway presentation.

There appears to be a question whether "Witness," which opened last Dec. 16 at the Henry Miller, N. Y., will be around either on Broadway or the road in 1957. Currently in its 35th week at the Miller, the melodrama had been playing to virtual capacity up until a few weeks ago, but took a substantial attendance drop during the traditional July b.o. slump.

To Sell Canadian Barn

Knowlton, Que., Aug. 16.

Canada's oldest strawhat, the 300-seat Brae Manor Playhouse here, goes up for sale at end of current season. It's been owned and run for the past 20 years by Filmore Sadler, who died last year.

The producer's widow has operated the spot this summer, but finds it too much for her. This small resort town, 65 miles from Montreal, is near the Vermont border.

Mary Chase Baby-Sits As Son Tours With 'Bus;' Whitehead Sets 'Lolita'

While in Colorado for the Central City opening of the "Bus Stop" tour, Robert Whitehead is also confabbing in Denver with Mary Chase about plans for a Broadway production this fall of her new play, "Lolita." Whitehead will do the comedy-fantasy as a Producers Theatre presentation.

Mrs. Chase is still doing minor script revisions on the play, which was tried out last season at the Barter Theatre, Abington, Va., where her "Mr. McThing" was originally tested before Whitehead did it on Broadway for the American National Theatre & Academy, with Helen Hayes as star.

Michael Chase, the playwright's son, is touring with "Bus Stop" as assistant stage manager, accompanied by his actress-wife. Later plans coming to New York soon, however, to pursue her stage career. Meanwhile, Mrs. Chase is caring for their two small children.

The original production of "Bus Stop" is continuing indefinitely at the Music Box, N. Y. The William Inge comedy-drama is currently in its 25th week on Broadway, the most successful Producers Theatre show thus far.

Barter Goes Down East

The pasteboard for proteins policy of the Barter Theatre, Abingdon, Va., has been adapted by another strawhat. It's being featured on a one-night-a-week basis at the Deertrees Theatre, Harrison, Me. Sherwood Keith, managing director of the latter barn, has set aside Friday nights as barter night, with unreserved seats available to anyone who wants to swap edibles for tickets.

The no-cash gimmick will continue for the remainder of the season and, if successful, will be resumed next season.

Union Peace May Perk Touring Musicals

Boston, Aug. 16.

End of the dispute between the Shuberts and the Boston local of the musicians' union is in prospect following a conference of Sam Marcus, local union official, and J. J. Shubert, at the latter's office in New York yesterday (Mon.). Preliminary details were discussed over the telephone and it was indicated that a new contract is in the works, giving the tooters a substantial raise in scale.

Inking of the agreement would be the signal for the booking of six musicals into the Shubert houses here. Included would be a return engagement of "Pajama Game," the first Boston appearance of "Can-Can," tryouts of "Strip for Action," "Pipe Dream" and other new song-and-dance shows. "Pipe Dream" had been slated to open Oct. 31 at the Shubert here, but the musical union hassle has held that and other tuner bookings in abeyance.

The first subscription offering of the Theatre Guild-American Theatre Society will be Arthur Miller's "View From the Bridge," Sept 12 at the Colonial. Other subscription plays will include "Child of Fortune," "Wings of the Dove" and "The Bad Seed."

Shirley Booth opens Sept. 13 at the Plymouth in "Desk Set." "No Time for Sergeants" is skedded for Oct. 3 here, but the theatre has not yet been specified.

With the imminent settlement of the musicians' union tiff, the whole local booking situation for the fall and early winter is expected to jell into shape. On that basis, Boston appears due for a lively legit season, with a likely increase in the Guild-ATS subscription list.

Philly Official Intervenes

Philadelphia, Aug. 16.

Philly's municipal officials have entered the stymied battle between local musicians' union and the Shuberts. The battle has already forced the cancellation of a number of tentative musical show bookings for September, and threatens to keep the city without tuners for the 1955-56 season.

Councilman-at-large Victor E. Moore, chairman of City Council committee on Transportation & Public Utilities and also a member of the Board of Directors of the Philadelphia Orchestra, has entered the situation. He was moved to take the step, he says, because so many local business interests including hotels, garages, cafes and restaurants, had asked that official efforts be taken to settle the argument between the tooters and the Shubert interests. The idea is that otherwise the city would lose the money that always accompanies the engagements of big musicals.

Moore has contacted Paul McNamara, managing director of the Warwick Hotel and head of the Philly Hotelmen's Assn. and a conference has been arranged with the heads of the musicians' union and Lawrence Shubert Lawrence, local representative of the Shubert interests.

Action is expected this week.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Stock Reviews

A Mighty Man Is He

Coonamessett, Mass., Aug. 15.

Henry Weinstein production (by special arrangement with Walter Fried) of comedy in three acts by Arthur Kober and George Oppenheimer. Stars Claudette Colbert; features Joan Wetmore. Staged by Ira Cirker; scenery, Richard Mason. At Falmouth Playhouse, Coonamessett, Mass., Aug. 15, '55; $3.85 top.

Rachel Krupp ..... Maxine Stewart
Edwards ..... Cullen Desmond
Barbara Smith ..... Claudette Colbert
Elizabeth Talbot ..... Dianne Gentner
Frederick McMahon ..... William Woodson
Jason Smith ..... Bill Daniels
Dr. Holden ..... Stanley Lemin
Phyllis Clyde ..... Joan Wetmore
Jennifer Grant ..... Delores Dorn

This new comedy by Arthur Kober and George Oppenheimer, being tested on the strawhat circuit for four weeks with its initial outing here at Falmouth Playhouse, evokes frequent chuckles rather than raucous guffaws.

With Claudette Colbert in a starring role, the comedy deals with a crisis in the marriage of an attractive woman and her husband, a brilliant theatrical producer. The husband is a pleasant fellow, but his extra-marital activities include a current mistress and a sort of drama-school Lorelei.

Twist in the play is that wife and mistress join forces in an effort to discover the identity of woman involved in an auto accident with the producer. When the latter shows up, posing and spouting passages of purple prose out of "Camille" and "Portia Faces Life," the fun begins.

Miss Colbert, sporting an eye-filling wardrobe, displays a nice flair for light comedy, she delivers clever dialogue with good timing and artful inflection, and makes the wife a likable woman who, despite her trials, loses neither her sense of humor nor her common sense.

She gets first-rate support from Joan Wetmore as the acid-tongued mistress, and from Dolores Doen-Heft as the flamboyant and provocative actress. There are good bits, too, by Maxine Stewart as a breezy pressagent, Bill Daniel and Dian Gentner as a pleasant pair of lovers, and William Woodson as a lovesick magazine writer.

The first act of the play needs more zip in its dialog and a more rapid pace. However, the comedy builds to a third act that is a gem of wacky humor. With some revision, "A Mighty Man Is He" might be able to attain at least a moderate Broadway run.

Dias.

Two Fingers of Pride

Ogunquit, Me., Aug. 10.

John Lane production of drama in three acts by Vincent J. Longhi. Stars Gary Merrill; features Tamara Daykarhanova, Don Hanmer, Margaret Feury, John F. Hamilton, Sam Jaffe. Staged by Jack Garfein; scenery, Jock Purinton. At Ogunquit (Me.) Playhouse, Aug. 8, '55; $3:30 top.

Pete Mello ..... Gary Merrill
Grandma Mello ..... Tamara Daykarhanova
Nino Mello ..... Steve McQueen
Mary Mello ..... Olga Winters
Angie ..... Margaret Feury
Patsy ..... Nina D'Auria
Voice ..... Martha Wadsworth
Fats ..... Don Hanmer
Bevo ..... Rudy Bond
Jacques ..... Frantz Casseus
Oldtimer ..... John F. Hamilton
Big Nickie ..... Wesley Lau
The Hammer ..... Ed Galuska
Roc ..... Leonardo Cimino
Don Filippe ..... Sam Jaffe

The honest man will find life on the docks pretty rugged. At least that is the thesis of Vincent J. Longhi, attorney, whose first play, "Two Fingers of Pride," is being pungently produced at the Ogunquit Playhouse.

Longhi is particularly interested in a brooding longshoreman who asks only a fair shake in return for a day's toil on the pier and scorns the kickback alias union dues. The system's too big for him, however, and he gets a bullet in the back, but not before telling the racketeers that their enjoyment of life, position and power is strictly temporary.

As written, all this has explicit overtones of democracy vs. dictatorship, human beings vs. thugs. It may suffer as an audience-getter and perhaps even as a Broadway production-getter by its similarity in subject matter and tone to the film, "On the Waterfront." The play implies at the final curtain that right has defeated might, but the hero's bullet-ridden body upstage center leaves room for graphic doubt.

As befits a lawyer turned dramatist, the author writes with cogency and persuasion. Conflict is used incisively, building to some supercharged moments. However, there are also static intervals, the most flagrant being the lengthy final scene of debate which, however titillating intellectually, falls to provide a dramatic resolution.

Although Gary Merrill is starred as the martyred longshoreman who attempts to lead a revolt, the part is not of sufficient stature to tax his abilities. He gives an efficient performance without making the vehicle uniquely his. An analogous situation obtains for featured Sam Jaffe whose rather glum task is to deliver a peroration on the virtues of brute rule.

Tamara Daykarhanova plays an Italian grandmother who wants wives and children for her progeny rather than hunger and violence. Miss Daykarhanova has unusual energy and she garners most of the useful laughs.

Among the dockworkers and their overlords, Rudy Bond has good perception as a right guy whose conscience is besieged by worry for his six kids. Leonardo Cimino's mockingly callous gunman is tightly drawn, Margaret Feury has a potent scene with Merrill as a girl who unsuccessfully tries to woo her man from the docks, John F. Hamilton is rueful as an oldtimer who knows the deck is stacked, and Don Hanmer plays a stoolie.

Longhi writes with heart and structural skill, but his initial effort is a doubtful bet for town. The story is familiar and fails to offer fresh solutions (who can?), too much important action transpires offstage, and after a bangup climax curtain tension dissipates in a colorless third act.

Whether attending to atmosphere or the stringencies of plot, Jack Garfein's direction is consistently resourceful, especially in bridging gaps when the play is marking time. Jock Purinton has provided an excellent cutaway set of dockside environs. *Geor.*

Farewell, Farewell, Eugene

Dallas, Aug. 13.

Ramsey Burch production of comedy in three acts (five scenes) by John Vari. Features Katherine Hynes, Marion Randolph. Staged by Burch; technical direction, James Pringle. At Margo Jones Theatre '55, Dallas, Aug. 8, '55; $3 top.

Gertrude Otis ..... Katherine Hynes
Minerva Otis ..... Marion Randolph
Peonie Day ..... Louise Latham
Chuck Bailey ..... Harry Bergman
Miss Davies ..... Eileen Wells
Mr. Harmon ..... Fred Hoskins

John Vari's new comedy, "Farewell, Farewell, Eugene," is the best of the current 10-week summer season. It is tightly written, pungent with human interest, but laced throughout with risible bits, and the patrons respond regularly and easily.

Yarn concerns a pair of old maid sisters living in a New York basement flat, who make a living creating, painting and peddling greeting cards. Pair of pixies save a dollar a day for a traveling fund; they want to visit brother Eugene, unseen in the play, who's been diamond-mining in Africa for 18 years. Dominating elder sister frowns on the younger's beer drinking and on her young cousin's love for a coarse factory foreman.

When an abandoned baby is left on their doorstep, the sisters drop all other endeavors and concentrate on raising it. Then a foundling home takes the child, but the older sister does a complete change of attitude, agrees to the marriage of the young cousin and the foreman, who are to adopt the infant. All ends well as the sisters tear up the weekly letter to Eugene.

Katherine Hynes is compelling as the elder, prayerful sister, and Marion Randolph makes a lovable, humorous role as the beer-loving sister. Louise Latham again is a standout as the young cousin, and Harry Bergman's rough factory foreman is his top effort of the season.

Ramsey Burch's deft direction shows fine results and James Pringle's solo set and lighting suffice nicely for this arena staging. *Bark.*

Hide and Seek

Westport Conn., Aug. 15.

Philip Langner and Windsor Lewis production of melodrama by Aurand Harris. Stars Jessie Royce Landis. Staged by Lewis; scenery and lighting, Marvin Reiss. At the Westport (Conn.) Country Playhouse, Aug. 15, '55.

Miss Beulah ..... Jessie Royce Landis
Debbie ..... Deneen Gabler
Andy ..... Thomas Carlin
Wilba ..... Kathy Nolan
Johnnathon ..... Mark Roberts
Policeman ..... Munro Gabler
Mr. Smith ..... Harry Stanton

The Theatre Guild can dust off its old "Picnic" set if it decides to take "Hide and Seek" into town. For the Aurand Harris melodrama is just another visit to a typical William Inge midwestern town whose womenfolk work themselves into real trouble over an itinerant male tramp, said male being equipped with torn, or at least well-opened, short. The stranger in "Hide and Seek" is even less savory than his predecessors, however, since he is a fugitive rapist.

Jessie Royce Landis, as a lonely spinster, is deluded into thinking that this stranger is a long-absent brother and gives him refuge in

(Continued on page 67)

Type Casting

Hollywood, Aug. 16.

The luxurious Huntington Hartford Theatre here is outdoing itself. Even the front-of-the-house staff is living it up in style.

House manager Les Thomas, pressagent Ed Parkinson and assistant treasurer Al Loller all have swimming pools at their homes.

Washington Looks For Big Subscription Season; Booking List Is Lure

Washington, Aug. 16.

With the most promising lineup of shows in several years, plus a general upswing in local legit interest, the Guild-American Theatre Society anticipates its liveliest subscription season since World War II. Bess Davis Schreiner, veteran area Guild rep, has set a goal of 10,000 subscribers. The 5,000 already signed, indicates that last season's 6,000 total may be bettered.

Washington, with two legit houses available, the National and Shubert, has in recent years had a large population growth, plus increasing numbers of tourists, Miss Schreiner points out. In addition, the Guild is trail-blazing this season with a special students' rate to lure teenagers into the theatregoing habit. Special rate opens the entire second balcony, a perennial white elephant at the b.o., at a flat $8.85 rate for the nine-show roster.

Largest single factor in the stepped-up sales is solid advance booking. Last season opened with "All Summer Long," the ill-fated Robert Anderson opus, which had previously played at the local Arena Stage, and with no other bookings to announce. Subscription-getters set so far for this season include "The Sebastions," with Alfred Lunt and Lynn Fontanne; "Heavenly Twins," with Faye Emerson and Jean Pierre Aumont; "Anastasia," with Viveca Lindfors and Eugenie Leontovich; "Hatful of Rain," with Shelley Winters, and "Janus," with Margaret Sullavan.

Although no musicals are being mentioned as subscriber bait, it's figured that such current Broadway tuners as "Silk Stockings," "Boy Friend," "Fanny," "Plain and Fancy" and possibly "Pajama Game" are potentials for Washington this season. In addition, with Philadelphia and probably Boston strike-bound by the musicians' union, this town may get a few pre-Broadway tryouts of song-and-dance entries, provided time is available at the adequate-capacity National.

'Teahouse' Opening K. C.

Kansas City, Aug. 16.

Early opening of the fall-winter legit season comes with "Teahouse of the August Moon" in for its second engagement on a five-day stretch beginning Aug. 30. It will be at the newly re-named Victoria Theatre, formerly the KMBC Playhouse, where it played last winter on its first trip around. Company is the same which played here previously, with Burgess Meredith and Scott McKay costarring.

Play is being presented locally by John Antonello, who recently returned from a booking trip to New York. Through the Playgoers League, with which Antonello works closely, the coming season may see upwards of 10 legit touring companies here. Others which the Playgoers are expected to see here include "Bus Stop," "Bad Seed" and "Plain and Fancy."

English-Style Musical For Trans-Canada Tour

Ottawa, Aug. 16.

Mark Furness, former stage manager for the Windmill Theatre, London nudie revue house, is turning producer. In partnership with musician-scene designer Robert Byrnes, he plans to tour 138 Canadian towns and cities—from Halifax and Ottawa to tiny Wadena, Sask.—with an English-style revue using Canadian material and artists. Show will open Oct. 8 in St. Catharines, Ont., and close next June 27 in Vancouver after 11,000 miles and 267 performances.

Canadian Players' barestage production of Shaw's "Saint Joan" opened up much of the Ontario hinterland to legit last year, and may tour west again this fall.

Inside Stuff—Legit

The copyright on Bartlett Cormack's "The Racket," which was originally produced on Broadway in 1927, has been renewed by his widow. The renewal stemmed from some fast action by Ralph T. Kettering, vet road pressagent and manager, who was chummy with Cormack years ago. Kettering, who learned that the original 28-year copyright on the property had an expiration date of Aug. 1, knew Cormack's widow lived in Hollywood.

He gave this info to John W. Rumsey, of the American Play Co., who contacted the playwright's widow. She, in turn, renewed the copyright on the play in her name, thus saving it from public domain.

Producers Feuer & Martin and the Shubert homeoffice are more than doubling the advertising budget for "Can-Can" the next four weeks in an attempt to get the musical rolling at its stand at the Shubert, Chicago. Armed with a $4,000 weekly budget, company manager Joe Shea and pressagent Jim Hughes have mapped out a local radio saturation schedule, car cards in Chi and suburban busses and spreads in neighboring-town newspapers. Business for the musical has been moderate the first two weeks in Chi.

The precise grosses for "Fanny," for the six weeks through Aug. 13 were (with the respective end-of-the-week dates) as follows: $41,656.86 (July 9), $44,916.24 (July 16), $38,311.62 (July 23), $38,086.29 (July 30), and $32,703.18 (Aug. 6) and $46,357.20 (Aug. 13).

CLT-ATS EXTEND ROAD SETUP 5 MORE YEARS

The Council of the Living Theatre has extended for another five years its booking and subscription agreement with the Theatre Guild and American Theatre Society. The previous pact was started Feb. 18, 1952, and extended through last May 31.

Under the arrangement, which involves booking Broadway shows in key road cities on subscription, the Council's original $50,000 has been recovered and a substantial profit has been earned, besides boosting the number of touring productions, increasing local subscription lists and getting bigger grosses for the shows involved.

The Council's committee, headed by producer Herman Shumlin, will promote and handle arrangements for show trains to New York, has worked out an agreement with Trans-World Airways to schedule special show planes at excursion rates.

The Council is an offshoot of the League of N. Y. Theatres.

Off-B'way Show

The Typewriter

Tempo Production (Julie Bovasso and Cletus L. Grundy) presentation of a drama in three acts adapted by Ronald Duncan from the French of Jean Cocteau. Staged by Strowan Robertson. Scenery and costumes, Lester Hackett. At Tempo Playhouse, N. Y., July 27, '55.

Cast: Julie Bovasso, Tom Holland, Bernard Tone, Stanley Potts, Katharine Sergava, Nancy Ponder.

This adaptation of Jean Cocteau's "The Typewriter" isn't even a near-miss. As presented at the off-Broadway Tempo Playhouse, it's a talky affair with unconvincing situations and inept performances. As adapted by Ronald Duncan, it is loaded with farcial overtones that pave the way for some humorous moments, but not enough to detract from the abundant weaknesses.

Whether it's the Tempo version or the Cocteau original that's at fault is a moot point. The play utilizes a whodunit format as a peg for the author to express various ideas on human behavior, with the mystery element relating to an anonymous poison pen letter writer self-styled as The Typewriter. As a meller, the production lacks dramatic punch, and as mental stimulant it gets lost in excessive gab.

The play is essentially concerned with smalltown dullness, hypocrisy and prejudices, and their effect on hinterland inhabitants. In this case, the author puts the spotlight on such characters as a flippant and irresponsible young girl (Julie Bovasso), a detective who hates his work (Bernard Tone), a middle-aged widow (Katharine Sergava) and completely opposite twin brothers, one reckless and unpredictable and the other stodgy and obvious (both played by Stanley Pitts).

Miss Bovasso, who's also co-producer if this off-Broadway venture, gives a broad caricature that's irritating at times, while Tone occasionally indulges in out-of-date portrayal of sneaky characteristics. Miss Sergava has some okay moments, but seems unsure of herself. Pitts is satisfactory. Other cast members are Tom Holland, competent as a meek widower, and Nancy Ponder, effective as a feeble-minded girl.

Lester Hackett's sets are interesting, but Strowan Robertson's direction is too exaggerated.

Jess.

Eva Marie Tour Clicks, Average, $3,600 a Week; She Mulls Repeat in '56

Eva Marie Saint, who just completed a six-week strawhat tour in "The Rainmaker," is tentatively planning to play the barn circuit again next summer. The actress has a film commitment and a major television date for this fall and figures on a possible Broadway play next winter.

For her citranella swing, Miss Saint got $2,000 guarantee, plus 50% over the contractual break-even, and she averaged almost $3,600 a week on the setup. Respective grosses for the various stands were as foHows: Ogunquit (Me.) Playhouse, just under $12,000; Falmouth Playhouse, Coonamessett, Mass., just under $13,000; Theatre-by-the-Sea, Matunuck, R.I., nearly $11,300; Cape Playhouse, Dennis, Mass., almost $12,700, and Westport (Conn.) Country Playhouse, a new house record of $15,032 for the regular eight performances, plus $2,751 for two extra twi-night performances on a holdover Sunday (Aug. 7). At the Boston Summer Theatre last week she grossed almost $11,500.

The touring package of the N. Richard Nash comedy-drama was staged by Miss Saint's television director-husband Jeffrey Hayden, who also took over the male lead in the show for the last several weeks when Sidney Armus withdrew for another assignment. Contracts for the tour were negotiated by the star's attorney, Mortimer Becker.

Miss Saint will costar Sept. 19 with Frank Sinatra in a musical version of Thornton Wilder's "Our Town" in the "Producers' Showcase" television series and then will play the femme lead opposite Bob Hope in Paramount's picturization of "King of Hearts," the Jean Kerr-Eleanor Brooke legit comedy.

WEIGH STOCK COMPANY FOR SUBURBAN ALBANY

Albany, Aug. 16.

A winter stock company in Albany, with performances perhaps part of the week in Pittsfield, Mass., 35 miles distant, may be opened by Paul Bressoud, producer at the Malden Bridge Playhouse, and other interested persons. An initial meeting to consider the project was held at the Columbia County summer spot and another confab will take place soon.

Committees were named to investigate locations available for a theatre and to consider legal steps for incorporating. Some sentiment for an arena-type operation was expressed, advocates asserting it would mean lower production costs. It's predicted the new building may be located in Guilderland, just outside of Albany proper.

Bressoud was associated for a time with Albany's last stock project, the Malcolm Atterbury-Ellen Hardie Playhouse (on which a parking structure is now rising). He doubled between the boxoffice and the stage. A graduate of Ithaca College, Bressoud has also been connected with winter stock operation in Florida.

The uptown Colonial, where the Atterburys operated the final season, is now dark.

L.A. Mostly Perky; 'Kismet' $65,000, 'Teahouse' 27½G in 6, 'Fifth' 17½G

Los Angeles, Aug. 16.

Generally good biz brightened local legit last week. "Fifth Season" finished six weeks at the Carthay Circle and "Teahouse of the August Moon" ended five return weeks at the Biltmore.

Openers this week are "Lunatics and Lovers," at the Carthay, and "A Day By the Sea," at the Huntington Hartford.

Estimates for Last Week

Kismet, Philharmonic Aud (3d wk) (2,670; $4.90) (William Johnson, Elaine Malbin). Powerful $65,000.

Teahouse of the August Moon, Biltmore (5th wk) (1,636; $4.40) (Burgess Meredith, Scott McKay). Perked to a lively $27,500 for six performances and pulled out Thursday night (11) for Dallas.

Fifth Season, Carthay Circle (6th wk) (1,518; $3.30) (Gene Raymond, Joseph Buloff). Acceptable $17,500 for the finale.

'Can-Can' $35,700, 'Skin' $41,800, Chi

Chicago, Aug. 16.

Cooler weather perked legit receipts last week, helping "Skin of Our Teeth" wind up its two-week stand with another capacity take.

"Teahouse of the August Moon" arrives Sept. 7 at the Erlanger for a run, on Theatre Guild-American Theatre Society subscription. D'Oyly Carte Opera Co. is due Sept. 13 at the Blackstone for two weeks.

Estimates for Last Week

Can-Can, Shubert (2d wk) ($5.95; 2,100). Jumped to $35,700 (previous week, $28,500).

Skin of Our Teeth, Blackstone (2d wk) ($5.50; 1,450) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Capacity again at $41,800; exited Saturday night (13) for New York.

'CADILLAC' NEAT $22,400 FOR WEEK IN SEATTLE

Seattle, Aug. 16.

"Solid Gold Cadillac" ran smoothly enough last week to pick up a $22,400 gross for a regular eight-performance stand at the 1,640-seat Moore Theatre here, at a $4.50 top.

The Howard Teichmann-George S. Kaufman comedy, featuring Ruth McDevitt, plays three performances tonight (Tues.) and tomorrow (Wed.) at the Auditorium, St. Paul, then moves over to the Lyceum, Minneapolis, for four performances Thursday-through-Saturday (18-20).

'Venus' Robust $40,900 For Holdover, Dallas

Dallas, Aug. 16.

State Fair Musicals fifth production of the season, "One Touch of Venus," showed a healthy $40,900 for the last seven performances through last Sunday (14). The initial week tallied a neat $40,200. Janet Blair and Russell Nype starred in the Kurt Weill-Ogden Nash revival.

Touring company of "Teahouse of the August Moon," costarring Burgess Meredith and Scott McKay, opened last night (Mon.) for a two-week run. Sixth and final offering of the 12-week season at air-conditioned State Fair Auditorium, "Teahouse" is the first nonmusical offering in 14 summer seasons.

'Kate' Nifty at $30,000, Alfresco Week, Indpls.

Indianapolis, Aug. 16.

"Kiss Me, Kate" was a big winner last week for Starlight Musicals here, grossing a handsome $30,000 in six performances Tuesday (9) through Sunday (14) at $1-$3 scale. Robert E. Perry production featured Ralph Magelssen, Beverly McFadden, Jacqueline James and Tony Starman.

It was best week for Starlight since "South Pacific" opened with $50,000 in ten performances. "Roberta" broke even with $24,000 in six, but "Chocolate Soldier" and "High Button Shoes" had to settle for $18,000 each in summer's worst heat wave. Season will close with 13 scheduled performances of "Show Boat" starting tonight (Tues.).

Burlesk Billing

Buffalo, Aug. 16.

Several neighboring summer theatres have been exploiting with various sub-titles their regular productions of "Sabrina Fair" during the current strawhat season.

This week the downtown Palace burlesk is cashing in on the drumbeating by billing its featured stripper as "Sabrina — the Ubiquitous Charmer."

'Finian' Healthy $17,200; Okay First Season At Music Tent, Flint, Mich.

Flint, Mich., Aug. 16.

"Finian's Rainbow," seventh production of the season at the Flint Musical Tent, took in around $17,200 for a week's run ending last Sunday (14). The break-even on the show was $13,400. Cast members included Ellen Hanley, Andrew Gainey and Jack Gilford. "Song of Norway" is current, with "Show Boat" following and "Wish You Were Here" winding up the season the week of Aug. 30.

The tent, in its inaugural session, began operating last June 17. A 1,600-seat canvastop, with a potential capacity of $26,200, was used for the first four productions. The quartet of entries and the respective grosses (with the respective break-even figures in parentheses) were "Oklahoma," $22,000 ($15,000); "Brigadoon," $15,200 ($13,100); "Chocolate Soldier," $13,000 ($13,100) and "Guys and Dolls," $26,000 ($14,000).

The original tent was then replaced by an 1,800-seater with a capacity gross of $27,900. The first show to play in the new teepee was "Desert Song," which grossed $17,000 ($13,200 break-even), followed by "Kiss Me, Kate," which took in $20,000 ($23,000 break-even).

Stock Tryouts

(*Aug. 15-27*)

After the Ball, by Noel Coward, based on Oscar Wilde's "Lady Windermere's Fan"—Neptune, Music Circus, Asbury Park, N. J. (15-21) (Original London production reviewed in VARIETY, June 23, '54.)

Backstage Confidential, by John Kingsbridge—Hilltop Theatre, Lutherville, Md. (16-21).

Bridge and the Bumblebee, by Joe A. Greenhoe—Williamstown (Mass.) Summer Theatre (22-27).

Cover to Cover, revue by Dede Meyer and Franklin Jacobs—Barn Playhouse, New London, N. H. (22-27).

Crime of Innocence, by Norman Vein—Lakeside Theatre, Lake Hopatcong, N. J. (15-20).

Devil's a Stranger, musical with score by Florence Wickham, lyrics by David Fitzgibbon — Show Boat '55, Rehoboth Beach, Del. (22-27).

Empress, by Elaine Carrington (Geraldine Page) — Westport (Conn.) Country Playhouse (22-27).

Farewell, Farewell, by John Vari—Margo Jones Theatre '55, Dallas (15-20).

Heaven Comes Wednesday, by Reginald Lawrence—Playhouse-on-the-Wharf, Provincetown, Mass. (15-20). (Original straight play on which Gordon Jenkins based a musical of the same title was reviewed in VARIETY, Sept. 12, '51.)

Hide and Seek, by Furand Harris (Jessie Royce Landis) — Westport (Conn.) Country Playhouse (15-20). (Reviewed in VARIETY this week.)

House Guest, by Nicholas Consentino (Claire Luce)—Ivy Tower Theatre, Spring Lake, N. J. (15-20).

I Hear You Singing, by Greer Johnson (Kim Hunter) — Spa Summer Theatre, Saratoga, N. Y. (15-20).

If You Loved Me—Grand Island Playhouse, Buffalo, N. Y. (23-28).

Mighty Man is He, by Arthur Kober and George Oppenheimer (Claudette Colbert) — Falmouth Playhouse, Coonamessett, Mass. (15-20); Theatre-by-the-Sea, Matunuck, R. I. (22-27). (Reviewed in VARIETY this week.)

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke) — Ogunquit (Me.) Playhouse (15-20); Lakewood Theatre, Skowhegan, Me. (22-27). (Reviewed in VARIETY, June 29, '55.)

Next of Kin, by Lonnie Coleman—Hyde Park (N. Y.) Playhouse (16-21).

Palm Tree in a Rose Garden, by Meade Roberts (Dorothy Stickney)—Bucks County Playhouse, New Hope, Pa. (15-20); Lakes Region Playhouse, Laconia-Gilford, N. H. (22-27). (Reviewed in VARIETY, July 20, '55.)

Penn's Creek Massacre, by Joseph F. Ingham—Selinsgrove (Pa.) Outdoor Theatre (18-20).

Prince and the Pauper, musical adaptation with book by John Page, lyrics by Katharine Page, music by Arnold Black —Plymouth Rock Center of Music and Drama, Duxbury, Mass. (26-27).

Russian's Pond, by Paul Chavchavadze —Arena Theatre, Orleans, Mass. (23-27).

Sentimental Journey, adaptation of Henry James novel, "Europeans," by Randolph Carter — Lakeside Theatre, Lake Hopatcong, N. J. (22-27).

Sign of Winter, by Ettore Rella—White Barn Theatre, Westport, Conn. (27-28).

Stag at Eve, by Dennis Hoey, based on Elswyth Thane's novel, "Melody"—Sharon (Conn.) Playhouse (23-27).

Sun Dial, by Robert Thom—White Barn Theatre, Westport, Conn. (20-21).

Surrounding Mist, by Ken Parker—Somerville High School, Ridgewood, N. J. (19-20).

That Certain Age, by Charles E. Miller—Litchfield (Conn.) Summer Theatre (16-20).

'Brigadoon' So-So $41,000 For Starlight Week, K. C.

Kansas City, Aug. 16.

Moderately good $41,000 was racked up by "Brigadoon" last week as the eighth al fresco production of the Starlight Theatre summer season in Swope Park. Temperatures were a bit on the cooler side for the musical in seven nights through Sunday (14).

"Wonderful Town" opened last night (Mon.) as the ninth musical of the season. Cast includes Helena Bliss, Betty Gillet, Chris Robinson, Jordan Bentley and Kathryn Albertson.

'Pajama' $50,300, G.&S. $36,000, S.F.

San Francisco, Aug. 16.

The D'Oyly Carte Opera Co. picked up steam last week, the second of its run at the Geary in Gilbert & Sullivan repertoire. "Pajama Game" continued to pack a wallop at the Curran.

The future schedule at the Alcazar lists "Desperate Hours," with Nancy Coleman, due Aug. 29. Other bookings by producer Randolph Hale for the house include "Lunatics and Lovers," with Pamela Britton, Marjorie Lord and Melville Cooper, Sept. 26; "Tender Trap," with K. T. Stevens, Russell Nype and Janet Riley, Oct. 24; and "Anniversary Waltz" and "King of Hearts," dates not set.

Estimates for Last Week

D'Oyly Carte, Geary (2d wk) ($4.40; 1,550). Last week offered a split of the double-bill "Trial by Jury" and "Pinafore," and "Iolanthe," for an excellent $36,000.

Pajama Game, Curran (3d wk) ($4.40; 1,758) (Fran Warren, Larry Douglas, Buster West). Civic Light Opera presentation drew a smash-eroo $50,300.

'S.P.' WHOPPEROO 45G HOLDS OVER IN L'VILLE

Louisville, Aug. 16.

Iroquois Amphitheatre is breaking a precedent this week with the holdover of "South Pacific", which grossed a sock $45,000 on the initial week ending Sunday (14). This was the biggest take of the alfresco spot's 17-year season. Closest contender was "Show Boat," which played 10 performances in 1951. Local backers of the summer musicals say "S.P." holdover should put the season in the black.

Three performances were rained out, and but threatened rain caused a slackening in ticket sales during much of the previous five weeks. Amphitheatre has a $50,000 reserve fund but has scarcely touched it during the past 14 years. Annual budget is $198,000.

Current British Shows

LONDON

(*Figures denote premiere dates*)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (6-31-54).
Follies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Home & Away, Garrick (7-19-55).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
My 3 Angels, Lyric (5-12-55).
Nine, Haymarket (7-27-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-8-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Savoy (7-7-55).
Shakespeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54)
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Waiting For Godot, Arts (8-3-55).
Wild Thyme, York's (7-14-55).
Wonderful Town, Princes (2-23-55).

SCHEDULED OPENINGS

Mrs. Willie, Globe (8-17-55).
Dead on 9, Westminster (8-24-55).

CLOSED LAST WEEK

Emlyn Williams, Globe (5-31-55).

TOURING

Book of the Month
Brazziliana
Clerembard
Dead On Nine
Double Crossing
First Night
Florodora
Guys and Dolls
Jazz Train
Joy of Living
Kinloch Players
Ladies in Mire
Lilac Time
Love From Judy
Manor of Northstead
Man and Woman
Mrs. Willie
Old Vic
Pardon My Claws
Patience
Romance in Candlelight
Seagulls Over Sorrento
South Pacific
Three Times a Day
Time Remembered
Water Gipsies
Wedding in Paris
Women of Twilight

Summer Slump Easing on B'way 'Game' 47G, Muni $28,100, 'Bus' 22½G, 'Silk' $40,100, 'Prosecution' $18,300

Broadway began to emerge from the summer doldrums last week. There was a substantial improvement in business, which had nosedived the previous stanza. Receipts are expected to continue climbing in the usual August pattern, providing there's no repetition of the oppressive heat of recent weeks.

The second opening of the official 1955-56 season, "Skin of Our Teeth," preems tonight (Wed.). There were two closings last Saturday (13), "Seven Year Itch" and "Desperate Hours."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (17th wk; 136; $6.90; 1,513; $55,900). Over $14,500 (previous week, $14,200); began selling tickets on a special "family plan" last Monday (15), enabling a ticket purchaser to pay the full price for one ticket and half-price for as many as five more.

Anniversary Waltz, Booth (C) (71st wk; 563; $4.60; 766; $20,000). Under $10,000 on twofers (previous week, $9,900 on twofers).

Bad Seed, Coronet (D) (36th wk; 285; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Nearly $15,200 on twofers (previous week, $13,400 on twofers); tentatively scheduled to close Sept. 17.

Boy Friend, Royale (MC) (46th wk; 363; $6.90; 1,050; $38,200). Almost $18,400 (previous week, $15,200).

Bus Stop, Music Box (CD) (24th wk; 190; $5.75-$4.60; 1,010; $27,811). Nearly $22,500 (previous week, $21,000).

Cat on a Hot Tin Roof, Morosco (D) (21st wk; 164; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600.

Damn Yankees, 46th St. (MC) (15th wk; 116; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, almost $50,800.

Fanny, Majestic (MD) (4st wk; 324; $7.50; 1,655; $62,968) Ezio Pinza, Walter Slezak). Exactly $46,357.20 (previous week, exactly $32,703.18).

Inherit the Wind, National (D) (17th wk; 132; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Almost $28,100 (previous week, $24,000).

Lunatics and Lovers, Broadhurst (C) (35th wk; 280; $5.75-$4.60; 1,182; $29,500). Nearly $9,900 on twofers (previous week, $8,900 on twofers).

Pajama Game, St. James (MC) (66th wk; 524; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Almost $47,000 (previous week, $44,900).

Plain and Fancy, Winter Garden (MC) (29th wk; 228; $6.90; 1.494; $55,672). Over $29,900 (previous week, $27,200).

Silk Stockings, Imperial (MC) (25th wk; 196; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Over $40,100 (previous week, $36,000).

Teahouse of the August Moon, Beck (C) (96th wk; 773; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Nearly $25,100 (previous week, $22,000).

Witness for the Prosecution, Miller (D) (35th wk; 276; $5.75-$4.60; 946; $23,248). Over $18,300 (previous week, $16,500).

Closed Last Week

Desperate Hours, Barrymore (D) (27th wk; 212; $5.75-$4.60; 994; $27,200). Over $16,000 (previous week, $10,700); closed last Saturday (16), with an approximate $15,000 deficit on a $110,000 investment.

Seven Year Itch, Fulton (C) (143d wk; 1,141; $5.75-$4.60; 987; $24,000) (Eddie Bracken). Almost $8,300 on twofers (previous week, $5,200 on twofers); closed last Saturday (16) at an approximate Broadway and national company profit of about $720,000 on a $60,000 investment, but excludes revenue from the $75,000 supplementary film deal. A tour is slated to begin in October.

Opening This Week

Skin of Our Teeth, ANTA Theatre (CD) ($5.75; 1,347; $34,000) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Revival of play by Thornton Wilder, produced by Robert Whitehead, presented by the American National Theatre & Academy. Opening tonight (Wed.) for a limited three-week run through Sept. 3.

OFF-BROADWAY

(*Figures denote opening dates*)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55); closing Sept. 11.

Shaw Festival, G'n'w'ch Mews (7-21-55).

Trial, Provincetown (6-14-55).

Typewriter, Tempo (7-27-55).

'King' $40,700, D.C.; 'Phoenix' $37,800

Washington, Aug. 16.

Second week of "King and I" at the National Theatre climbed to a smash $40,700, with business looking equally good for the current third week. The 1,677-seat house is scaled to $4.95 Friday and Saturday nights, and $4.40 for the remainder of the week, except the matinees, which are lower.

Last week saw the show SRO three times, Wednesday and Saturday matinees and Saturday night. On Friday night, it fell only about 130 seats shy of going clean, despite the fact that Hurricane Connie was over the city.

"Phoenix '55," plagued by bad weather, nevertheless drew $37,800 during its Washington stand at the Carter Barron Amphitheatre. Scheduled for 12 performances the revue was completely rained out twice, while showers and threat of storms held down attendance on most of the other evenings. "Phoenix" played to a $3.50 top in the 4,000-seat bowl.

'KING' MAJESTIC $48,000 IN STOCK BOW, ST. LOO

St. Louis, Aug. 16.

With a break in the heat spell last week, "King and I" drew a regal $48,000 in the Municipal Theatre's 11,937-seat alfresco playhouse in Forest Park, at $3 top. Cast included Annamary Dickey, Darran McGavin, Terry Saunders, Stephanie Augustine, Tony Bavaar and Santy Josol. It was the only stock production of the show permitted by Rodgers & Hammerstein this season.

The season is steaming into the home stretch with what's expected to be the record-breaking production of "South Pacific," opening last night (Mon.) with a cast including Kyle MacDonnell, Richard Eastham, Benny Baker, Dorothy Franklin, Herbert Banke and Irma Sandre.

Road Shows

(*Aug. 15-27*)

Bus Stop—Aud., Central City, Col. (15-27).

Can-Can—Shubert, Chi. (15-27).

Day By the Sea (Jessica Tandy, Hume Cronyn, Dennis King, Aline MacMahon) —Huntington Hartford, L. A. (16-27).

D'Oyly Carte Opera, S. F. (15-20); Biltmore, L. A. (22-27).

King and I (Patricia Morison)—National, Wash. (15-27).

Kismet (William Johnson, Elaine Malbin)—Philharmonic, L. A. (15-27). (15-27).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (15-27).

Solid Gold Cadillac—Auditorium, St. Paul (16-17); Lyceum, Mpls. (18-25); College, Madison, Wis. (26-27).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—State Fair, Dallas (15-27).

SCHEDULED N.Y. OPENINGS

(*Theatres indicated if set*)

Skin of Our Teeth, ANTA (8-17).
Catch a Star, Plymouth (9-6).
Palm Tree (9-2).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-20).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-2).
Tiger at the Gates (10-3).
Goat Island, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (wk. 11-14).
Janus, Plymouth (11-24).

Shows Abroad

Ghosts and Old Gold

Glasgow, Aug. 2.

Wilson Barrett Co. production of comedy in three acts (five scenes), by Reid Kennedy. Stars Lennox Milne. Directed by Pat Sandys; scenery, Helen Wilkinson. At Theatre Royal, Glasgow, July 30, '55.

Flora Stuart ..... Patricia Heneghan
Angus McGregor ..... Walter Carr
Jean Stuart ..... Lennox Milne
Maggie Stuart ..... Pearl Colquhoun
Leslie Blair-Scott ..... Lawrence Dalzell
Duncan MacDonald ..... John Young
Nicholas Rasponi ..... Peter Nichols
Ned Ballantyne ..... George Davies

New play by Reid Kennedy (said to be the pseudonym for a new femme playwright) suffers from a slight and stereotyped plot, but the characters, although tending toward caricature, are sharply drawn, and the piece does possess amusing moments. The sum reaction, however, is mild.

Comedy-meller is about a spinsterish lady who believes that her ancestral home in Scotland has a ghost. She frequently converses with this spirit, who was supposedly murdered by rival clansmen and is awaiting revenge.

The playwright uses the standard angles, such as gold hidden in a secret cupboard, a villainous young student seeing antiques, an aged retainer who talks back to his mistress, and the traditional added elements of go.

Lennox Milne gives perhaps too nimble a performance as the shrewd quick-tempered castle owner who talks to the ghost, but better makeup could probably give her a more believable appearance of age. John Young swashbuckles a bit genially as the ghost, and Peter Nichols is suave as the young student.

Pearl Colquhoun and George Davies are suitably ill-at-ease as elderly lovers, Patricia Heneghan is an adequate ingenue, and Walter Carr is a standout as the eccentric family retainer.

Pat Sandys has directed competently, and Helen Wilkinson has supplied an atmospheric setting. *Gord.*

Pardon My Claws

Glasgow, Aug. 9.

M.F.A. Productions Ltd. production (by arrangement with Stefanie Davison) of comedy in three acts (four scenes), by Robert Monro. Stars Claude Hulbert, Desmond Walter-Ellis; features Katie Boyle. Staged by Leslie Henson. At King's Theatre, Glasgow, Aug. 8, '55.

Ginger ..... Katie Boyle
Hilda ..... Meriel McCooey
Bradshaw ..... Reginald Marsh
Martin ..... Reginald Smith
Charles Harrington ..... Claude Hulbert
Tim Manners ..... Desmond Walter-Ellis
Dr. Tom ..... Guest James
Maude Harrington ..... Enid Trevor
Joan ..... Diana Johnson
Visitor ..... Gordon Cave

New farce on the novel theme of a cat-switching-to-human is a useful vehicle for the comedy talents of Claude Hulbert and Desmond Walter-Ellis. Plot is slight and simple, but builds from a drawn-out first act into a funny evening's entertainment.

Katie Boyle, English beauty and t.v. personality, is shrewdly cast as Ginger the feline-turned-woman. She brings poise and a slinky confidence as the cat who turns into a ravishing beauty and wreaks havoc (and fun) among male residents of a household near London.

Instead of petering out after the first act, the farce offers a laughable scene by the two male stars in the second act and an antic skit on a Roman pageant rehearsal in the third, with an amusing climax. The acting is generally sound, with Meriel McCooey's goofy maid a rich characterization, and Enid Trevor (Mrs. Claude Hulbert) and Diana Johnson contributing neat support as the ousted femmes who disbelieve that Ginger (known in human form as "Ginny") is really a feline.

Reginald Smith makes a sturdy yokel as the amorous gardner, and Reginald Marsh is suitably villainous as a veterinary surgeon. Leslie Henson's direction is properly brisk.

Shortening of the first act would help. Alternatively, more could be made of the metamorphosis of the feline, its entrance as a gorgeous looker being delayed until a longer period after curtain rise, with various characters being established first. *Gord.*

Rendezvous in Vienna

Vienna, Aug. 6.

Josefstadt Theatre production of comedy in three acts by Fritz Eckhardt. Stars Erich Nikowitz; features Ursula Schult, Ernst Waldbrunn, Peter Weck, Bruno Dallansky. Staged by Werner Kraut; scenery, Herta Hareiter; technical supervision, Karl Dworsky. At Josefstadt Theatre, Vienna, Aug. 6, '55.

Marhold ..... Erich Nikowitz
Beate ..... Erna Korhel
Milli ..... Friedl Czepa
Heidemarie ..... Ursula Schult
Reimann ..... Ernst Waldbrunn
Robert ..... Peter Weck
Alexander ..... Bruno Dallansky

This new play by Fritz Eckhardt is a topical comedy with a background of the end of the Austrian occupation and the start of its "defensive neutrality." It's a major effort that keeps an audience amused but also has deeper significance.

Yarn involves a successful Austrian author who is visited on his 50th birthday by two sons by former wives, one now married to a rich American and other to a Soviet diplomat. There are various political and domestic complications, including a demand by the writer's present wife for a divorce, and elaborate machinations by the visiting sons, the housekeeper, etc.

The piece is effectively staged by Werner Kraut, with skillful performances by Erich Nikowitz as the harassed author, Ursula Schult as the secretary, Ernst Waldbrunn as an Austrian govetment official, Peter Weck and Bruno Dallansky as the returning sons and Erna Korhel as the writer's wife. Herta Hareiter has provided a tasteful living room setting. *Maass.*

OFF-BWAY DOES IT UP VIA STRAWHAT TRYOUT

Off-Broadway is getting into the strawhat tryout act. Robert Thom's "Sun Dial," scheduled for production next month at the off-the-Stem Barbizon-Plaza Theatre, will get an initial showcasing next Saturday-Sunday (20-21) at the White Barn Theatre, Westport, Conn.

"Dial" is slated for off-Broadway production by Gene Wolsk and Michael Shurtleff, who've capitalized the venture at $16,000 under a limited partnership. The producers estimate the cost of mounting the show at the Barbizon will be around $7,750, with a similar amount of coin going for bonds and deposits. That'll leave a $500 reserve.

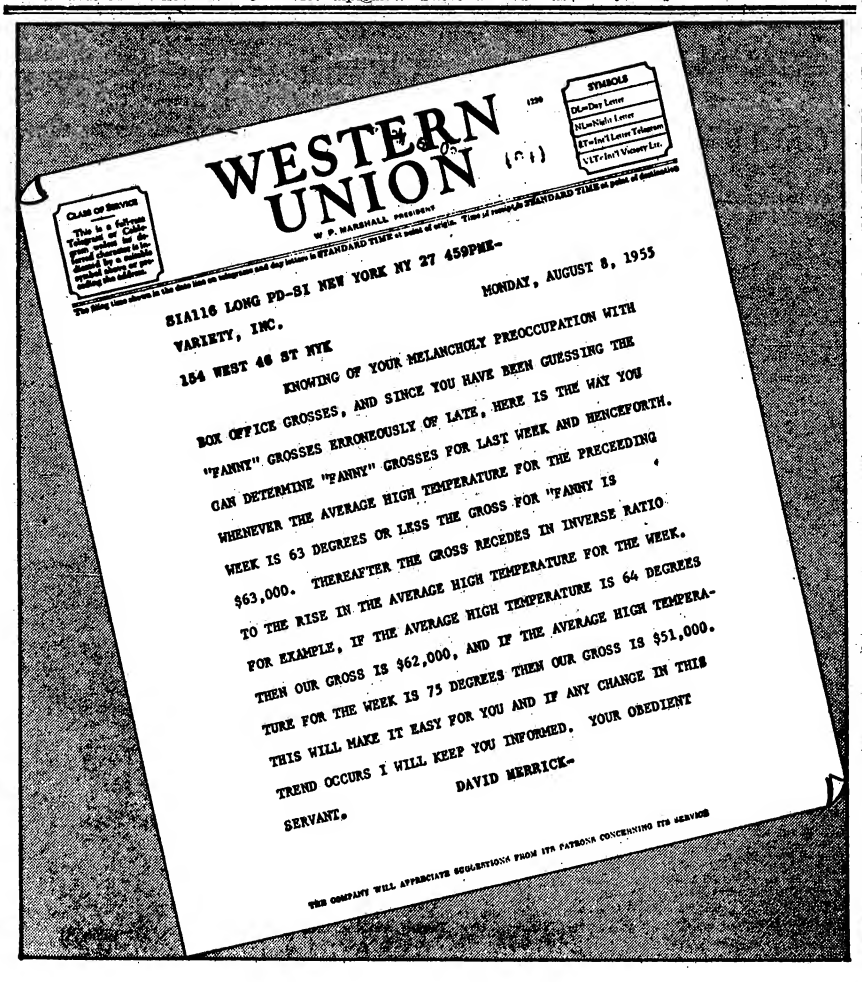
The capacity gross at the Barbizon will be $11,000, with the weekly break-even estimated at $5,000. It's figured that the play would be able to pay off its investment in three weeks of sellout biz.

Another Thom property, "Minotaur," was skedded for a September tryout at the Westport (Conn.) Country Playhouse, but has been cancelled. Latter script is under option to Franchot Tone and Theodore Mann and a London production is also slated by Domar Productions (Donald Albery).

Anthony Brown Plans Musical for Broadway

Anthony Brown, who produced and directed the original Broadway edition of "Tobacco Road" in 1933, is contemplating a Main Stem return this season. He's co-authored the book for a new musical, "Monday," with television scripter Frank Alexander. The duo plan to bring the show to Broadway next winter under their own sponsorship.

The lyrics and score for the tuner still have to be written. Garry Simpson is slated to direct.



Maybe Evans Named Her, Too

Mariko Niki, Japanese-born femme lead in the original Broadway production of "Teahouse of the August Moon," was amused and slightly perplexed last week at reports from Tokyo about the opening of an English-Japanese language version of the John Patrick-Vern Sneider comedy. According to the accounts, the same role of Lotus Blossom, the Geisha girl, was played in the Jap capital by Yuriko Niki, sister of the actress in the New York company. The hitch, Miss Niki chuckled to fellow actors, is that although she has two brothers, she has no sisters.

Actually, Miss Niki's name is Kazue Ouchi, but she changed it to Mariko Niki at the suggestion of "Teahouse" co-producer Maurice Evans, who figured the latter would be easier to pronounce for American playgoers. Miss Niki and her husband, Bernard Dekle, who works for the Voice of America in Washington, obtained the Japanese rights to "Teahouse" from producers Evans and George Schaefer and playwright Patrick, and resold them to the Shochikee Co., an established Tokyo legit-film producing outfit. The deal was for only Japanese language performance, but reports of the recent show at the Kabuki Theatre indicated it was played in a combination of Japanese and English.

Connie-Fringe Rains Douse Barns, But Oakdale 17½G, Philly OK 15G

Wallingford, Conn., Aug. 16.

Despite reduced attendance following the hurricane alert last Thursday-Friday (11-12), the Oakdale Musical Theatre pulled a relatively healthy $17,500 gross last week on "Gentlemen Prefer Blondes."

The canvas top has been running along profitably in recent weeks, with $16,000 the previous stanza on "Naughty Marietta" following an $18,400 inning on "Wonderful Town."

'Rainmaker' 15G, Philly

Philadelphia, Aug. 17.

In the face of a "Connie" threat and a combination of high winds and heavy rainfall Friday night (12) and continued bad weather for the two performances Saturday 13), the Playhouse in the Park crossed up the dope last week by grossing close to $15,000 for "The Rainmaker." Without weather handicaps, the show might have surpassed the tent theatre's present record-holder, "Fifth Season" which grossed $16,030 for the week of July 25.

"Rainmaker," with Farley Granger as star, was ahead of "Season" early in the week and broke the Playhouse's Wednesday matinee record before running afoul the region-wide storms. Management broke a standing rule Friday night when rain and wind were at their height by agreeing to take care of stranded prospective customers at subsequent performances.

Current bill is "Time Out for Ginger," with Albert Dekker and Edith Atwater. Playhouse has three weeks to go after that.

Cape Exodus Clips Stage Right

Falmouth, Mass., Aug. 16.

Hurricane Connie failed to blow, but Cape Cod audiences did, cutting deeply into the gross of the Cross Right production of "Liliom" at the Highfield Theatre here last week. The final tally was just over $1,000 on a five performance attendance total of 661 in the 296-seat house.

The week's run started at a better pace than the preceding stanza, but the lingering hurricane scare caused a steady drop during the week. With good weather, next week is expected to climb to near capacity, with Friday night (19) already sold out for "King of Hearts."

Before the hurricane threat drove tourists from the Cape, the Cross Right troupe was doing the best business in its history, with near-sellouts most openings and weekends.

Connie Clobbers Olney

Olney, Md., Aug. 16.

Walloped by Hurricane Connie and by the threatening weather the day before and after, the first week of "As You Like It" was kept down to a slim $3,500 at the Suburban Olney Theatre.

"Like It" bowed in to favorable reviews, with Margaret Phillips as the star, and may pick up on this week's holdover.

'Trap' $5,000, Stockbridge

Stockbridge, Mass., Aug. 16.

The end of the heat wave last week enabled the Berkshire Playhouse to get back into normal stride, resulting in a $5,000 gross for "Tender Trap," although heavy winds and rain of the fringe of Hurrican Connie curtailed the weekend take. William Swan, Susan Willis, Bert Thorn, Martha Orrick, John Morley and Carol Keyser were in the cast.

Shepperd Strudwick, of last years resident company, is starred this week in Paul Vincent Carroll's, "Shadow and Substance." Returning for her initial appearance this season is Deidre Owens in featured support. Miss Owens was a resident player here for several Summers, Ephrem Zimbalist Jr., is featured with her.

Kendall Clark will be featured next week in "Caine Mutiny Court Martial" as the season finale.

'Complex' $8,400, Spa

Saratoga, N. Y., Aug. 16.

Cooler weather gave the fizz to a sparkling $8,400 gross last week for "Champagne Complex," starring Donald Cook and John Dall, at John Huntington's 587-seat Spa Summer Theatre, at $3.30 top. It was the second best week of a not-too-good season, just under the $8,500 notched by Charles Coburn in "You Can't Take It With You."

A tryout of Green Johnson's "I Hear You Singing," with Kim Hunter starred, is the current bill.

Stratford (Conn.) $19,500

Stratford, Conn., Aug. 16.

Connie didn't wallop Shakespeare as badly as had been feared. The fifth week of the American Shakespeare Festival here grossed $19,500, achieved largely by a $5,000 Saturday night (13). Eight performances included five of "Tempest," three of "Julius Caesar."

Extra matinees of "Much Ado About Nothing" by Academy students are skedded to begin Friday (19).

New Historical Drama Set for Great Smokies

Greensboro, N.C., Aug. 16.

The Smoky Mountain resort town of Gatlinburg plans to produce a historical drama next summer. R. L. Maples, president of the local Chamber of Commerce, says that the Great Smokies Historical Assn. Inc. has been organized as a non-profit corporation to produce the spectacle.

Negotiations are under way for the services of Kermit Hunter, author of "Unto These Hills," outdoor drama staged at Cherokee, N.C., to write a story of the founding of Tennessee, dealing generally with the period after the American Revolution. An outdoor theatre will be built about four miles east of Gatlinburg, just off State Highway 73.

Maples says plans call for a seating capacity of 2,000 and a parking area for 1,000 cars.

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Stock Reviews

Continued from page 64

Hide and Seek

the ruins of her family home. In her desperate bid for companionship, she hides him when he is set upon and she almost sacrifices a youthful neighbor in her panic.

Since Miss Landis is an expert actress, she gives this work the benefit of a thoroughly gripping performance, evoking the misery of well-bred loneliness and the terror of doomed exploration. She never quite comes to grips with the phantom that invades her hearthside, but the piece achieves compulsion when she is onstage. The drama is not clearly inspired nor carefully exploited, but there is a menacing fascination at times that could have been extended by more ample direction.

Mark Roberts gives a slick performance as the hateful intruder, and Kathy Nolan is especially good as the fledging who almost succumbs to him. Thomas Carlin has several good scenes as a romantic delivery man.

Why is it that little girls always skip when put upon the stage? Eight-year-old 'Deneen Gabler is a promising moppet except when she is told to skip. That she has to learn. Memorizing a long art seems to be nothing. Her own father, Munro Gabler, portrays an extremely likable cop.

"Hide and Seek" is not clearly conceived nor effectively exploited drama, but it has menacing fascination that might be projected by better direction. The setting of Marvin Reiss is suitable, if familiar, but the light cues do not always follow the time of day.

Script, in which the Guild is interested as a vehicle for Miss Landis, is not to be confused with the melodrama of the same name by Richard McCaulay and the late Larry Schwab, which was tried out here some years ago with Burgess Meredith as star. *Doul.*

Nice Place to Visit

Pawling, N. Y., Aug. 12.

Starlight Theatre production of original musical revue in three acts by the Skillings. Music, Robert Skilling; lyrics, Chaunce Skilling; direction, Isobel Rose Jones; scenery and lighting, Floyd Allan. At Starlight Theatre, Pawling, N.Y., Aug. 9, '55; $2.45 tp.

Cast: Cricket Skilling, Irma Santos, Violet Skilling, Red Hilton, Norris Brannstrom, Gilbert Rathbun, Dorothy Leamon, Dick Button, Tom Fenaughty, Karyl Traum, Lola Lee, Marilois Wolters, The Crinettes, Margaret Nicholas, Richard Manuel, Willis Bruggemann, Pat Orr, Roberta Allen, Nancy O'Hara, Bettina Vom Saal, Pherbia Thornburg.

"Nice Place to Visit" is a lightweight but affable revue with accent on music. Not pretending to be more than a summer's evening frolic, it makes the Starlight Theatre a nice place to visit. With music and lyrics by Robert and Chaunce Skilling respectively, and with Cricket and Violet Skilling cavorting onstage (three brothers and a sister), it might seem to be a family affair. This is not entirely the case, however, as the company also shows to advantage.

Pegged on the fragile framework of country boy and girl visiting New York and romancing with theatre girl and boy, the approach is on a "talk-to-the-audience" basis. This intimate keynote makes things cozy, which is particularly helpful for a number of agreeable ditties. In fact, the music and lyrics are above par, and even out of context there ought to be a market for such as "If Love Comes My Way," "The Best Time of Love Is Now" or "So Long to Romance."

Sketch-wise the Skillings are weaker, although they have a quizzical point of view. The inevitable Menotti satire is better than many of its breed, "Life Is Not All Fun" is a lugubrious poke at radio quizzes, and "The Battle on the Lexington" (subway) has point for commuters. "Farmin's Alarmin'" refers to the tribulations on Pawling's Quaker Hill where Farmer Murrow has competish from a "Cow to Cow" program and Farmer Dewey's kine have twice been caught wandering Washington-ward.

As the actor and factotum, Cricket Skilling is cheery, if weak in the warbling department, the same holding for sister Violet, though she has to deliver a couple of the more difficult numbers.

Irma Santos, a perky little brunette with a small but tuneful voice, is a poised performer, and she changes pace neatly from her love interest stint to the broad farce of the Menotti bit. Gilbert Rathbun and Dorothy Leamon as a stage doorman and his frau deservedly have to reprise "Twenty Years of Love," Miss Leamon boasting a husky voice and raspy humor. Skating champ Dick Button can be spotted in the chorus earning his stage spurs.

Isobel Rose Jones' direction clips along at a lively pace. As a gambol just for fun, "Visit" fulfills its strawhat purpose. In uncovering the composer-lyricist team of Robert and Chaunce Skilling, it has showcased a couple of ingratiating talents. *Geor.*

Former Broadway stager **Arthur Sircom**, currently managing director of the Louisville Park Theatrical Assn., becomes director in September of the Honolulu Community Theatre, succeeding **Dr. Campton Bell**, who resigned to return to the Denver U. faculty . . . **Tyrone Power, Raymond Walburn** and **Walter Cronkite** have joined the Lambs club.

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Drop 'Between Friends' For B'way Production

Pittsburgh, Aug. 16.

Plans for a Broadway production of the Charles Gaynor revue, "Between Friends," have apparently been dropped by William Eythe and Lon McCallister. The partners have recently returned investment coin advanced by local residents.

"Friends" was originally presented in May of last year at the Pittsburgh Playhouse, where Gaynor's previous revue, "Lend an Ear," was first tested before being taken to the Coast and finally to Broadway, where it was a hit of the 1948-49 season. Eythe, who was associated in the "Ear" production, partnered with McCallister to option "Friends," but the two have been unable to raise the necessary financing and are dropping the option.

Sheath 'Sword of Gideon' At End of This Season

"The Sword of Gideon," historical drama at King's Mountain, N. C., will be discontinued at the end of the current season. In voting to drop the outdoor operation, the local sponsoring organization expressed the hope that some other group would take over the project for next year.

The show is currently in its fifth season commemorating the Revolutionary battle of King's Mountain. While the production is a non-profit venture, there has been sufficient boxoffice to cover the expenses of $7,000 to $10,000 per season. Average attendance for the first four years has been 450 per performance, and the chief criticism has concerned the limited number of performances.

Barns Prospering

Continued from page 63

the embryo actors pay their own board and, in some cases, actually pay them modestly for specific work done.

Following were the barns visited on this tour:

Putnam Playhouse, Mahopac, N. Y.; producer Charles O. Carey, who took over this summer, reports business about double 1954.

Cragsmoor (N. Y.) Playhouse; producers Elaine Perry and Irl Mowery, who acquired the spot this summer, report busines about 75% ahead of the dire last season.

Woodstock (N. Y.) Playhouse; producers A. L. Sainor and William Weisman report business about 10% below 1954, but satisfactory.

Cecilwod Theatre, Fishkill, N. Y.; producers Joseph Stevens and Tony Griswold report business about 12% ahead of last summer.

Hyde Park (N. Y.) Playhouse; producers Polly Jo McCulloch and George Quick report business for the spot's second season about 33% better than 1954.

Malden Bridge (N. Y.) Playhouse; producer Paul Bressoud reports business about even with last year.

Adams Memorial Theatre, Willamstown, Mass.; producer Bryant says the non-profit venture, an unofficial offshoot of the Williams College drama department, has played to a satisfactory 69% of capacity so far.

Berkshire Playhouse, Stockbridge, Mass.; producer William Miles reports business about 8% below 1954, but profitable.

Sharon (Conn.) Playhouse; producer Phillips reports that business has built to 65% of capacity on the sixth week in the new, larger theatre.

Chi Ticket Scandal

Continued from page 63

will share on the costs only to the extent of 98 lines weekly in each of the two dailies. Since 250 lines is closer to the average weekly space used by plays while berthed in Chicago, that means that the show managements either have to keep their lineage down to the minimum in the two sheets or absorb the overage alone.

It has been normal practice to keep the legit ad placements more or less on a par in the four local papers. The larger - circulation Tribune frequently gets the biggest portion, while the Sun-Times, News and American get fairly equal allotments.

Legit Bits

Arthur Cantor has resigned as pressagent for **Herman Shumlin**, effective Aug. 27. He'll be succeeded by **Leo Freedman** as p.a. for "Inherit the Wind." Cantor will handle the **Albert Selden-Morton Gottlieb** production of "A Palm Tree in a Rose Garden" and "Amazing Adele" and **Walter Fried's** presentation of "A Mighty Man Is He." The Cantor office also pressagents the television producing firm, Talent Associates, and Bristad Inc., the Steve Allen enterprises.

Legit-film stager **Robert Lewis** has sold his home at Bedford Village, N.Y., and is moving to New York City . . . **Mel Tolkin**, scripter of the **Sid Caesar** television show, and his former collaborator, **Lucille Kallen**, have co-authored a legit comedy, "Maybe Tuesday," the life and loves of a group of career girls in an upper west side New York apartment-boarding house.

James Troop, house manager of the Hellinger, N.Y., is recuperating in Polyclinic Hospital, N.Y., after a major operation . . . **Helen Hoerle** is going out as pressagent of "Kismet," which is touring under the management of **Manny Davis**.

Bob Downing will direct the Coast production of "Tender Trap," which opens Sept. 12 at the Carthay Circle, L.A., with **K. T. Stevens, Russell Nype, Janet Riley** and **Joey Faye** featured. Prior to undertaking that assignment, Downing is staging the same play for production next week at the Bucks County Playhouse, New Hope, Pa. . . . **Hal Seltzser** and **Marilyn Shapiro**, who've invested in several Broadway shows, have formed their own producing org, Hal Marlo Associates.

Lee Freeman's "Black Candle" has been optioned for Broadway production by **Richard Charleton**, head of American Productions. **Cy Coleman**, pianist-composer-arranger, will write incidental music for the comedy-drama . . . "Happily Ever After," a new musical with book by **Joseph Stein** and **Will Glickman** and music and lyrics by **Robert Hilliard** and **David Mann**, has been optioned for Broadway production this season by **Yvette Schumer**, who's currently represented on Broadway as associate producer of "Plain and Fancy," for which Stein and Glickman supplied the book.

Bill Fields, pressagent for the Playwrights Co., left town last week on a "freelance" assignment as advance man for the touring "Bus Stop." He intends to make new contacts and renew old acquaintances among out-of-town critics and editors. It'll be his first visit to the Coast in about 15 years. During his two-month absence, **Regina'd Denenholz** and **Walter Alford** will be in charge of Playwrights Co. publicity, with **Anne Sloper** as associate.

Roger L. Stevens and **Robert L. Joseph** plan a Broadway revival of Shaw's "Major Barbara" as soon as they locate an actress to play the title role . . . **Mary Loane** has replaced **Aileen Poe** in the off-Broadway production of "Morning's at Seven" . . . **Albert Marre** planed to Paris last week for confabs with **Jean Anouilh** on the latter's play, "Time Remembered," which Marre will stage for the Playwrights Co. this fall.

Actor **Fredd Wayne**, currently playing Luther Billis in a Starlight Musicals production of "South Pacific" in Kansas City after completing a telefilm series, "Dr. Hudson's Secret Journal" on the Coast, is making a stab as a writer, with a television adaptation of a short story by science fiction author **C. M. Kornbluth**.

FALMOUTH PLAYHOUSE
AT COONAMESSETT IN FALMOUTH ON CAPE COD, MASS.
Henry T. Weinstein, *Managing Director*

Announcing for the Final 3 Weeks of the Season...

A NEW PLAY FESTIVAL!

NEW PLAY NO. 1—WORLD PREMIERE
WEEK OF AUG. 15
By special arrangement with Walter Fried

CLAUDETTE COLBERT
in "A MIGHTY MAN IS HE"
. . . a delightfully dizzy comedy by Arthur Kober and George Oppenheimer with Joan Wetmore
Directed by Ira Cirker

NEW PLAY NO. 2—PRE-B'WAY PRODUCTION
WEEK OF AUGUST 22
By special arrangement with Albert Selden and Morton Gottlieb
DOROTHY STICKNEY
in "A PALM TREE IN A ROSE GARDEN"
. . . a tragi-comedy of Hollywood life by Meade Roberts with Alice Ghostley Barbara Baxley and George Voskovec
Directed by Jose Quintero

NEW PLAY NO. 3—WORLD PREMIERE
WEEK OF AUGUST 29
By special arrangement with Kermit Bloomgarden, Whitehead and Stevens

VAN HEFLIN
in "A VIEW FROM THE BRIDGE"
. . . a new dramatic experience by Pulitzer Prize Winner ARTHUR MILLER
Also starring J. CARROL NAISH with Eileen Heckart and Jack Warden
Directed by Martin Ritt

WRITE, WIRE OR PHONE FOR RESERVATIONS

Hurok Adds Legit, TV to Concerts, Ballet for His Biggest Season Yet

Impresario Sol Hurok is celebrating his 45th year in show biz by prepping the biggest season of his career for '55-56. It'll also be his most versatile season, the manager spreading himself not only in concerts and ballet, but in legit, arena and tv, too.

Hurok bows his season with the opening of the Sadler's Wells Ballet at the Met Opera House, N.Y., Sept. 11. Troupe is in for five weeks (longest ever in N.Y.) before going out on a brief nine-week tour. The N.Y. advance is its biggest yet, with $310,000 reported at hand a week ago out of a 575G capacity. Sadler's, in its fourth visit here, also has its strongest lineup, with Beryl Grey back, and Margot Fonteyn, Violetta Elvin, Svetlana Beriosova and Rowena Jackson heading the ballerina list.

Three weeks after the Sadler's opening, Hurok launches a season at the Broadway Theatre, N.Y., to run through January. Antonio & Co., Spanish dance company of 50, opens Oct. 2 for a three-week run, before going on tour. The Comedie Francaise follows at the Broadway Oct. 25 for four weeks in a repertory of five plays. This will be the French drama troupe's only U.S. appearance, although they'll be in Canada for four weeks previous. Troupe had an advance of over $20,000 before the first ad appeared.

Katharine Dunham & Co. goes into the Broadway Nov. 21 for four weeks, to be followed Dec. 26 by the Azuma Kabuki Co. for three stanzas. Jap troupe, here for its second visit, returns after Edinburgh, Genoa and London dates, and following its N.Y. run, will go off on a 40-week national tour.

Arena One-Nighter

While Antonio & Co. are at the Broadway, Hurok will be presenting the Scots Guards Band, Massed Pipers & Highland Dancers at Madison Sq. Garden for a one-nighter Oct. 27. The troupe, over 100 strong, opens its U.S. tour in Washington, Oct. 9.

Hurok is also importing the Santa Cecilia Chorus and the I Musici troupe, both from Rome, the latter in its second visit. Impresario will also present pianist Artur Rubinstein in a series of five concerts, played over 17 days, at Carnegie Hall, N.Y., doing 15 concertos with orchestra. Alfred Wallenstein will conduct a local orch.

In addition, Hurok's presentations this season, in N.Y. and on tour, will include Roberta Peters, Gregor Piatigorsky, Marian Anderson, Isaac Stern, Jan Peerce, Leonard Warren, Mario del Monaco, Patrice Munsel, Cesare Valletti, Ballet Theatre, Vienna Choir Boys, Fritz Reiner and William Steinberg.

On the tv side, Hurok, as an NBC-TV producer-consultant, will stage two 90-minute spectaculars in color. Sadler's Wells Ballet will appear Dec. 12 in "Sleeping Beauty" (its Met opener). Hurok will do another show on Jan. 30, titled "Music for the Millions," which will embrace a host of artists,

Incidentally, with the recent sale of National Concert & Artists Corp. (which handles Hurok's bookings), and the biggest season of Hurok's career in prospect, there's great trade speculation on what will happen with his NCAC tie. It's known that several big agencies, outside the concert world, have been after Hurok.

N.O. City Council Nixes $10,000 Opera Request

New Orleans, Aug. 16.

A request for $10,000 by the Experimental Opera Theatre of America was nixed by the city council's appropriation committee by a vote of four to one.

The council refused the appropriation after Chief Administrative Officer David R. McGuire said he could not recommend it because it would jeopardize plans for a pay raise for city employees, scheduled in September.

Vic Schiro was the only committee member who voted in favor of the appropriation. He told the council the city "should borrow the money if necessary to support the EOTA, which has brought New Orleans international attention in art and music circles."

Renato Cellini, director of EOTA, said he feared the group would not be able to stage the operas scheduled for September performance if the appropriation wasn't granted.

McGuire noted that the council this year has already given a total of $37,000 to such cultural organizations as the New Orleans Symphony, New Orleans Opera House Assn. and the Crescent City Concerts Assn.

Denver Battle of Femme Mgrs. To Be Heightened By Hardy Canada Male

Denver, Aug. 16.

E. F. Gee, brother of A. K. Gee, head of the Celebrity Concerts management in western Canada (nine cities), is joining Mrs. Hazel Oberfelder here in the management of Oberfelder Enterprises. Concert-legit bureau has been handled here by Mrs. Oberfelder for a couple of seasons, or since the death of her yet manager-husband, Arthur.

Move-in of Gee is seen heightening the rivalry between the two local managements, Oberfelder and Witherspoon-Grimes Enterprises. Latter opened here last January, to give Oberfelder some strong competition. Firm is headed by Blanche Witherspoon, ex-director of the N. Y. Met Opera Guild and widow of tenor-manager Herbert Witherspoon, and Polly Grimes. Miss Grimes, originally from Denver, was Miss Witherspoon's assistant at the Met in N. Y.

Brieff, Goldovsky To Share Falmouth Fest

Falmouth, Mass., Aug. 16.

Frank Brieff, conductor of the Bach Aria Group of New York and the New Haven Symphony Orchestra, will direct the first three concerts for the second September Music Festival to be held at Falmouth Playhouse here on the two weekends following Labor Day, Sept. 9-11 and 16-18.

Boris Goldovsky, director of the New England Opera Theatre, will take over the second series, including Donizetti's opera, "Don Pasquale," Sept. 17.

10 New Works Set For Conn. Dance Festival

New London, Conn., Aug. 16.

Ten new works will feature the four-day program of the eighth American Dance Festival to be held at Connecticut College here Aug. 18-21. These will include "Airs and Graces," "Scherzo" and "Symphony for Strings," by Jose Limon & Co.; "Trio" and "Interlude for Angelica," by Pauline Koner; and first performances of works by Pearl Lang, Ruth Currier and Lucas Hoving.

Doris Humphrey Repertory Group and The Shaker Singers of Enfield, N.H., are scheduled for two appearances at the Festival. They will also give a special program Aug. 15.

Tanglewood Sets New Mark in Wind

Lenox, Mass., Aug. 16.

Hurricane Connie showed her contempt for other wind instruments by holding down attendance at the Berkshire Festival's final weekend to one-third of expectations. Nevertheless, the 18th annual fest, which ended at Tanglewood here Sunday (14), set a record attendance of 136,087 for the 24 concerts, as against the previous high in 1954 of 135,775. Sunday afternoon's windup, despite rain and wind, drew 9,750 persons. Figures aren't in yet for the complete season, which began July 6.

But the six chamber orch concerts the first two weekends set a new attendance record with 18,190 and a naw b.o. mark of $41,312, passing last year's $32,467.50. Six additional chamber music concerts drew $14,724, as against 1954's $13,007. "Tanglewood on Parade" last Thursday (11) grossed $15,952. Four Saturday rehearsals for benefit of the orch's pension fund drew $7,987. An audience of 27,080 attended 32 concerts and forums of the Berkshire Music Center, bringing $35,766 into the school, or a 60% increase over last year's receipts.

Longhair Disk Reviews

Tchaikovsky: Romeo & Juliet, Marche Slav, 1812 Overture (Columbia). Symph and pop standards, lushly played by the Philadelphia Orch under Ormandy.

Tchaikovsky: Concerto No. 1 (RCA Victor). Vigorous yet poetic reading by pianist Gina Bachauer, highly accomplished and inviting. New London Orch supports.

Brahms: Sonatas No. 1 & 2 (Decca). Warm, lyric performances, neatly-balanced, by violinist Szymon Goldberg and pianist Artur Balsam.

Enesco: Sonata No. 3 & Janacek: Sonata (Mercury). Interesting disk, Roumanian Enesco and Czech Janacek using primitive folklore in rugged style as backbone of their pieces. Fine readings by violinist Rafael Druian and pianist John Simms.

Prokofiev: Sonata in D; Handel: Sonata No. 4; Vitali: Chaconne (Capitol). Varied, intriguing platter, the stately, melodic Handel, lyric, thoughtful Prokofiev, and Bachian Vitali exemplarily played by viollnist Nathan Milstein (in full, surging, sensuous tone) and pianist Artur Balsam.

Also of interest: **Rachmaninoff's Symphony No. 2** (Camden), lushly played by "Marlborough" (Minneapolis); exotic **Music of India** (Angel); Britten's dramatic **"Sinfonia"** and pleasant piano **"Diversions,"** latter solidly played by Julius Katchen (London); Alexander Brailowsky's showy flashing, yet musicianly performances of **Chopin Sonatas No. 2 & 3** (RCA Victor).

Also: **Paderewski: Fantaisie Polonaise & Tavares: Concerto** (London), two very inviting pieces, in a fine though offbeat coupling, pianist Felicja Blumenthal being especially at home in the colorful Brazilian concerto; **Art of Josef Lhevinne** (Camden), the late pianist in felicitous Chopin and miscellaneous pieces; **Schoenberg's Verklaerte Nacht,** plus Ravel and Debussy pieces, well played by the Hollywood String Quartet (Capitol). *Bron.*

N.Y.C. BALLET 36½G, L.A.

Los Angeles, Aug. 16.

The New York City Ballet upped its take last week from the previous stanza, for a large $36,500 at the Greek Theatre.

Inside Stuff—Concerts

Following Eduard van Beinum's recent appearances at the Hollywood Bowl, Coast papers have been touting the Dutch maestro heavily as successor to Alfred Wallenstein when the latter steps down from conductorship of the Los Angeles Philharmonic next spring. Orch management has had van Beinum, Herbert von Karajan and others under consideration, and it's believed would pay up to $40,000 for a big European name for the post. Van Beinum reportedly has had a definite offer from L.A., and wants to think it over for a couple of months.

Van Beinum, however, isn't regarded as sure to leave his stand as head of the Amsterdam Concertgebouw, even though most overseas maestros yearn for U. S. orch posts. Maestro led the Concertgebouw in its American bow last season and made an excellent impression on the tour. A series of al fresco U. S. guest-conducting bookings this summer, in Philly, Chi, L. A., etc., followed as outgrowth of the tour, the bookings being set up by Columbia Artists Mgt. Van Beinum opened the Empire State Music Fest at Ellenville, N. Y., recently, conducting the Symphony of the Air. Col reports about $35,000 biz racked up for the maestro—most unusual for a set of summer dates.

Jascha Rushkin, sparkplug and one of the directors of the Empire State Music Festival, and also a member of Symphony of the Air, claims that he (and no one else) incepted the idea of getting Kirsten Flagstad to appear with the Symphony of the Air in N. Y. last season. Edwin McArthur, the diva's accompanist and U. S. manager, didn't believe that Mme. Flagstad could be persuaded to come out of retirement, but Rushkin insisted on asking her. The Norwegian soprano surprised everyone by not only consenting, but giving her services gratis to help the struggling orch. Her two cuffo appearances brought in $30,000 to keep the symph office going.

Birgit Akesson, Swedish dancer whom Ted Shawn introduced to American audiences this month at Jacob's Pillow, Lee, Mass., will give a miniature recital as a Continental matinee at the Brooklyn Academy of Music next Wednesday (24), with a reception and smorgasbord following on the stage. Ballerina is being presented by Julius Bloom, Isadora Bennett and Richard Pleasant in collaboration with the American-Scandinavian Foundation.

Duke Aims for 48 State-Supported Orchs, Operas; Drops Dukelsky Tag

Classical composer Vladimir Dukelsky, who doubles in the pop field under the name of Vernon Duke, has been working for some time on an idea for government-subsidized concerts. The idea isn't new and Dukelsky (or Duke, as he will be henceforth known in longhair as well as pops) has been operating alone and unofficially.

But his persistence and zeal are making headway. He has already secured the support of two powerful sources—Stanley Adams, prez of the American Society of Composers, Authors & Publishers, and Al Manuti, head of Local 802, N.Y. branch of the American Federation of Musicians.

In September, Duke will get together with Adams, Manuti and James C. Petrillo, international head of the AFM, to pursue his project further. The plan envisages 48 state-supported symphonies and 48 opera houses, for each state. The Federal Government would pay half the cost, the state the other half. Duke's plan is to line up professional support, from unions, management, and businesses in the field, before tackling the legislative side. He wants a professional setup to avoid the creation otherwise of a huge, unwieldy machine with people who don't know music being in charge.

With European state-supported ventures as an example, and our Government's recent activity in sending musical organizations abroad for cultural reasons (as well as helping European musical organizations get on their feet via indirect loans), Duke feels his project will eventually come to fruition. He also points out that Government support of the arts is nothing recent or strange. Attempts to bring it about date back to the Revolution. Dorothy Baker, former actress now teaching and writing, has been doing research with him on this angle.

Duke, who came here originally from France in 1929, has been entertaining his project ever since 1947, when he served in Paris as unofficial liaison between the State Dept. and French Radio, to get a French-U.S. interchange of music. He arranged a concert of American music in Paris in '48, and in return brought French scores over here to be played.

Classical-Pop Tie

Duke is a rarity (like Leonard Bernstein — although Morton Gould, too, has made a stab at it), a successful practising composer in both pop and classical fields. He's composed for Broadway and overseas legits, for Hollywood films, and has written hit songs. He has also written ballets, symphonies, concertos and miscellaneous serious works. The Boston Symphony Orchestra, under Koussevitzky, for instance, played seven of his works.

Composer was in N.Y. from his Coast home recently, following the U.S. premiere of his Seventh Symphony by the Chautauqua Symphony, under Walter Hendl, at Chautauqua, N.Y. Ironically, the work was written in '46, thus waiting nine years for its U.S. debut. It's been done a half dozen times in Europe.

Charles Munch, of the Boston Symphony, wants to do the symphony the season after next. (Coming season is loaded with premieres to mark BSO's 75th anni). The symphony was recorded at the Chautauqua performance July 31, and was played again on the air, by WICC, Bridgeport, Conn., Aug. 7.

The symphony is Duke's swansong under his name of Dukelsky. Henceforth, all longhair works, like his pops, will be published under the Duke tag. But the many classical works already published and played under the old name will still retain the Dukelsky tag. Duke said he's dropping the double tag because it irritated both critics and laymen.

Duke had no longhair works performed in the U.S. last season (except the symphony this summer). But his violin concerto was heard in Paris, and his ballet, "Washerwoman's Ball," was done in several European spots. Now Fritz Reiner, Chicago Symphony maestro, has asked Duke to compose an overture for him for the coming season.

MCA Inks Espanol

Michaux Moody, U.S. presenter of Ballet Espanol, and Music Corp. of America inked a pact Monday (15) for MCA to be exclusive rep of the Spanish dance company for films, night clubs and tv. David Libidins will continue as the troupe's booker for concerts and theatres.

Libidins repped Moody, and Neil Cooper handled for MCA, on the deal.

Concert Bits

Ruth St. Denis arrived in N. Y. Monday (15) from California and will be in N. Y. for several days. Then the vet dancer, in her mid-70s, will go to the Jacob's Pillow Dance Festival, Lee, Mass., to dance a new work.

Empire State Music Festival (Ellenville, N. Y.) board of directors elected **Frank Forest,** former concert-radio tenor and present director of the White Pharmaceutical Laboratories, Rutherford, N. J., as general manager.

Television and Radio Buyers . . . See and Hear

THEODOR UPPMAN

Young American Baritone of the Metropolitan Opera

Telephone Hour
NBC Radio, Mon., Aug. 29

Voice of Firestone
ABC-TV & Radio, Mon., Sept. 26

Management: COLUMBIA ARTISTS MANAGEMENT
Pers. Direction: ANDRE MERTENS, 113 W. 57th St., New York 19, N. Y.

Literati

Chi News' Expansion

John S. Knight's Chicago Daily News has unveiled a $11,000,000 expansion program to gear the daily to the color era. News is planning a five-story addition to its Madison St. building and two branch printing plants in the north and south sections of the city.

New quarters will house 66 full color press units.

Another Digest Book Club

Best Sellers Digest Book Club Inc. chartered to conduct a publishing business at 10 East 40th St. in New York. It's a subsid of Popular Library (Ned Pines).

Martin Dickstein's Shift

Martin Dickstein, formerly amusement advertising manager of the Brooklyn Eagle, has joined the Edwards Co., newspaper advertising representatives in Florida. Dickstein will be associated in the newly organized agency with Edward R. Agello, recently of the N. Y. World Telegram and Sun travel and resort staff. Edwards' hq is in Miami Beach.

Before becoming amusement ad manager, Dickstein was the Eagle's motion picture editor and critic, and theatre columnist.

Not 'Authorized' WW Biog

Ed Weiner, longtime friend of Walter Winchell, whose biography of the columnist-commentator will see publication Oct. 15 via Putnam's, states that the book is not an "authorized biography." Winchell has known that vet Broadway publicist Weiner, who also did "The Damon Runyon Story" (with some strong press nods from Winchell), had been keeping notes on him for 10 years, but didn't know it was set for publication until supposedly reading about it in VARIETY.

"Let's Go to Press", book title, examines Winchell's journalistic and radio influence, but also appraises him objectively without being all-out pro-WW, according to the author.

Two 100,000 Print Orders

Two Doubleday books, Herman Wouk's "Marjorie Morningstar," out Sept. 1, and Thomas Costain's "The Tontine," out Sept. 23, will be printed initially in 100,000 copies each, that's for store shelves and doesn't count book club printings.

TV Guide's NW Edition—35th

TV Guide launches its Oregon edition, Aug. 18, as a successor to Portland's TV Life. Triangle Publications' latest edition will be 35th in TV Guide network and will list channels in Portland and Eugene, Ore.

Clayton Sheldon, co-publisher of TV Life, will serve as manager on new Guide. TV Life had weekly circulation of 28,000.

On Space Ships

White House release of a story to build a satellite in space for $10,000,000 will prove a shot in the arm for George Adamski's latest, entitled "Inside The Space Ships." He's the astronomer who lives below Palomar, Cal., who claims to have photographed dozens of space ships.

Three years ago he and Desmond Leslie broke out with "Flying Saucers Have Landed." In this one Adamaski claimed personal contact with the unidentified flying objects and published several photographs of a disk that was described some years earlier in "Behind The Flying Saucers."

"Landed," brought out first in England and then over here, sold 80,000 copies stateside. His latest is strictly Cloud 9 personal history. He claims he has been taken on saucers to cigarshaped space ships, which are the mother ships of the platters.

Lunar fringe will probably go better for this one than the previous volume, but thousands of others will drop off. Still, with Ike pitching for outer space research, Adamski may ride quite a way on the revived interest in the subject.

Aberlard-Schuman, Inc., N. Y., ($3.50) publishes.

A 'Hit' Before Publication?

"The Great Man," novel by Al Morgan (Dutton), is already in its third printing though it doesn't hit stores until today (Wed.). Total number of copies is at 28,300 for the fiction work on radio-tv.

CHATTER

Samuel Chotzinoff starts a four-part profile on Arturo Toscanini in the October Holiday.

Joe Polonsky returned to his desk as head of Hollywood Press Syndicate after two weeks out for surgery.

John R. Miller has been appointed circulation director of Hearst Magazines. He succeeds Robert E. Haig, who resigned.

Screen Actors Guild has turned out a 24-page brochure, "Story of the Screen Actors Guild," describing the history and purposes of the organization.

Archer St. John, 54, publisher of Secret Life and other mags, found dead in a woman friend's apartment over the weekend, supposedly a victim of sleeping pills, but the cops are probing.

Charles Mercer, radio-tv ed of the AP, is out with his second novel, issued by Putnam this week. It's "There Comes a Time," about a clergyman. First novel was "The Narrow Ledge" (1952).

Stanley Lewis, circulation promotion manager of The American Weekly and Puck—The Comic Weekly, named circulation promotion manager of the Hearst newspapers. He'll continue his former duties in addition to the new stint.

David Marks' novel, "The Long Chance," due for Sept. 28 publication by Messner, has been bought by Columbia Pictures. Mark has authored seven plays, one of them, "Captive at Large," winner of the Illini Theatre Guild (1953) competition, but this is his first novel. He's married to Gina Lalli, Hindu classical ballet dancer.

The gay, gaudy story of
HARRIGAN & HART
—comedy idols of Broadway
in the 1870's

The MERRY PARTNERS

All about their rowdy antics, and their hilarious acts and shows which satirized the New York of the time.

By E. J. KAHN, Jr.

$4.75 at all bookstores.
RANDOM HOUSE, N.Y.

Legit Summer Biz

Continued from page 1

only reflects the quality of current shows, but is consistent with the general business boom. On the product count, several shows have been especially big grossers, notably on the road. Also adding to the overall gross picture for the 11-week period is the number of productions that have remained on Broadway despite dwindling receipts.

At the start of the new season last June there were 22 regular Main Stem entries. Of that number, 15 are still running. That puts the number of closings at seven. However, two of those shows just exited last Saturday (16) and another resumes next Monday (22) after a five-week vacation. That reduces the actual number of shutterings during the 11-week period covered to four.

Twofers are figured largely responsible for sustaining four Broadway entries this summer. Still selling on the bargain basis are "Anniversary Waltz," "Bad Seed" and "Lunatics and Lovers." "Seven Year Itch," which shuttered last Saturday night, was the other twofer entry. "Ankles Aweigh" went beyond other shows in that regard this week with the start of a highly unorthodox "family plan" ticket come-on which the trade immediately dubbed as "fivefers."

Road business received a potent boost from such peppy coin-getters as "Pajama Game," "Kismet," "Teahouse of the August Moon," "Can-Can," the pre-Broadway run of "Skin of Our Teeth" and the one-week stand of "3 For Tonight" at the Greek Theatre, L. A., which grossed $85,400. Los Angeles and San Francisco racked up the biggest number of road playing weeks, with several longrun bookings. Also, included in the road gross are the Carthay Circle, L. A., and the Alcazar, S. F.

The Broadway gross for the first 11 weeks of the current season tallied $5,805,700, while the road take for the same period was $3,341,600. The number of playing weeks on Broadway totaled 220, while the road count was 103.

The comparative gross totals, with playing weeks in parentheses, for Broadway for the last nine seasons have been as follows:

'47-'48	$4,440,800	(222)
'48-'49	4,700,400	(222)
'49-'50	4,268,600	(169)
'50-'51	4,446,400	(197)
'51-'52	4,371,400	(171)
'52-'53	3,666,000	(142)
'53-'54	4,554,300	(151)
'54-'55	5,073,100	(191)
'55-'56	5,805,700	(220)

The comparative gross totals, with the playing weeks in parenthesis, for the road for the last eight seasons have been as follows:

'48-'49	$3,486,900	(150)
'49-'50	2,684,000	(109)
'50-'51	2,600,800	(99)
'51-'52	2,231,000	(74)
'52-'53	2,851,100	(91)
'53-'54	2,665,700	(103)
'54-'55	2,820,700	(98)
'55-'56	3,352,600	(103)

'Desperate Hours'

Continued from page 1

held up fairly well until the summer slump caved in the boxoffice.

The approximate $95,000 recovered by the presentation includes $48,000 still forthcoming from the pre-production sale of the film rights to Paramount. The production is virtually guaranteed $60,000 on the pic deal, which comes to $57,000 after deduction for commissions and fees.

The management has already received $9,000 of the pic coin. Of the remaining $48,000, the production will get $18,000 when the film is released, effective next January, and the balance at a later date. Additional income is due from the Coast production, which opens Aug. 29 at the Alcazar Theatre, San Francisco, under the sponsorship of Jack Present and Harry Zelvin. Also forthcoming are royalties from foreign productions.

During its final weeks on Broadway, the play took a biz beating. As of last July 2, the production had $44,717 to recoup, which actually reflected a paper profit of around $3,300 considering the $48,000 forthcoming from Paramount.

"Hours" was faced with several serious obstacles from the start. Approximately 140 seats at the Barrymore couldn't be sold because of obstructed view. That reduced the potential capacity at the house from $29,400 to $27,200. It also affected the income of Karl Malden, who was featured in the production on a percentage deal. The show also had a high operating nut of $18,400 weekly, which was trimmed to $14,500 when business fell off.

Backers of the production, which preemed at the Barrymore last Feb. 10, have thus far been repaid $30,000 on their investment.

Paris Collections

Continued from page 2

about. Hubert is the Picasso of the couture.

Reacting against this ultra-modernism, Jacques Fath's pretty widow Genevieve designed a completely feminine collection. The front is not indistinguishable from the back. She uses all the age-old sexy tricks to catch the masculine eye: roses, fans, veils, muffs, drapings, enticing low necklines and puffed sleeves a la Mimi of "La Boheme." Women will be pretty, curvaceous and appealing. Genevieve centers interest above the waist ". . . women are so often seated at restaurants, theatres and office desks . . . only tops show above the table." Her hats are like Renoir or Manet paintings; she shows beautiful colors, fabrics and embroideries; she lines mink with mink — who cares what it costs?

Marlene Dietrich presided at the Pierre Balmain press opening in a champagne suit, red ridinghood bonnet and high-crossed legs. Nonchalantly, she let photographers snap them from all angles, but blushed like a young girl when the audience madly applauded a vampish glittering black number named after her.

From the "Sexless Look" at Hubert de Givenchy to the "Sexy Look" at Genevieve Fath, what are women to do? They are lucky Dior found a compromise between the two!

SCULLY'S SCRAPBOOK

By Frank Scully

San Diego.

Disneyland seems destined to be a bigger hit than "Able's Irish Rose."

As a fact, with a $125,000 weekly nut, Walt's Wonderland was doing $350,000 weekly almost from the day it opened. As $17,000,000 was supposed to have been dumped into the Luna Park of the Anaheim, Azusa and Cucamonga circuit, that looks as if the thing could be paid off in less than three years. Unless of course they cut their prices, then it may take a few years longer.

I'm getting so sick of hearing people beef about what it costs to take a few brats through Disneyland and the anxiety-neuroses produced while crawling along the Santa Ana Freeway to get there from L. A., that I have suggested an even longer way to get there.

I usually tell the complaining witnesses to bypass the Santa Ana Freeway and continue on to Riverside. There I urge them to take Highway 395 to San Diego, a beautiful drive over a practically deserted freeway. Just before reaching San Diego I tell them to turn off at Balboa Park.

There for an admission of 50c for adults, children free, they can spend a day in the best zoo in the world, including Bronx Park and the Copenhagen menagerie. For another 50c for adults and 25c for children, they can take an hour's bus ride, instructed by a driver who has a routine that might have saved Wally Cox at the Dunes. He tells all about the animals, calls them by name, tells some of them to wave to the people and sails slices of bread to those performing best.

Wow! Some Minah Bird!

A minah bird who let's out a wolf whistle and shouts "Wow! Some dame!" has done more to lift the sagging morale of schoolteachers from all over the country than the "Power of Positive Thinking."

Par once took the press for a junket to the San Diego Zoo and I never heard a complaint. We were introduced to Belle Benchley, who has been the director for 30 years. She doesn't go around much any more because all the animals, reptiles and birds know her and they scream their complaints to her. Since there are about 3,500 boarders scattered over 200 acres, that represents a lot of complaints.

She started out as bookkeeper, being borrowed from the city by a handful of men who founded the Zoological Society. The zoo itself began when at the end of the 1915 World's Fair the owner of a small animal act, bogged down in debt, blew out of town and left his act stranded.

Belle Benchley didn't take over, however, until 1927. By now Ken Scott Jr., general curator, just about runs the show for her. He has known her since he was a small boy and joined her staff in 1932.

Though the zoo is primarily a show, scientists from all over the world visit the place to see how certain experiments are getting on. Wild animals that normally will not breed in captivity seem to have got over the inhibition in San Diego. Miss Benchley believes it is because she tries hard not to cage them.

Some, of course, like monkeys and gorillas, have to be confined, but various birds are allowed to fly around or walk around at will. They don't go far. The eating is too good at San Diego.

Snakes, too, are confined and people are asked not to knock at their glass cages because it only annoys the reptiles. They strike back, hit the glass and break their beaks.

Some animals, like the koala, the Australian live teddy bear, can't seem to stand the food they get elsewhere. The koala has to have a certain eucalyptus tree, and its leaves must at least be five years old before he can digest the vegetable. Otherwise it's like bourbon under five years—poison.

Miss Benchley had some koalas about 25 years ago and they were ready for a taxidermist in a short while. Australian authorities wouldn't let her have any more. But then she grew the right ewks and after years of trying, finally got four koalas. They're a great attraction and about the only place you can find them short of going to Australia.

Bouba, Bata and Bert, her gorillas, are now grown to where they might be interested in other gorillas and if a baby gorilla comes out of it that will be fine. Gorillas born in captivity are rare and these three have been going to school for several years. They work behind a bank cage and may spawn a new generation of cashiers, especially the kind that can be trusted not to run off with depositors' funds.

Altogether, a family of two adults and four kids can tour the zoo for about $3. This includes an hour-long bus ride for all of them. There's a 10c train ride next door that is about the longest ride you can get for a dime anywhere. Throw in some hot dogs and pop and a whole family can have a whole day of it for five bucks.

Five Dollars, or Sixty Five?

This sum would not even get you into Disneyland, and one complainant told me it cost him $65 before he got his kids out of the place. The San Diego Zoo runs 1,500,000 through its turnstiles a year, which means about $1,000,000 gross. Disneyland is grossing that much in three weeks. In San Diego, in addition, you get the finest all around climate in the United States. No smog.

To get to Disneyland, you have to go through the worst smog area in the country and much of it stays right with you to Anaheim. Promise of helicopters, to fly cross-country travelers from the L.A. airport to Disneyland for an additional $8, may sound attractive to some tourists, but if people are going to cross the United States by plane for such attractions, they can fly to San Diego and get to the zoo for a 20c. bus fare.

Disneyland has no wild animals to speak of and neither has L.A. Except for a few clunks in Griffith Park that look as if they had been rejected as vice-presidential candidates on the Prohibition ticket, L.A. may be said to have no zoo at all. This gives you some idea of the cultural qualities of the 4,000,000 peasants who inhabit this area.

What fascinates me at a zoo is to see the wide range of creation, some ugly, viewed by human standards of beauty, some beautiful. Some seem smart, some seem dull. Some, like the secretary bird, who has quills above her ears like pens and seems to wear black toreador pants, might even be trained as amanuenses in areas where the radioactivity is too hazardous for blondes.

A baby sort of llama called Little Iodine responds to the bus driver's commands to run right and then turn left. This one, too, has secretarial possibilities. There's one animal that delights in hanging upside down from trees. He seems like good assistant director material.

Of course, the flamingoes, peacocks, kiwi birds and such might just as well stay as they are. They would end up around cocktail bars at junkets and gala openings of everything from hotels to new tv serials, and these things are crowded with things that pass for people as it is. Indeed, at one such affair I didn't recognize a soul and wondered to Mme. Scully if we had not wandered into the wrong corral.

"I don't think so," she said. "I think this is a summer replacement audience, while the regulars are on vacation."

That couldn't happen at the San Diego Zoo.

Broadway

Universal's Alfred E. Daff back to the Coast.

Nell and Lynn Farnol back from vacation in Switzerland.

Will H. Hays' memoirs (Doubleday) due out Sept. 8.

Songsmith Mitchell Parish sailed for Europe last week on the Queen Mary.

MPAA's Robert Corkery due back this week from South America.

Danny Kaye winged in from London (Tues.) following his Palladium date.

Richard Davis and John G. McCarthy off to Europe and the Venice film festival.

Nunnally Johnson, Anita Loos and "Red" Buttons in from Europe Monday (15) on the Ile de France.

Philip Hodes has joined IFE Releasing Corp. to conduct a survey of the specialized distribution field.

Lawrence J. Golde, longtime RKO booker who retired to Florida five years ago, is vacationing at Shelter Island, N.Y.

Charles Mosconi (ex-Mosconi Bros. of vaude) got a hole-in-one at the 192-yd. seventh hole at the Englewood (N. J.) Golf Club.

Sol Hurok flew to the Coast over the weekend to o.o. the N. Y. City Ballet and Katharine Dunham Co., returning yesterday (Tues.).

Thrush Betty Ann Grove of "The Big Payoff" weds Edward D. Brown of the Ted Bates ad agency video department on Sept. 17.

Paul Denis leaves Aug. 26 on three-week prowl for film and tv mag material in Hollywood, Las Vegas, Reno and San Francisco.

Ernest Emerling (Loew's) sparking a farewell for Oscar A. Doob's pals at "21" on Aug. 30. Vet Loew exec Doob retiring to Palm Beach.

Italy's Sophia Loren getting a big U. S. mag boost preliminary to her appearance in "Neapolitan Carousel." Newsweek gave her a spread last week.

Met Opera soprano Licia Albanese in from Genoa yesterday (Tues.) on the Andrea Doria en route to San Francisco for the opera season there.

First event to use all available space in the now a-building Coliseum will be the 1956 International Home Building Exposition which will tenant the new centre May 12-20, 1956.

Fritz Reiner, musical director of the Chicago Symphony Orchestra, sails today (Wed.) to Europe, to conduct preliminary rehearsals for the gala opening week of the reconstructed Vienna State Opera.

I. Robert Broder, theatrical attorney, back from six weeks abroad and particularly bragging about the $4 per-day at the Parque, class Estoril (Portugal) resort hotel, which includes three meals, two of them with wine. It's Portuguese law that "all meals must be served with native wine."

Although they have two names in common, and both have electronic backgrounds, RCA prexy Frank M. (for Marion) Folson and the new Secretary of Health, Education & Welfare, Marion B. Folsom, are not related. It's been a common question, of late, within show biz and in public life where both are prominent. President Eisenhower's new Cabinet member is ex-General Electric, to further confuse matters.

Warner Bros. has set a special jazz matinee press preview of "Pete Kelly's Blues" for the Victoria Theatre tomorrow (Thurs.). Stan Rubin's Tigertown Five, the Princeton jazz group which recently won the Newport Jazz Festival, will lead a calvalcade of 1926 cars down Broadway. Invited to participate in the jazz jamboree to kick off the Jack Webb starrer are Eddie Condon, Stan Kenton, Gene Krupa, Count Basie, Paul Whiteman and many others. Ella Fitzgerald, who co-stars in the picture, will also be on hand.

Rome

By Robert F. Hawkins
(*Archimede* 145; 800 211)

Mark Lawrence back in town after six months of work in U.S.

"Cat On Hot Tin Roof" will be staged this winter by the Morelli-Stoppa Co. at Rome's Eliseo.

Margaret Truman booked into Venice in time for opening of the film fete in that city (Aug. 25); then comes here.

Oscar Homolkas (Joan Tetzel) are in town. He has an important role in the Ponti-DeLaurentiis production, "War and Peace."

Sol Hurok-sponsored Azuma Kabuki dancers arrived in Italy for an appearance at the Nervi (Genoa) Dance Festival.

Victor Michelides, Greek distributor, looking over local project during his stay in town, with view to releasing some in his home territory.

Dick Adler, "Pajama Game" composer, is at the Excelsior awaiting arrival of co-producer Robert Griffith, who is to co-direct the London production of the show with him.

Louis Armstrong slated to come back to Italy for his third tour in September. Unit, which would include Barney Bigard, Trammy Young, and others, would debut in Milan, then follow with Rome and other cities.

Seventy-six pix went into production in Italy from January until July this year, compared to a total of 91 for same months in 1954. Of this year's crop, 22 were in color and 14 were shot in a widescreen.

Dudley Productions (Carl Dudley) announced plans for an upcoming production titled "Location Capri" to start in about a month.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Arthur Krim in for a looksee of UA production on the Continent.

Lilo doing a tv stint here as her first show biz turn since her return from the U.S.

Maria Valesco into the Calavados for her piano and singing stint for the summer.

Lucie Dolens, Gallic chantoosy, due back from the U.S. for a top role in next season's operetta, "Chevalier Du Ciel."

Anthony Quinn due in for some exteriors on "Van Gogh," with Kirk Douglas; then they head for U.S. for interiors of film.

George Jessel's click at the gala in the Cannes Casino "biggest since Lena Horne." He's en route now to London for BBC variety show telecast Aug. 24 which he is emceeing.

Danny Kaye starting off on a gastronomic tour of France, hitting all the best restaurants along the way. The itinerary is being laid out by Claude Terrail of the Tour D'Argent.

Pic production is high this summer, with most producers aiming to have their pix ready for the lucrative Christmas openings; also to take advantage of the weather for exterior work.

Of the 50 pix which went into production in the last five months, only four are costume films as against the great number of costumers which have made up the output here in the last few years.

Over 4,000,000 tourists are expected here this year which will be alltime record since the war. Among these there are about 800,000 Belgians, 590,000 English, 450,000 Americans and 330,000 Germans. The tourist take is also expected to be a recordbreaker.

Jean-Paul Sartre's anti-Communist press tactics farce, "Nekrassov," will be mounted in Moscow next season via and adaptation by Ilya Ehrenbourg. To be called "Rien Que La Verite" (Nothing But the Truth), this satire will be transformed by the Russos into a realistic piece. It is languishing here.

Boston

By Guy Livingston

Eva Gabor current at the Marblehead Summer Theatre in "Blithe Spirit."

Chirp Merelyn Tate current at Frank Petty's Celebrity Club in Revere.

Wally Cox at Camden Hills Theatre, Camden, Me., in "3 Men on a Horse."

Thrush Helen Hush inked for opening of new Paddock Club on Tremont Street.

Sloan Simpson inked by Lee Falk for "Tender Trap" week of Sept. 5 at Boston Summer Theatre.

Rudy Vallee, visiting the Hub, renewed an old friendship with Lillian Roth at the Bradford Roof where the singer was held over for two weeks.

Boniface Dennie Mulcahy of Salisbury Beach Frolics and Mrs. Mulcahy receiving congrats on becoming grandparents. A daughter was born to their son Ralph and wife at an Army post in Maryland.

Atlantic City

By Joe W. Walker

Howard Everitt, Philadelphia golfer, touring with Fred Waring show as publicity man.

Jacob Lateiner, pianist, soloist Tuesday (16) as third of suburban Ventnor's Music Festivals.

Bernice Massi and Virginia Capers signed to appear in final musical of season, "Hit the Deck," at Somers Point Gateway Playhouse.

Phil Spitalny and all-girl band to Steel Pier Aug. 21 and through Aug. 27. Sammy Kaye in Marine ballroom for week starting Friday (19).

Dick Shawn into 500 Club (12) to augment Sophie Tucker show during her second week there. Will Mastin trio with Sammy Davis due in Friday (19).

London

Stan Freeman opens a cabaret run at the Colony this week.

Sir Percy H. Mills joined the board of Electrical and Musical Industries.

Sir Alexander Korda inked Ronald Lewis and Keith Michell to longtermers.

Emlyn Williams on for next season's Stratford-on-Avon Shakespeare festival.

Metro giving a midnight screening of "Love Me or Leave Me" at the Empire tonight (Wed.).

Ben Goetz returning to California at the end of his 10-year contract with Metro-British Studios.

Darvas & Julia in from N. Y. for rehearsals in the upcoming Palladium revue, "Painting the Town."

Irving Cohen ended his association with Arthur Blake after a 14-year partnership and returns to N. Y. this week.

Bob Hope launches a new BBC series next week, which will teeoff with sound tracks from "The Seven Little Foys."

The Royal Navy tossing a dinner tonight (Wed.) to thank the British picture industry for its cooperation in providing film entertainment for the fleet.

Playwright Enid Bagnold (in private life she's Lady Jones) sailed on the Elizabeth for N. Y. last week. Fellow passenger was John P. Ingram, stage manager of Icecapades.

Jack Oliphant planed to the Coast last weekend after six weeks in London. He came over originally for the Vicki Benet season at the Savoy and stayed on to launch the Arthur Blake show at the Duchess.

Margaret Truman changed her mind at the last moment and disembarked from the United States liner at Cherbourg. She visits Paris and Salzburg, and may come on to London if her vacation schedule permits.

San Francisco

By Bill Steif

Ronald Reagan was emcee of big ball which wound up Air Force Assn. convention.

Reunion at Fack's for Ray Kral and his sister, Irene. Ray moves out just ahead of the Tattle Tales, vocal group of which Irene is a member.

D'Oyly Carte conductor Isidore Godfrey is only Savoyard in the present touring troupe which played San Francisco in the D'Oyly Carte's last visit back in 1929.

San Francisco's Peter Boudoures, the restaurant man, produced "Barefoot Battalion" in Greece, brought it home and saw it flop. So, one year later the film has won a medal at the Edinburgh Festival.

P. A. Max Burkett up from Hollywood to help out over preem of Warners' "McConnell Story." Others up for launching included June Allyson, Aldo Ray, Edward Arnold, Joe E. Brown and director Gordon Douglas.

Washington

By Florence S. Lowe

Denise Lor current topper at Casino Royal nitery.

Theatre impresario Louis Lotito here to lunch with crix and unveil season's plans for National, one of City Investing's local interests.

David Polland, Universal flack, decorated by government of Ecuador for his relief on behalf of victims of an earthquake in that Latin American country.

Legit manager Richard Skinner, formerly of Hollywood's Huntington Hartford Theatre, and one-time bossman at Olney, nearby strawhatter, visiting friends here.

Department of Commerce film boss Nathan Golden hosted a screening of Russian Ballet version of "Romeo and Juliet," pic soon to be released in U.S.

Westport, Conn.

Martha Raye back home.

Hy Gardner at Victor Gilbert's Stonehenge.

Lily Lodge arrived from Spain to visit relatives.

Hildegarde is soloist Friday night (19) with Connecticut Symphony at Fairfield "Pops," with Gustav Haenschen conducting.

Judd Mathison, production associate of Robert Lewis, staged "All in Favor," a new musical at White Barn. Isabel Robins, from the Garry Moore tv show, headed cast.

Ruth Chatterton, now living near here, emerges from long retirement to do "Sign of Winter" (27), new drama by Ettore Rella, at White Barn Theatre.

Ruth Chatterton will return to the stage for first time in many years on Aug. 27 in the tryout here at White Barn Theatre of Ettore Rella's play, "Sign of Winter," in which she has been interested for some time.

Joanna Roos stars in Robert Thom's piece, "The Sun-Dial," at same spot August 21. Franchot Tone has cancelled tryout of same author's "The Minotaur" at Country Playhouse which had been announced for early September.

Edna Ferber, George Freedley, Rose Franken, John C. Wilson, Theresa Helburn, Jean Dalrymple, Justin Sturm, Cheryl Crawford, Toni Selwart, Eva Gabor, Jolie Gabor and John Fearnley at opening of "Hide and Seek" at Country Playhouse Monday (15).

Santiago

By Edythe Ziffren
(Tel. 31645)

Los Quincheros quartet back from U. S. trek.

Miguel Frank and Norman Day heading for Spain this week.

Dr. Hans Schmidt-Isserstedt batoning Chilean Symphony.

Metro Theatre held seven-day festival of new Metro product.

Ballet Theatre skedded for Municipal Theatre next month.

Charlo, Argentine singer and composer, signed by Goyescas nitery.

Cantinflas' "Caballero a la Medida" (Gentleman Made-to-Measure) now at the Ritz, chalking up its 12th week in first and second-runs.

Tony Vaughn, manager of Hotel Carrera, aired to Havana to become manager of Intercontinental Hotels' newest acquisition, Hotel Nacional, formerly operated by Kirkeby chain.

Cesar de Mendoza Lassalle, Barcelona Philharmonic director, in town to set up Ingrid Bergman's South American tour in "Joan of Arc at Stake."

Patricio Kaulen tagged prexy of newly-formed Motion Picture Directors and Producers Assn., with Armando Rojas, veepee; Emilio Taulis, treasurer; and Coke Delano and Alejo Alvarez, directors.

Renato Salvati booking Maria Dolores, Belgian National Theatre Co., "Porgy and Bess" Co., an Italian opera group and Maria Guerrero Lopez-Pepe Romeu Spanish stock company into Municipal Theatre.

Philadelphia

By Jerry Gaghan

Mildred Pressman and Jim Ayre, composers of "Mambo Rock," elected to ASCAP.

Bellevue-Stratford Hotel opens new Stratford Gardens (17), with entertainment policy.

Accordionist Johnny Felice, lately at the Club Avalon, Wildwood, slated for week on Ted Mack tv show.

Lew Regan, head canvas man at Valley Forge Fair, left for Chicago to be with daughter, a polio victim.

Joe Loco, pianist, signed recording contract with Columbia, ending self-imposed holiday from disks, due to hassle with Tico Records.

Al Schenk, comic back after ing self-imposed holiday from seven year absence, booked by Bernie Rothbard into Chester's Club 31.

Honolulu

By Walt Christie

Ann Hathaway topping show at The Clouds.

The Gaylords winding run at Lau Yee Chai nitery.

"Gate of Hell" in for special run at Royal Amusement's Palace.

George Montgomery planed in to join wife Dinah Shore at Waikiki.

Edward Wolters named technical director of Honolulu Community Theatre, succeeding Arnold Spencer, who's moving to St. Paul.

William J. Kelley appointed general manager of Reef, Edgewater and Islander hotels, with Herman Mulder replacing Kelley as resident manager of Halekulani hotel.

Chicago

Jose Ferrer in to talk about "The Shrike" in advance of its Woods Theatre opening.

Newsman Jack Pitman now copy chief and account specialist with Herb Kraus' public relations firm.

Vet announcer Charlie Lyon stopped off enroute back to the Coast from Paris to chin with radio acquaintances.

Sun-Times columnist Irv Kupcinet and wife Essie touring the Continent with stops scheduled for London, Paris and Rome. Mel Gellairt subbing on his nightly WBBM-TV show.

Hollywood

Eddie Fisher celebrated his 27th birthday.

Bob McLaughlin bedded with strep throat.

Dorothy Blanchard convalescing at home after surgery.

Cecil B. DeMilles celebrated their 53d wedding anni.

Victor Moore in a Santa Monica hospital with pneumonia.

Grace Kelly in from N.Y. to resume her work at Metro.

Vic Orsatti back at his desk after several weeks in Europe.

Tom Powers released from the hospital to recuperate at home.

Ann Miller returned after a five-week tour of 10 European countries.

Newman Burnett in from N.Y. on biz for Radio-Tv Directors Guild.

Oscar Hammerstein 2d in from N.Y. for press showings of "Oklahoma."

Jerry Pam resigning from the Moulin Rouge to join the Metro flackery.

Paul England suffered a broken leg when struck by an auto on Sunset blvd.

Bob Hope bought part of big California ranch owned by Fibber McGee and Molly.

James R. Grainger in town for RKO huddles with Thomas F. O'Neill and Daniel T. O'Shea.

Hollywood film lots conducted a total of 87 tours for 605 servicemen and women during July.

Audie Murphy to San Antonio for preem of his screen autobiography, "To Hell and Back."

New artists management firm organized by William Loeb and Clarence Freed will open N.Y. offices Sept. 1.

George Gobel, recovering from virus, ordered by his doctor to curtail all outside activities while working at Paramount.

Cleveland

By Glenn C. Pullen

Buddy Powell trio heating up Cotton Club.

Milt Krantz, operator of Hanna, heading for N.Y. to line up fall legit bookings.

Marty Conn flying to Mexico City to corral some new Latin bands for Luccioni's Mambo Club.

Marian and Jimmy McPartland with their quartet playing first local nitery date at Mushy Wexler's Theatrical Grill.

Jimmy Stewart, Jack Webb and Julie Adams all buzzed in for personal appearances last week, giving film crix a heavy interviewing workout.

Hill-Toppers, Eddie Peabody, Bob McFadden and Al Russ orch are streamlining midway show in Sandusky County Fair at Freemont, O., Sept. 5.

Julie Haydon guest-starring in "Glass Menagerie" at Chagrin Falls Summer Theatre, after doing it in-the-round at Canal-Fulton Theatre, operated by same syndicate.

Bill Buetel, club act booker for MCA here, says VARIETY's story about him being transferred to another branch is "premature." Says he will stay on in advisory capacity "for a while" after George Claire, from Pittsburgh, joins local MCA office Sept. 1.

Pittsburgh

By Hal V. Cohen

Bill Serrao home from hospital after four weeks.

Johnny J. Jones, oldtime dance impresario, will be 75 next week.

Lynn Carter and the Cartiers into the Carnival for four weeks with options.

Orrin Redfield, Playhouse actor, doing role in White Barn's current "Reclining Figure."

Comedian Lee Simmons leaving home for a midwestern theatre tour with the Crew Cuts.

Al Butler in town beating drums for "King and I," which opens Nixon season Labor Day.

Eric Waite, skating comedian, returns to "Ice Capades" this year after absence of several seasons.

Jack Durant to Desert Inn in Las Vegas for month's stay with Johnnie Ray, following Ankara booking here.

Bermuda

By Al Wagstaff

Jack Hammer Quintet end big two-month run at Gombey Room of Harmony Hall Hotel.

Phil Coolidge and Ann Seymour here to do featured roles in "Crunch and Des" tele series.

After 19 shooting days, Film Studios (Bermuda) Ltd. wrapped up four of the 38 "Crunch and Des" tv series.

Don Gibson, tv and stage actor, directing entertainment at Allbi Room of Windsor Hotel and agenting Esso Trinidad Steel Band.

OBITUARIES

LEMUEL AYERS

Lemuel Ayers, 40, theatrical scene designer and legit producer, died Aug. 14 in New York. Ayers, who did the sets for the original Broadway production of "Oklahoma" in 1943, was co-producer with Saint Subber of "Kiss Me Kate" on Broadway. He later was partnered with Subber in the production of Cole Porter's "Out of This World."

Ayers did the sets and costumes for "St. Louis Woman," the sets for "Inside U.S.A." and the scenery and costumes for "My Darlin' Aida." He also designed scenes for revivals of "Journey's End," "They Knew What They Wanted," the Maurice Evans-Judith Anderson "Macbeth," "Angel Street" and numerous other productions. He was skedded to co-produce "Saturday Night," a new musical, on Broadway this season.

Wife, a son and a daughter survive.

FLORENCE EASTON

Florence Easton, 70, onetime leading dramatic soprano of the Metropolitan Opera Co., died Aug. 13 in New York. After making her American operatic debut in 1905 with the Savage Grand Opera Co. in Baltimore, she sang a total of 150 roles in opera. She appeared at the Royal Opera House in Berlin for six years and performed with Hamburg Opera for three years.

From 1915-1917 Miss Easton sang with the Chicago Opera Co. She joined the Met in 1917 and remained there until her retirement in 1929. However, she returned to the Met for the 1935-36 season.

Surviving are her husband, a son, a sister and a brother.

In Memory of My Dear Pal

BILLY MURRAY

August 17, 1954

J. V. MARTINDALE

JANE MURFIN

Mrs. Jane Murfin Crisp, 62, playwright, screenwriter and former film producer, died Aug. 10 in Brentwood, Cal. A veteran of some 35 years in the film industry, she started writing film scripts for Famous Players-Lasky when that outfit had studios in New York.

In collaboration with actress Jane Cowl, Miss Murfin wrote four Broadway smashes—"Lilac Time," "Daybreak," "Information Please" and "Smilin' Through." She went to the Coast as a producer and introduced the dog, Strongheart, to pix.

Thereafter she wrote 60-odd film scripts, including "Little Women," "Roberta," "Dragon Seed," "The Women," "The Silver Cord" and "Ann Vickers," among others. She served as a producer at various times at RKO, Metro and U-I; was on the boards of the Academy of Motion Picture Arts & Sciences and the Screen Writers Guild in the past, and was a founder of Permanent Charities.

Her marriage to actor Donald Crisp ended in divorce in 1944.

ROBERT M. HAFTER

Robert M. Hafter, 50, radio producer-director-writer who began his career at WDAF, Kansas City, died of a heart attack Aug. 9 in Hollywood. He was a staff member at WDAF, writing and producing shows in the 1930s. Subsequently he went to KMOX, St. Louis, then to CBS and later to Hollywood. He had been producing radio shows for about 25 years.

A native of England, Hafter came to the U. S. as an infant with his parents. He ran away from home in Boston when a boy to enter vaudeville, and had a considerable career in vaude and later in legit with his wife, the former Kitty O'Neill, before entering radio. Among shows he directed were CBS Newsroom, "Matinee," "I Was There," "Hollywood Showcase" and "This Is My Story."

Wife, sister and brother survive.

BEAUVAIS B. FOX

Beauvais B. Fox, 79, former drama editor and publicist, died Aug. 9 at the Percy Williams Home in East Islip, L. I., where he had been living since 1950.

Fox had been the drama editor of the New York Tribune in early 1920s. Prior to joining that paper, he was city editor of the San Antonio Daily Express and city editor and feature editor of the N.Y. Evening Sun. As a pressagent, he repped George C. Tyler, Dwight Deere Wiman, the Shuberts, Max Gordon and George Abbott.

He was director of public relations for the Union College Mohawk Drama Festival for four years and in 1929 was elected president of the Theatrical Press Representatives of America.

Wife and a son survive.

LOU SLATTERY

Joseph Louis (Lou) Slattery, 68, former city editor and show business critic of the Montreal Gazette, died in Ottawa Aug. 12. His wife, who survives, was actress Dorothy McCord of Cincinnati, who had worked in legit, principally in Montreal, before and for a few years after they were married.

Besides city desk and show writing on the Gazette, Slattery was, at different times, a political publicity man, manager of the Orpheum Theatre in Montreal, legit theatre publicist and, at his passing, news editor of The Ensign, Catholic weekly.

Surviving besides his wife are two daughters, two sons and a sister.

TEDDY ALLEN

Teddy Allen, veteran member of the Gotham Quartet, a harmony comedy act, died July 24 in Manchester, Eng., following major surgery. He sang as tenor vocalist and handled comic chores with the Gothams until the turn split up.

Allen later formed other groups, the Edward Allen Four and the Royal Merry Four, whose formats were similar to that of the Gothams. When vaude began to lose favor in the public's taste, he retired and for a time was guest at Brinsworth, home of the British Variety Artistes' Benevolent Fund at Twickenham. He became sightless during his retirement.

MARION E. BAUER

Marion Eugenia Bauer, 67, composer, writer, lecturer and college music faculty member, died Aug. 9 of conorary thrombosis in South Hadley, Mass. At her death, she had been working on a new book with Ethel Peyser tagged "How Opera Grew." It's scheduled for publication this fall.

Miss Bauer, who had been on the music faculty of N.Y. University from 1928-1951, later taught at the Juilliard School of Music and the N.Y. College of Music. She was N. Y. editor and music critic of The Musical Leader and also contributed to other music periodicals.

C. L. McCARTHY

C. L. McCarthy, 56, California radio executive for more than 20 years, died Aug. 8 in San Francisco. A native of North Dakota, he worked as an engineer for NBC in New York in 1926, joined KQW, San Jose, Cal., in 1934, and went on to build and operate KLAS, Las Vegas, Nev.

In 1952 McCarthy was named general manager of ABC's radio outlet, KGO, San Francisco. But last year he retired and moved to the Sacramento Valley.

His wife, two sons and two daughters survive.

WARREN HAYES

Warren Hayes, American singer making his nitery debut at the Vogue Hotel, Rio de Janeiro, died last Sunday (14) during a fire which destroyed the hotel. Hayes was fatally injured when he jumped from his 10th floor window as flames swept his room. The 22-year-old singer had just completed his engagement at the hotel and planned to return to the U. S. yesterday (Tues.). Prior to playing the Rio date, he had been appearing in summer stock.

Four other persons died in the fire.

LYNNE CARVER

Mrs. Lynne Carver Mullaney, 38, an actress under the name of Lynne Carver, died Aug. 12 in New York after a long illness. She began her career in motion pictures with Metro appearing in such films as "Maytime," "The Bride Wore Red," "Young Dr. Kildare," "Calling Dr. Kildare" and "Huckleberry Finn." In 1947 she came to N. Y., where she appeared on stage and tv.

Surviving are her husband, William J. Mullaney, a former stage director, her father and a sister.

GEORGE LANDY

George Landy, 60, veteran of the film business and story editor of Revue Productions, died Aug. 9 in Hollywood following a heart attack. He was once studio publicity director for First National Pictures and was the first president of the Wampas, Hollywood p.a. group that sponsored the former baby star contest. He was also a literary agent for several years.

His wife, the former silent screen actress, Kathryn McGuire, and a daughter survive.

JOHN GREER

John Greer, 47, Technicolor technician who won Academy Awards for his work on "Wilson" and "Leave Her to Heaven," died Aug. 11 of a heart attack in Manhattan Beach, Cal. He was scheduled to come to New York shortly to work on Metro's upcoming "I'll Cry Tomorrow."

His wife and a son survive.

ALFRED PALMER

Alfred Palmer, 70, pioneer exhibitor, died July 29 in Lesmahagow, Scotland. Founder and owner of the Ritz Cinema, Lesmahagow, he started his show biz career some 43 years ago with a mobile cinema booth which toured Britain with silent films.

His wife, four sons and a daughter survive.

JEAN BRADLEY

Jean Bradley, 28, actress, who was touring Europe as the lead femme in the American production of "Oklahoma," died Aug. 11 in Milan, Italy. She was stricken with polio the day prior to her death.

Surviving are her husband and her parents.

ARTHUR S. MATTHEWS

Arthur S. Matthews, 52, color tv pioneer, died Aug. 7 in San Francisco. He was president of Color Television Inc., a business he entered immediately after World War II.

He leaves his wife, his mother and a sister.

ANDREW B. STERLING

Andrew B. Sterling, 80, vet songwriter, who, with his collaborator and partner, the late Harry von Tilzer, wrote many of the hit tunes of the "Gay '90s" era, died Aug. 11 in Stamford, Conn.

Details in Music Section.

ROY CRIPPEN

Roy Crippen, 58, screen writer, died Aug. 11 in North Hollywood following a cerebral hemorrhage. His wife, Lyle Rooks, is a publicist.

A daughter and sister also survive.

Mrs. Grace Ripley, 59, formerly known professionally as Grace Marble, died Aug. 12 in Lompoc, Cal., after a long illness. She retired from the stage when she married director Arthur Ripley in 1916, who survives her.

George W. Heckendorn, 51, former singer known professionally as George Dorn, died Aug. 13 of a heart attack in Detroit. He had sung with a number of top orchestras and had been a member of the Don Large chorus.

Stanley S. Crick, 66, former Australian rep of 20th-Fox, died Aug. 10 of a heart attack in Los Angeles, where he was vacationing from his home in Sydney. Surviving are his wife, two daughters, a son and a stepson.

Son, 26, of Michael Bergher, Columbia Pictures International v.p. and the company's Far East supervisor, died of a bullet wound Aug. 14 in his Ft. Dix, N. J., quarters. Army listed his death as an apparent suicide.

Samuel E. Wharem, 53, veteran elephant trainer with the Ringling Bros., Barnum & Bailey Circus, died of a heart attack Aug. 5 in St. Albans, Vt. His mother, two sisters and three brothers survive.

Mrs. Emil C. Mueller, 71, wardrobe mistress at the St. Louis Municipal Theatre Assn.'s Forest Park Theatre for 23 years, died there of heart disease Aug. 11. Her husband and two brothers survive.

George Angus Burns, 58, editor of Canadian Broadcasting Corp.'s staff magazine, Radio, and former CBC radio news editor, died Aug. 7 in Ottawa. His wife survives.

Otto W. Bartusch, 53, manager of the Oriental Theatre, Denver, died recently in that city following a heart attack. His wife and a half-brother survive.

Mrs. Alice C. D. Riley, 89, writer of children's songs and one-act plays and a founder of the Drama League of America, died Aug. 9 in Pasadena, Cal.

Father, of Marty Weiser, film publicist, died Aug. 4 in Hollywood after being struck by a truck. His widow and another son, Harold, survive.

Mother of Eleanor Savage, Pittsburgh theatrical booker, and grandmother of Mary Lou Savage, show girl, died at her home in that city Aug. 1.

Mrs. W. Harry Dillon, who, with her husband operated the Dillon Theatre, Morehouse, Mo., for years, died Aug. 5 in Sikeston, Mo.

Allan J. Skeen, 49, first violinist in Omaha Symphony Orch for many years, died in that city Aug. 3. Survived by widow.

Herbert Griffiths, longtime cinema and theatre manager in Liverpool and Wallasey, Eng., died July 27 in Wallasey.

John A. Berman, 54, film studio property manager, died July 30 in Hollywood. His widow and son survive.

Henry D. Tovar, 25, bandleader, was killed Aug. 7 when his car left the road near Houston, Tex.

Brother, 60, of Chicago booking agent Harry Greben, died Aug. 13 in North Hollywood, Cal.

Wife, 58, of Hugh Flannery, vet midwest theatre manager, died in Madison, Wis., July 28.

Charles Webber, 83, motion picture studio technician, died Aug. 6 in Hollywood.

Genevieve Bisbee, 91, retired pianist and music teacher, died Aug. 3 in New York.

John D. Brown, 72, film pioneer, died at Dundee, Scot., July 28.

Base Guarantee

Continued from page 1

Mrs. Catherine Kreitzer (the Pennsy bible student) and Gino Prato (the Bronx shoemaker) have dared to do. Each garnered the same peak money in the show's two-month stretch, and each stopped at $32,000, following much publicity that basically, risking for that extra 32 grand means perhaps only another $11,000 net (after taxes) and engenders the loss of the already-in-hand $32,000. Since the 32G means around $21,000 net, after taxes, the guarantee of a $20,000 base "plateau" would encourage trying for the top stake.

Another wrinkle has cropped up among show biz tax experts as follows:

He thinks it is feasible and may put a new complexion on those $32,000 winners who have figured out that the last 32G could only net them $11,000 and for this they risk possible loss of the already-in-hand $32,000.

Since the finale permits the contestant to bring in an "expert" or "experts" for coaching, a deal could be made with these "experts" for a sizeable cut of the final $32,000, which would cut down the tax bite, and at the same time insure a hot contestant to possibly knock over the entire 64G grand prize.

Berlin Sparking

Continued from page 1

Regards to Broadway is one of the few songs that has been written about Broadway that has lasted and that represents the best known street in the world"; that the 19th century "Sidewalks of New York" achieved importance principally through its association with Gov. Al Smith; that the Congressional Medal to Cohan for "Over There" and "It's A Grand Old Flag" further entitles him to it.

Apart from show business, Berlin thinks that New York will want this kind of a statue for reasons of civic pride. Indiana made no bones about it when it adopted Paul Dresser's "Banks of the Wabash"; Kentucky dittoed with Stephen Foster's "My Old Kentucky Home"; and the state of Oklahoma is now doing the same with Rodgers & Hammerstein's title song from that show.

Victor Herbert also wrote a good "theme song" many years ago titled "In Old New York" but, says Berlin, when he toured overseas with "This Is The Army" the oldie he heard the most was "Give My Regards To Broadway," because, he thinks, "it not alone represented getting back to Broadway, but to America."

MARRIAGES

Pat Breen to Irving Sablosky, Aug. 14, Chicago. Bride has been handling publicity for Don Herbert, NBC-TV's "Mr. Wizard"; he's the Chicago Daily News music critic.

Eva Bartok to Kurt Jurgens, Schliersee, Germany, Aug. 13. Bride's a film actress; he's an actor.

Joyce Marlow to Patrick Connor, Manchester, Eng., July 24. Bride is a tv actress; he's member of "Wedding in Paris" cast.

Amalia Munoz Vega (Amalia Cristerna) to Constantino Gomez Lopez, Mexico City, July 25. Bride's a Mexican dancer; he's a Cuban singer.

Araminta Steer to Henry Caldwell, London, Aug. 3. Bride is a dancer; he's a BBC-TV producer.

Jeri McKenna to James Lofland, Las Vegas, Aug. 4. Bride is a screen actress.

Clare B. Mattocks to Lars Henson, Las Vegas, Aug. 6. He's a screen actor.

Maureen Kershaw to Burton Brown, Aberdeen, Scot., recently. Bride's a singer; he's her agent.

Georgina de Astis to Carlos Nieto del Rio, Mexico City, Aug. 3. He's a tv exec.

BIRTHS

Mr. and Mrs. Robert J. Gilleran, daughter, New York, Aug. 2. Father is sales promotion manager for Pocket Books Inc.

Mr. and Mrs. Al Ludington, daughter, New York, July 16. Mother, Patricia Phillips, was formerly with NBC-TV's "Howdy Doody"; father is a film producer.

Mr. and Mrs. Sartos Smaldone, son, Saratoga, N. Y., Aug 8. Father owns the Malta Drive-In outside Saratoga.

Mr. and Mrs. Stanley Donen, son, Hollywood, Aug. 12. Mother is the former actress, Marian Marshall; father is a Metro director.

Mr. and Mrs. Monty Westmore, son, Hollywood, Aug. 11. Father is a make-up artist.

Mr. and Mrs. Harry Harris, son, Philadelphia, Aug. 9. Father's an associate editor of TV Guide.

Mr. and Mrs. Don Rea, son, New York, Aug. 5. Father is a member of The Gaylords, vocal combo.

Mr. and Mrs. Jack Levine, son, New York, Aug. 16. He's Mutual Broadcasting news writer.

Variety Bills

Continued from page 62

Golden Nugget
Nat Young
Bob Braman 3
Joyce Collins 3

Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Hank Henry

Haller Girls
Appletons
Sparky Kaye
George Redman Ore

El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Ore

MIAMI-MIAMI BEACH

Clover Club
Herb Lynn
Novelaires
Vera Roberts
Nino Nazarro
Tony Lopez Ore

Sans Souci Hotel
Wally Griffin
Chiquita Caballero
Freddy Calo Orc
Ann Herman Dcrs

Bombay Hotel
Phil Brito
Ava Williams
Peter Mack

Fontainebleau
Dorothy Sarnoff
Robert Lamouret
Gaby Monet
Sacasas Orc

Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael

Nautilus Hotel
Antone & Ina
Jay Lawrence
Chaya Nash
Syd Stanley Orc

5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev

Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr

Club Calvert
Laverne Baker
Pat Ross
Goldfield Orc

Saxony Hotel
Clifford Guest
Johnny Morgan
Phyllis Arnold
Betty Sawyer
Ayne Barnett Orc
Johnny Silvers Ore

Sea Isle Hotel
S Hoffman Orc
Patsy Abbott

180 Club
Preacher Rollo 5
Sid Kamen

Vanity Fair
Pat Morrisey
Sammy Walsh
Mandy Vizoso Orc
Newcomers (3)

Sorrento Hotel
Alan Kole Orc

Johnina Hotel
Bill Harris Quintet
Bob Savage Trio

Roney Plaza
Juan & Jose Cortez Orc

Beachcomber
Billy Daniels
Benny Payne
Buddy Lester
Novelites (3)
Rivieras (2)
Len Dawson Orch

HAVANA

Tropicana
Olga Guillot
Felo Bergaza
Juan B. Tarraza
Gina Martin
Nelson Pinedo
Rufino Q
Tropicana Ballet
S Suarez Orq
A Romeu Orq

Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Delia Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Lill St. Cyr
Jack Carter
Los Barrancos
Skylets
Eddie Fitzpatrick

New Golden
Dolores Hawkins

Lou Nelson
D. Kramer Dcrs.
Will Osborne Orc

Riverside
Jane Froman
De Mattiazzios
Starlets (6)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Gordon MacRae
Johnnie O'Brien
Kirby Stone 4
Helene Hughes dcrs
Dick Foy orc

Biltmore
Marguerite Piazza
Donn Arden Dcrs
Del Courtney Orc

Cal-Neva
Tallulah Bankhead
Guy Cherney
Wonder & Banks
Don Dellair

Cal Nevettes
Matty Malneck Orc

Colonial
Halfbacks

Harrahs Club
Three Suns
B. Ward Dominos
Russ Byrd
Alvino Rey

Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Orc

Wagon Wheel
De Castro Sisters
Eastman Trio

WILL JORDAN

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Direction MCA

Personal Management: JACK ROLLINS

1905 — GOLDEN JUBILEE YEAR — 1955

VARIETY

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PIX PROSPERITY IN FOR A RUN

'Captive' Guests Hold Up Catskill Biz Despite Floods, But Shows Wash Out

The hotel operators in the Catskill belt and several in the Pocono Mt. area of Pennsylvania weren't hurt too much over the past weekend, as far as business was concerned. Guests already in the resorts were afraid to leave because of the dangerous road conditions, and so many elected to stay over.

However, act employment was hurt. Several hotels had to cancel shows for the simple reason that performers couldn't get there because of flood conditions. The American Guild of Variety Artists has ruled that in these instances, acts cannot get compensation, floods being classed as an "act of God." However, the union is asking that all performers who have been cancelled out be hired by the inns as soon as possible.

There was one major accident over the weekend. Singer Joan Dexter driving on N. Y. route 209 figured in a head-on collision. After a brief stay at an upstate hospital, she was moved to the N. Y. Hospital of Special Surgery.

In the Pocono area in Pennsylvania, there was one show cancellation at the Log Tavern, Milford. Booker Herman Fialkoff, taking a show to Unity House, Forest Park, a few miles from Stroudsburg, which was heavily hit by

(Continued on page 20)

Enterprise

Al Hibbler, blind Negro vocalist who clicked for Decca on "Unchained Melody," gets lyrics of all new songs assigned to him in Braille. They are put into Braille directly before the session and Hibbler learns them on the date.

Two Decca a&r men head up Hibbler recording sessions, with Leonard Joy cueing the singer's position at the mike and Paul Cohen directing the dials in the control booth.

Philly Bans 'Merchant' On City Property Rather Than Provoke 'Minorities'

Philadelphia, Aug. 23.

Philadelphia enjoyed a new sort of censorship last week, when a city official took it on himself to bar a performance of "Merchant of Venice" on city property because he believed it might antagonize minorities. Official was Wayne Barr, head of the Philadelphia Bureau of Public Information, and rarely has a "pressagent," as he's been termed in the City of Brotherly Love, met with a worse press. The dailies and the radio stations hopped on him with charges of "censorship" and "inconsistency," and KYW, the Westinghouse station, promptly aired the BBC recording of "Merchant" and loudly publicized the offering.

Philadelphia Shakespearean Festival Players, who were allowed to do the play on another city site, at Pastorious Park in Germantown, were forbidden to go on with their scheduled performance last Wednesday night (17) in Reyburn Plaza, opposite City Hall. Barr and Charles B. Cranford, deputy commissioner of recreation, explained that they felt the play could be produced without objections in Germantown, but that they feared injury to minority feelings in downtown Philadelphia.

Dailies, particularly the Daily

(Continued on page 64)

Fraternal Groups May Pick Up Tabs For USO Troupers

Washington, Aug. 23.

A seven-act variety show, currently touring U.S. bases in France and North Africa, may also be blazing the trail for a new format for providing entertainment for far-flung U.S. troops. Check for show, estimated to be about $6,000, is being picked up by Fraternal Order of Eagles, national organization which is making the gesture as a patriotic service. Outfit has already agreed to buy a similar package for Alaska area, and Pentagon reps are hoping other groups will follow suit.

Col. Joseph Goetz, head of Armed Forces Professional Entertainment Branch, was frankly jubilant over deal with the Eagles, set up under his supervision. Arrangements follow the regular USO pattern, with the military providing

(Continued on page 62)

48th St. Playhouse Tank Gives B'way Its Own Flood

Broadway had its own flood yesterday (Tues.). Water poured into 48th Street between 6th and 7th Avenues when a 10,000 - gallon water tank atop the 48th Street Theatre toppled from its perch and nosedived through the roof onto the stage, box seats and orchestra. The tank, which was mounted above another 10,000-gallon water tank, ripped a hole in the roof approximately 60 feet in diameter.

The 925-seater, which is owned by the Joseph Leblang Estate, has been dark since the closing of "Tea and Sympathy" last May. The four-story house had been inspected last April 25 and no violations were found. Traffic on 48th Street, in the vicinity of the theatre, had to be stopped briefly because of the inundation.

TELEVISION FADES AS B. O. HEAVY

By GENE ARNEEL

Some theatremen are still singing the blues (in certain situations, perhaps, out of force of habit) but film exhibition generally is doing fine. And prospects for the immediate future, say the experts, are unusually good.

In the past, exhibs regarded the fall season with trepidation over the competition of the tv shows. There's a switch this year; exhibitors in many areas say they feel the public is returning to its former habits; people will stay home for tv only if the programming is above the routine—all this in contrast with the past, when touted network airings almost automatically meant impaired theatre boxoffice.

United Paramount, 650-theatre chain, is now experiencing a third quarter that's slightly ahead of the same period last year. The revenue last year was the best in the circuit's history.

Numerous regional chains are doing similarly well. For the most part, all signs are encouraging. Valid complaints seem limited to "sub-subsequent" situations which have yet to receive the better pictures that went into national release beginning in late June.

Firstrun houses and neighborhood runs of important revenue stature over the past few years have been showing a marked upturn since around July 4. A factor, of course, has been the availability of top releases from all distributors.

As for the film product, every

(Continued on page 75)

Disk Royalties Up 25% to Pubs

Supporting estimates by disk company execs that platter biz will be up this year by 20% or over, publisher royalties from mechanicals for the second quarter of this year were nearly 25% higher than for the same period last year. Royalty figures cover payments to Harry Fox's office of the Music Publisher Protective Assn. which collects disk royalties for most of the top publishers in the field.

While the pub royalties indicate a climb in the pop field, a corresponding increase has been taking place in the longhair disk market, where sales have been steadily rising due to lower prices and more phonograph machines in circulation. Current estimates of 1955 disk sales now range from $250,000,000 to $300,000,000, as against slightly over $200,000,000 last year.

Hollywood Off on New Biopix Cycle; Emphasis on Lives of Show Bizites

There's nothing quite as interesting to people as other people, and so Hollywood is off on one of the most solid biopix cycles in many a year.

A lot of personalities, living and dead, big and small, important and unimportant, are going to have their accomplishments dramatized and glorified on the big screen. They range all the way up and down the social ladder, with the emphasis particularly heavy on show folk.

Actually, the biopic run has already started with such films as "The Glenn Miller Story," "Interrupted Melody" (Marjorie Lawrence), "The McConnell Story" (on Joe McConnell, the late jet ace), "The Seven Little Foys," etc. But the personality parade has just begun.

Here is a sampling of some of the projects, starting out with the show biz contingent:

"The Bill Robinson Story," biopic of the late great Negro entertainer who died in 1949; "The Eddy Duchin Story," about the late bandleader; "The Benny Goodman Story," with Steve Allen in the lead; "Intermission," in which Danny Kaye portrays jazz musician Louis (Red) Nichols; filmization of Richard Aldrich's book about his wife, "Gertrude Lawrence As Mrs. A"; a pic on comedian Buster Keaton; and the life of Elsie Janis (via Sol C. Siegel for Metro).

In the military field there's a project revolving around the life of the late Ira Hayes, one of the marines who raised the flag over Mt. Surabachi; "The Court Martial of Billy Mitchell"; story of Gov. Joe J. Foss of S. Dakota, a flier in World War II who also served in Korea, and two other films concerned with flying: "Kitty Hawk," which will tell about the Wright Bros., flight pioneers, and "The Spirit of St. Louis."

There's also a pic upcoming titled "The Wings of the Eagle," to star Robert Taylor. It's based

(Continued on page 75)

Theme Songs

Hurricanes are getting bigger than ever.

Last year Joe Carlton, RCA Victor's a&r topper, received 32 songs titled "Hazel." This year there have been 33 entries titled "Connie." Nothing has been recorded.

Sinatra, NBC Call Off Deal; Network Adamant on 'Town'

Frank Sinatra and NBC have agreed to disagree. As a result there will be no five-year contract, or any other kind of contract. Network and star couldn't get together on exact terms of longrange deal.

For a while it even looked like Sinatra would cancel out of the "Our Town" musical spec presentation, scheduled for Sept. 19 as the first "Producers Showcase" of the new season. However, NBC, it's reported, threatened the star with a suit if he walked out of the show at this late date.

Had NBC finalized its deal with Sinatra, he would have done a number of specs plus possibly his own regular series.

The "Our Town" musicalization, incidentally, will wind up as an all-Academy casting job.

In addition to Sinatra, it boasts Eve Marie Saint and the songwriting team of Sammy Cahn and Jimmy Van Heusen. All got Acad nods. And Paul Newman, also featured in the cast, won the "Desperate Hours" legit honorariums this past season.

Okay Missions to Moscow For NBC, CBS Newsmen

Along with Russia's "new look" attitude toward the West has come an easeup on admission of network newsmen inside the Soviet Union. Russia last week granted the first visa to a western radio commentator since 1948 when it accredited NBC's Irving R. Levine, and then quickly followed up that action by granting temporary visas to CBS' Richard Hottelet and Daniel Schorr.

Levine was given permanent status and will do regular broadcasts from the U.S.S.R., while the visas extended to Hottelet and Schorr are temporary ones, not yet dated. It's believed that Hottelet and Schorr will be allowed to cover West German Chancellor Konrad Adenauer's visit to Moscow next month.

2 Out of 3 Households In U.S. Own a TV Set, Census Bureau Finds

Washington, Aug. 23.

Two out of three American households now have at least one tv set, the Bureau of the Census reported last week on the basis of a survey conducted last June at the request of the Advertising Research Foundation.

The study, taken in conjunction with the current Population Survey, showed that 32,000,000 households (not necessarily families) had one or more receivers. This compares with the count of 5,000,000 sets made by the Bureau in its 1950 census of housing.

19 Nations With 32 Pix in Venice Film Fest; 'Thief,' 'Kentuckian' From U.S.

By ROBERT F. HAWKINS

Venice, Aug. 23.

Thirty-two feature films from 19 countries will be in the running for the Grand Prix Lion of St. Mark when the Venice Film Festival gets its start here Thursday (25). Fete runs for 16 days, with prizes being handed out at final ceremonies Sept. 10. Currently, the so-called "minor" section of the Festival, including documentaries of all types and films for children, is already under way, ending just before the main event starts. Best documentaries and moppet pix will get repeat screenings during the feature festival.

Feature screenings will be held afternoons and evenings in the 1,300-seat Palazzo on the Lido, around which Festival activity gravitates, in the nearby outdoor Arena, seating 1,600 (here the afternoon and evening pix will both be shown after dark), in Venice's San Marco Cinema on the day following the Lido showings, and finally in the industrial suburb of Mestre, where a theatre screening will be supplemented by shows projected via a mobile unit, for the benefit of the working population.

Tab for the main Palazzo showings is 2,500 lire per seat ($4), but there will be few of these ducats for sale, as the audience, including press, government reps, delegates, stars, etc., is mainly invitational. Other showings may be held in the Palazzo's two small preview rooms

(Continued on page 75)

Mayer 'Citizen of Year'

Los Angeles, Aug. 23.

Louis B. Mayer will be kudosed as 1955 "Citizen of the Year" by the Guardians of the Jewish Home for the Aged of Los Angeles, at presentation ceremonies held at the annual Guardian dinner Sept. 20. Former film chief has long been a benefactor of the home, and has donated a number of rooms to the Mary Pickford Bldg. Past winners of the award are Dean Martin & Jerry Lewis, Eddie Cantor, Paul G. Hoffman and Danny Thomas.

Guardians is a group of 1,000 business and professional men.

Plenty of Showmanship Dots the U.S. Highways Motoring L.A. to N.Y.

By HAL KANTER

Hollywood, Aug. 23.

Showmanship isn't restricted to show business by any means: America's highways teem with attempts to attract the wanderer into everything from homesteading to purchasing chocolate-covered pinon nuts.

During an 8,000 mile trip around the country this summer, we were amused and beguiled by showmanly attractions in the most unexpected places one could unexpect.

A motel in Evanston, Wyoming, has a crudely lettered but effective sign out front that advises travellers, "If You Can't Stop, At Least Smile When You Pass." As you might expect, the proprietors of the establishment were good-humored landlords who provided a delightful atmosphere around an otherwise mundane establishment.

In some now-forgotten southern city, a body and fender shop must gather a great deal of business from careless drivers with their

(Continued on page 64)

NBC-TV's Braintrusters Mull Super-Duper Format For Irving Berlin Spec

Irving Berlin and NBC are talking a spectacular on the order of the Rodgers & Hammerstein two-network salute although the songsmith recognizes that if "Peter Pan" could garner an audience of 61,000,000 that is plenty satisfactory.

Berlin's next concern with NBC is an "idea," and in this connection the network plans to put some of its braintrusters to work so as to achieve an idea worthy of a super-duper Berlin show. All stops would be pulled out on this one, as to facilities, personalities and budgets once the "format" is achieved.

MICKEY ROONEY BOWS IN A.C. AT CLUB 500

Atlantic City, Aug. 23.

Mickey Rooney will follow the Will Mastin trio starring Sammy Davis Jr. into the 500 Club here starting this Saturday night (27). It marks the first appearance here of Rooney in a night club.

Rooney replaces Frank Sinatra who was to come in if he could so arrange his motion picture schedule on the Coast. Paul (Skinny) D'Amato, 500 Club operator, learned some 10 days ago that Sinatra would not be available.

Denver TV Station's Uranium Stock Giveaway

Ballyhoo-conscious showmen have given away everything from dollar bills to television sets to plug their products, but Joe Herold of KBTV in Denver has come up with something new. He's giving away 25,000 shares of uranium stock to timebuyers, agency execs and network personnel to point up the wealth of the Denver market and KBTV's programming lineup with which to sell that market for sponsors.

Herold is currently in New York making the rounds of agencies and visiting with ABC-TV execs to firm up his affiliation setup with the web. On each call, he hands out 10 shares in Liberty Oil & Uranium Co., along with a brochure on the station's fall lineup. First 10 shares went to Al Beckman, ABC-TV director of station relations.

8/24

VARIETY

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1905-1955

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Bilingual Jap 'Teahouse' 'Worst Flop' in Theatre's Run; Slow Pace Panned

Tokyo, Aug. 23.

Marred by a bilingual presentation, in which the principal speeches are given once in English and immediately after in Japanese by Sakini, the interpreter, the Tokyo presentation of "The Teahouse of the August Moon" has turned out to be what its backers call "the worst flop in the history of the Tokyo Kabuki Theatre."

Shochiku Co., which operates the Kabuki, said it would import some of its stage experts from Osaka to try to bolster the last 10 days of the run. Since "Teahouse" opened Aug. 6 with a mixed cast of Japanese and American professionals and amateurs, Shochiku says it has been playing to a daily average of only 400 in the luxurious, air-conditioned, 2,500-seat of Kabuki, Japan's traditional theatre.

Although the Kabuki Theatre is normally closed each year during the month of August—only respite the Kabuki troupes get from their 11-month, 25-day-a-month schedule of eight hours of performances daily—cost of keeping the lights on for "Teahouse," plus royalties and salaries, is expected to result in a sturdy deficit for the month.

Local critics have been unanimous in decrying the slow pace of the play and have suggested that a more sensible plan would have been to present a Japanese version alternately with one in English. Sets, costumes and performances have all been very adequate considering the talent available, but the laughs just have not been coming.

Diplomatically, Sakini's comments about the Japanese occupation of Okinawa have all been excised for Tokyo audiences.

No AFTRA Action Yet on Balking '5th' Witnesses

The American Federation of Television and Radio Artists as yet has taken no disciplinary action against those members, who as witnesses before the House Un-American Activities Committee last week, cited the Fifth Amendment in refusing to answer questions. The union's membership recently voted that such action—suspension, expulsion or other authorized means—be taken against AFTRAites employing that Constitutional out.

The Committee, which was probing into Communist infiltration of New York show business, wound up four days of hearings last Thursday (18) at the United States Court House in Foley Sq., N. Y. The Monday-Thursday sessions were almost a complete washout. Of a total of 23 witnesses called during that period, only one, actor George Hall, confessed to having been a Commie.

Originally 27 show biz figures had been subpoenaed to appear before the Committee, but several were granted postponements. Most of those still booked to testify, according to Committee counsel Frank S. Tavenner, are likely to be called to appear in Los Angeles as the Committee is expected to hold hearings there "in a matter of weeks."

Tavenner said the list to be called in L.A. is headed by Zero Mostel, who's currently appear-

(Continued on page 64)

FEMME SLIDEHORN AS OPERA THEATRE HEAD

St. Louis, Aug. 23.

Dorothy Ziegler, principal trombonist for the St. Louis Symphony Orchestra, has been appointed acting musical director for the local Washington U. Opera Theatre. The director, Harold Blumenfeld, is on a year's leave of absence.

Miss Ziegler, who came here from the National Symphony, in Washington, 10 years ago, has served as coaching director and associate director.

Times Sq. of the Future

Times Square has been given an architectural going-over by a group of students at Harvard's Graduate School of Design. It's strictly in the modern groove with overpasses for pedestrians, updated outdoor advertising gimmicks, and numerous other features including a changeover from the news ribbon on the Times Building to a 100 feet by 175 feet screen erected on a parking tower for visual projection of the news in color.

Abstract blueprints and comments on the student designs are featured in the August edition of Architectural Forum. The face-lifting also take in the existing traffic and parking problems. Among those commenting on the redevelopment plan in the mag are T. J. McInerny, managing director of the Broadway Assn., and Robert V. Dowling, City Investing Co. prexy.

Dowling observes, "Times Square should never be dignified; it's a carnival place. Trying to dignify it would be like putting a high silk hat on Davy Crockett and taking away his coonskin . . . We should improve what we've got. I'm for a practical cleanup which will pay." On the other hand, the Broadway Assn.'s McInerny gave the new look virtual 100% endorsement.

Screams In The Night

In 1899, six years before the founding of VARIETY, a young man named Lee DeForest took his doctorate at Yale with a paper on ether waves, which had more or less been pinned down in 1887 by a German scientist, Heinrich Hertz. In between Hertz and DeForest there was a young half Italian-half Irish guy named Marconi. There were also a number of British, Canadian, Swedish, French, Dutch and even Russian experimenters, none of whom got mentioned in VARIETY but all of whom played a part in creating a phenomenon that was to smack show business, but hard. DeForest rates a special spotlight because it was his audion tube which turned the radiotelephone (as it was originally known) into a runaway fad around 1922.

A lot of young men had been fired with the radio idea during World War I, via the United States Navy and the Signal Corps. Actually "voice" transmissions (as distinct from Morse Code dot-and-dash) had been demonstrated as early as 1905 and the Jules Vernes of the day had predicted radio, diathermy, television, radar and guided missiles. But hardly anybody imagined the radio sponsor whose subsidies would make possible an organized schedule of entertainment which ultimately would rival the boxoffice.

Story of Radio

In VARIETY's Golden Jubilee Edition, late this year, the story of radio will be told in much detail. For radio was the first of a number of "mechanical" innovations that were rapidly to alter the comparatively simple amusement industry identified with the early years of this publication. Date radio from 1920. Talking pictures from 1926. Television, crudely, from 1931. These three developments alone have spelled theatrical r-e-v-o-l-u-t-i-o-n. More recently we have come to grips with color television, Cinerama, CinemaScope, VistaVision, closed-circuit and pay-see. Verily, the engineer has moved into show business as nobody, but nobody, could have envisioned half a century ago. And even today no man may say for a certainty where it all shall end. The public prophesies of a Brig. Gen. David Sarnoff, of RCA-NBC, or a Dr. Frank Stanton, of CBS, literally dizzy the imagination.

Vaudeville was to languish and largely disappear from the face of America in the years following radio's upsurge but radio alone can hardly bear the whole burden of the blame. Dialog and the music soundtrack on moving pictures, and the buying up of vaudeville circuits by film interests, all sapped the stamina of vaudeville. Nor can the full story omit the suicidal tendencies in the vaudeville managers, their blind tolerance of, or connivance in, all sorts of penny-ante chisels, their official encouragement of copy acts, and other nefarious economies which killed incentive among the performers and made the best of them anxious to move out of vaudeville into legit, flims or even—in due course—radio.

VARIETY said it right out—sooner or later radio would have to pay actors. Operators of early stations tried to con troupers into going on with free broadcast on the grounds that radio was the greatest publicity medium ever invented. It was, up to that time, but the actors still clung to a quaint fondness of folding money.

In those early days it wasn't just the talent that found broadcasters tight with a buck. The American Telephone & Telegraph Co., which owned some of the basic radio patents, wanted station's to pay royalties. So did the music performance society, ASCAP. In both instances the radio operators yelled bloody murder. AT&T was to duck out by 1926 but ASCAP and the broadcasters kept up a running feud until 1940.

It is interesting to note that a page one VARIETY streamer of March 10, 1922 proclaimed, "Radio Sweeping the Country." This fact had both immediate and speculative significance for the rest of show biz, and VARIETY did not flinch at the at-the-time depressing possibilities. Actually the founder, Sime Silverman, was something of a radio addict, partly because he was fond of baseball and partly because he liked music while he worked, often late into the evening. As to Sime's tolerance of static, crosstalk and cosmic shreiks, staff members old enough to remember that torture machine with the big horn at the back of the office, still shudder. When Sime would finally leave, someone would quickly press the button and usher in blessed silence.

Early radio had a bad name for more reasons than static. It was populated by a motley crew of con men and con women. They sold everything from stock certificates (ideal for papering bathrooms) to cemetery lots (slightly under water) and they preached anything from Yogism to Kluxism. One of the worst Kluxers flourished right in New York City where he operated his own radio station. When invited to give equal time for reply to persons he had slandered this impudent demagog flatly stated that he would have no truck with silly ideas like fair play.

In broadening out to cover radio VARIETY found itself dealing with all sorts of strange new species. For instance: advertising agencies, hillbillies, soap operas, gold-voiced announcers, silver-masked tenors, Mystery Chefs, Voices of Experience, majors of the Missouri State Militia, specialists in the cries of babies, racoons and yeast manufacturers, shortwave and Graham MacNamee.

One thing has comforted VARIETY—come radio, come television, come widescreen, or high tide, our basic language has always got us over the border. That basic language, as if we had to tell you, is showmanship. It fits every where. And how are your Hertzian waves?

BBC-TV to Put On Plays Prior to West End Theatrical Presentation

London, Aug. 23.

Under a deal made with BBC-TV last week, Henry Sherek is to televise a number of new plays over the state web prior to West End theatrical presentation. This is a major switch from past policy, which has restricted cooperation between legit and tv to brief excerpts of plays after they have opened in town.

The plays will be staged under the title of "Henry Sherek Presents" and will be featured, mainly on Sunday nights, at monthly intervals. The first of the series will go on the air on Sept. 25, the first weekend of commercial tv in London.

FOREIGN PIX'S 'NOW-OR-NEVER'

Boxscore on N.Y. Pix Crix

Here, in thumbnail fashion, is a boxscore on the companies' appraisal of the film crix on the N. Y. dailies:

Bosley Crowther (Times) — Brilliant; erratic; prefers foreign films; writes the most thorough review in the business but occasionally retreats to ivory tower; can literally make or unmake any picture in the "sophisticated" class; has thorough grasp of the industry and its problems.

William K. Zinsser (Herald Tribune)—More open-minded than Crowther in many respects; for the most part a "fair" reviewer who writes a readable piece, but has a penchant for biting sarcasm, a la John Crosby; also likes foreign films; cares nothing for b.o. values.

Kate Cameron (News)—Knows what her readers like and don't like; a "friend" of the industry; goes by popular appeal rather than "art."

Archer Winston (Post)—Occasionally gets on a high horse, but on the whole rates pix realistically; a pushover for "significance" in films.

Alton Cook (Telegram & Sun)—Apt to be tough one day lenient the next; writes a punchy review that occasionally vegrs to the sophisticates' corner; usually fair and realistic.

Frank Quinn (Mirror)—Likes most pictures and therefore is great favorite with the companies.

Rose Pelswick (Journal-American)—Considers her function as a reviewer to rehash the plot without giving opinions. Tough to get a good quote from her.

Heat Wave Isn't Enough; Now Execs Boil at Trio of Pix Panned in N.Y.

Film company execs are plenty burned up about the tonguelashing some of their top pix received last week from the N. Y. Times and Herald Tribune crix.

Films involved were "Love Is a Many Splendored Thing" (20th-Fox; "Ulysses" (Paramount) and "Pete Kelly's Blues" (Warner Bros.). Of the three, "Ulysses" probably fared the worst, with the Trib's William K. Zinsser gagging up his review with what one film exec called "New Yorkerish glee."

Criticizing the critics — when they pen unfavorable notices—is a favorite game at the companies. But, on the basis of the three reviews last week, execs claim the scribes of the top papers have lost all contact with reality.

"They're all trying to out-New Yorker the New Yorker," opined one 20th plugger, studying the "Love Is a Many Splendored Thing" pans in the Times and Tribune. "After all," he added, "he (the Times' Bosley Crowther) must have some regard for the boxoffice. Nobody expects him to pick the top moneymakers, but when he crucifies a picture, and then it is a very big grosser both in N. Y. and outside, that ought to prove at least that a lot of people—including his

(Continued on page 20)

SEE PRICE BEEF PROBE AS STAFF WORK STARTS

Washington, Aug. 23.

The staff of the retail pricing subcommitte of the Senate Small Business Committee expects to commence investigation next month on complaints of the prices being charged by the film distributors.

The staff work, it was explained, will continue until the beginning of January, by which time the subcommittee, headed by Sen. Hubert Humphrey (D., Minn.), will be ready to conduct public hearings, if necessary.

While the sub-committee's decision will be based upon findings of its staff, the general belief here is that hearings are a foregone conclusion. This is in line with a statement made in Minneapolis last Thursday (18) by Benjamin Berger, chairman of the emergency defense committee of the Allied States Assn.

Berger predicted that the hearing was a sure thing.

Gardner, Levy Prod. Team Check Out of Col Studio

Hollywood, Aug. 23.

Producing team of Arthur Gardner and Jules Levy, inked by Columbia a year ago, has checked out of the studio, not having put any of the three properties being prepped into work.

Yarns included "The Talking Bug," "Flight," an Air Force jet pilot film, and "Reprisal."

20th May Pay Up to 250G On Wilson 'Flannel Suit'

Twentieth-Fox, in purchasing Sloan Wilson's "The Man in the Gray Flannel Suit," is paying the author $125,000, plus $25,000 for exploitation of the book, which is on the bestseller list.

Deal involves an escalator arrangement under which 20th may end up paying as much as $250,000 for the noval, depending on its bookstore sale.

Col Buys Touchy Kantor Civil War Yarn for $250,000

"Andersonville," an unpublished novel by MacKinlay Kantor about the Confederate prison camp during the Civil War, has been bought by Columbia Pictures for a reported $250,000. Deal was made personally by Col's production chief, Jerry Wald, and is unusual both for the high figure paid and the subject matter involved.

As a result of the film sale, Kantor stands to collect close to $400,000 prior to publication. Book is due out via World Publishing in November. It'll also be brought out in a paperback edition by new American, which is paying $75,000 for the rights. That includes $15,000 which the publishing house was to pay in case of a Hollywood sale.

Furthermore, "Andersonville" is a Book of the Month selection (another $30,000) and one chapter of it was sold to the Readers Digest Book Club for $35,000. First printing of the novel only amounts to 35,000 copies. Col deal was agented by Donald Friede, World Publishing exec and editor, and amounted to the very figure originally asked by Kantor for the screen rights.

Col's pickup of the novel is unusual in that the subject is unfavorable to the South. At least one other company that had been interested in the tome eventually decided against considering it for that very reason. Practically all pix on the Civil War, for obvious reasons, have been friendly in tome to the South, or at least neutral in relating events and etching personalities.

It's assumed that Kantor will do the screenplay for Columbia.

N.Y. ARTY OUTLETS 100% SEWED UP?

One of the most active seasons in the foreign film market is shaping up for this fall, promising sharp competition for N. Y. playdates and a new accent on dubbing.

Situation is changed quite radically from last fall, with exhibs now increasingly prominent in the distribution of foreign pix. Side-product of this is that the art showcases in N. Y. will be more difficult than ever to crack by the indies without theatres of their own.

Paris Theatre is run by Pathe Cinema, which is going into distribution later this year and can be counted on to favor its own product. Fine Arts Theatre is owned by Richard Davis, partner with John G. McCarthy in United Motion Picture Organization, which is also going into distribution and is likely to use the Fine Arts as a logical outlet. Little Carnegie belongs to Jean Goldwurm, who also runs Times Film Corp. as a distributing outfit. Baronet is operated by Walter Reade, partner with Frank Kassler in Continental Distributing. Another circuit, also with art theatre outlets, is currently mulling distribution of foreign films.

Video Angle

Where, only a few years ago, dubbed product was generally considered unsuitable for the U. S. market, today it's the talk of the foreign film trade. Indies seem convinced—despite the lack of any great precedent—that imports with English soundtracks, if prepared intelligently, can succeed and, additionally, have a chance on tv. In fact, some of them argue, a tv sale could well pay for the considerable dubbing cost.

Primarily, however, they feel certain that American theatres and public will accept dubbed pix. Actually, only one dubbed foreign film—the Italian "Anna"—has had any success in this country, even though a number of others ("Fabiola," etc.) were dubbed. Again and again, the argument is advanced that, if American pix abroad are so wholeheartedly accepted in dubbed form, the op-

(Continued on page 20)

Loew's to Acquire Ozoners in N.Y., N.J.; Justice, Court Okays Seen

Loew's Theatres, which has been adding to its theatre holdings recently, is planning to acquire driveins in New York and New Jersey. It has its eye on one site in Jersey where it contemplates building. Theatre chain is also on the prowl for another N. J. location as well as one in N. Y. State. As with its previous acquisitions, the circuit will ask permission of the Dept. of Justice and the Federal Court. Approval of both Federal units for theatre additions is required under terms of the consent decree order divorcing Loew's into separate theatre and production companies.

The theatre chain received Court approval to obtain ozoners in suburban Chicago and Jacksonville, Fla., recently. It presently has a request on file for the acquisition of a 1,300-seat conventional theatre now under construction in Coral Gables, Fla. Hearing on the application is set for Monday (29) in N.Y. Federal Court.

It's understood that the D. of J., following a study of the competitive angles, will not oppose Loew's request. Archie Weltner, Loew's Theatres counsel, went to Washington last week to confer with Justice Dept. officials. A greenlight from the D. of J. usually means court approval, unless some

(Continued on page 20)

Goetz on Coast for M-G Talks About His Future

Future status of Ben Goetz, former head of Metro's production activities in England, will be determined following confabs with studio officials. Goetz, whose contract with the company has expired, returned from London last week and went to the Coast Friday (19) after numerous meetings with Loew's prexy Nicholas M. Schenck in New York.

Goetz, it's said, has expressed a desire to retire, but at the urging of Schenck is reported ready to reconsider if a satisfactory arrangement could be made for a studio advisory post.

Grant's 10% May Yield Him Up To 750G From 'Thief'

Cary Grant will walk away with $500,000 to $750,000 from his deal with Paramount on "To Catch A Thief." If the film maintains its present boxoffice pace, the actor will get nearer the $750,000 mark; the lesser figure is a conservative one based on the possibility of a now-unexpected softness in subsequent theatre areas.

It was recently reported that Grant has a cut of 10% of the gross on Stanley Kramer's upcoming "Pride and the Passion." The deal with Par is considered the more significant at this time because "Thief" is completed and in release and established as a click.

Pact with Par gives Grant 10% of the "Thief" gross but insiders are vague on where the gross begins. Specifically, whether it's measured before or after Par takes a slice of the income to cover distribution expense. "It's very close

(Continued on page 17)

MPAA CAN'T SHED THAT $40,000 SHORTS MONEY

Fund of some $40,000 is going begging at the Motion Picture Assn. of America.

Coin reps the profit on the theatrical release of the industry's 12 public relations shorts back in 1949-50 and has been held in escrow ever since, waiting for someone to decide what to do with it.

To dispose of the money, MPAA would have to collect all the exhib association prexies around a table, along with distrib reps and others. First, the coin would have to be

(Continued on page 17)

National Boxoffice Survey

Trade Strong; 'Roberts' First for 5th Consecutive Week, 'Thief' 2d, 'Holiday' 3d, 'Blues' 4th

With some new, strong product starting out in key cities covered by VARIETY this session, biz is picking up despite handicap of more torrid weather, floods and hurricanes. The storms and high water along the Atlantic seaboard did not hurt as much as a return of tropical temperatures. They actually helped Boston and Philly.

For the fifth week in succession, "Mister Roberts" (WB) is capturing first place by a wide margin, with gross total again near the $500,000 mark. It is big to smash in nearly all 21 keys where now current.

"To Catch Thief" (Par), standout newcomer last session, is moving up to second place, first time in release to any extent. It is brisk to terrific in eight key cities. "Cinerama Holiday" (Indie) is winding up third.

"Pete Kelly's Blues" (WB), third a week ago, is landing fourth spot. "Never Too Young" (Par), not prominent last session, is coming back via some new playdates to finish fifth. "Not As Stranger" (UA), long high on list, is capturing sixth money, with "Man From Laramie" (Col) taking seventh.

"Lady and Tramp" (BV), seventh last round, is taking eighth place. "We're No Angels" (Par), in hunner-up category last week, is winding ninth while "Summertime" rounds out the Top 10 list.

"Marty" (UA) is topping the runner-up group. "The Shrike" (U), "Private War Major Benson" (U) and "How To Be Popular" (20th) are the other runner-up pix in that order.

"Love Is Many Splendored Thing" (20th) shapes as outstanding future winner, based on showing this stanza. It is terrific in Boston and Philly, big in Minneapolis, sock in L.A., great in N. Y. and swell in Detroit. "Ulysses" (Par), also new, is mighty in first week at N. Y. Globe.

"Female on Beach" (U) apparently is picking up where Joan Crawford's previous big pic left off, being terrific in N. Y. and huge in Philly. "Girl Rush" (Par) looms fast on Philly preem.

"Pearl of South Pacific" (RKO) is not promising this round, okay sessions in Boston and Buffalo being tops. "Virgin Queen" (20th) still is spotty, being neat in Boston, stout in Providence but modest in Detroit, fair in Seattle and light in Portland. "Kentuckian" (UA), okay in L.A., is fair in Buffalo and great in St. Louis.

"Foxfire" (U) shapes hotsy in Chi. "Wichita" (AA), big in Toronto, is sock in Chi and lean in L.A. "7 Year Itch" (20th) is big in L.A.

(*Complete Boxoffice Reports on Pages 8-9*)

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INDEX

Bills	64
Chatter	74
Concert-Opera	72
Films Reviews	6
House Reviews	65
Inside Legit	63
Inside Pictures	18
Inside Radio-Tv	48
International	12
Legitimate	66
Literati	73
Music	51
New Acts	65
Night Club Reviews	63
Obituaries	75
Pictures	3
Radio-Television	75
Radio Reviews	41
Record Reviews	52
Frank Scully	73
Television Reviews	30
TV Films	33
Vaudeville	59
Wall Street	18

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Par's 'Rush' Junket Misses Washout Of Conn. Area; Newsreel Gets Beat

By HY HOLLINGER

Waterbury, Conn., Aug. 23.

Paramount newsreel men, here to cover the world preem of Rosalind Russell starrer, "The Girl Rush," Thursday (18), got a beat on the film footage of this inundated area, which was one of the hardest hit by last week's flood. Cameramen, who were scheduled to leave on Friday (19), stayed on to cover the disaster.

New York newspapermen covering the Par junket, Gloria De Haven, producer Frederick Brisson, and Par pub-ad chief Jerry Pickman got out on one of the last trains to leave the city, unaware of what was coming. A special two-car New Haven train left Waterbury in a heavy downpour shortly after midnight Thursday, travelling over the same bridge which was washed out the next morning.

The Boston and New England newspaper delegation, shepherded by Par's Boston rep Arnold Van Leer, made it to New Haven Friday morning by taxi safari 15 minutes before a state of emergency was declared.

Miss Russell, who was scheduled to be in New York Friday to rehearse for Sunday's (21) Ed Sullivan tv show, almost didn't make it. She started out by car at 2 a.m. but had to turn back because of flooded roads. On Friday morning, with the help of the Automobile Club, Miss Russell and her party made it to Gotham via back roads not hit by the flood.

The junket and preem activities just got under the wire, winding up as the heavy downpour started. While the flood may have deflated the preem's result, it shaped up, as originally planned, as a potent boxoffice booster.

There may be a tendency among many to disparage the value of film

(Continued on page 18)

Better Late Than . . .

Hal March, emcee of tv's "The $64,000 Question," has a short role as a punchdrunk fighter in Metro's musical, "It's Always Fair Weather." Since the picture was made before the tv show and March achieved national prominence, he receives no screen credit in the picture and his name is not included in the advertising accessories.

With March presently a success, Metro is determined to capitalize on his new-found fame. All future advertising, publicity and promotion relating to the picture will include, where possible, copy to the following effect: "Introducing Hal March, Master of Ceremonies of the sensational '$64,000 Question' tv program. He's a riot in his first important movie role."

Lowell Calvert Dies; Producers' Rep Had Unusual RKO Tiein

Lowell V. Calvert, who died in Mount Vernon, N. Y. last Tuesday (16) night, was a member of that special fraternity that had its ups and downs as independent production trended alternately strong and weak.

Calvert mostly was known as a successful and highly regarded producer's N. Y. representative. Filmmakers with whom he was associated included David O. Selznick, Frank Capra, Hunt Stromberg, Robert Rifkin and James Nasser. In 1950, when indie production was at ebb tide, Calvert joined Howard Hughes in what proved an unusual arrangement. Calvert headquartered at the RKO homeoffice and functioned as representative of Hughes on the latter's films, yet Hughes was in control of RKO and his pictures were, of course, distributed by that company.

In his prior tieups, Calvert's role was that of the final authority on whether an exhibition contract was the best for his client. The distributor would set the deal, and Calvert would be called in to say yes or no. Producers' reps with his authority now have become few in number because of the new pattern of indie production.

Worked With 'GWTW'

The outstanding pic with which Calvert was connected was Selznick's "Gone With the Wind," in its early Metro release stages. It was in 1933 that he became general manager of Pioneer Development Corp., and in this capacity supervised distribution of Selznick International and Capra Productions releases. In 1942, when a new era of prosperity for the independents began (and lasted until shortly after World War II), Calvert switched to the succession of teamups with Stromberg, et al.

In joining Hughes, Calvert went on the payroll of Hughes Tool Co., not RKO, thus adding to the unusual aspects of the post. Despite the fact that Hughes sold RKO to Tom O'Neil, Calvert stayed on the job with Hughes Tool until the time of his death.

His widow, Edith, and a daughter, Audrey, survive.

Ohio Allied Unit Backs Pix Expo

Support for the idea of a film industry exposition as suggested by Theatre Owners of America for its 1956 convention at the N.Y. Coliseum came this week from an Allied States Assn. unit. Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio, declared in letter to VARIETY that the announcement "intrigues us here in Ohio very much."

He suggests that the expo plan be carried out even further so that the exposition could be broken up and sent travelling. He recalled that Ohio was the first state to have a film industry exposition. It was held at the Ohio State Fair in 1952 and the material was later moved to the Indiana State Fair.

"As long as the material is all assembled," Wile argues, "don't you think it best to keep it out before the public in cities other than New York? I can envision the exhibitors in cities like Cleveland, Cincinnati, Toledo, Columbus, Dayton, Akron, and Youngstown finding the space in an armory or empty store to display this material."

JERSEY ALLIED CALM ABOUT ANY TOA 'RAID'

Allied Theatre Owners of New Jersey appears unconcerned about the possibility of a "raid" on its territory by Theatre Owners of America. At a meeting of the Jersey TOA unit last week, Walter Reade Jr., TOA board chairman, revealed that TOA will begin an organizational drive in New Jersey.

George Gaughan, TOA's field representative, will tour the territory shortly to pitch TOA's story, Reade disclosed. Except for the Reade, RKO, Fabian, and Skouras chains in Jersey and a handful of firstrun ops, the majority of the state's independent exhibitors are members of Allied. The Jersey Allied unit is one of the strong outfits in national Allied and it's felt TOA will have to do a top selling job to pry away some members.

Disney Joins AMPP

Hollywood, Aug. 23.

Walt Disney Productions' entry into the ranks of the Assn. of Motion Picture Producers increases to 10 the number of major producing companies which hold membership in the outfit.

Disney company now belongs to two producer groups, other being the Society of Independent Motion Picture Producers, which will continue to act for the company in film distribution matters, according to prexy Roy O. Disney.

The AMPP members, in addition to Disney, include Columbia, Metro, Paramount, Republic, RKO, 20th-Fox, UI, Warners and Allied Artists.

Investment Firm Wants Full Title to 'Love Happy'

Los Angeles, Aug. 23.

"Love Happy," Lester Cowan production starring the Marx Bros., released by United Artists in 1949, is subject of a quiet title suit in Superior Court, filed by Standard Capital Inc., investment firm. Court is asked to declare the plaintiff sole owner of the film, rights to which it asserts were acquired in a sale.

In seeking any claim which the defendants may hold, Standard names as defendants Cowan, Artists Alliance Inc., General Service Studios, Drakes Investment Corp., Ben Hecht, Harpo Marx, Chico Marx, Gummo Marx, Groucho Marx, Betty Marx, Lawrence W. Beilenson, United Artists Inc. and Neil Agnew.

Double-Vision In 'War-Peace' Title

If Mike Todd goes ahead with his production plans or "War and Peace," likelihood looms that the classic Tolstoy title will adorn two films.

It's all because Todd, as an indie, isn't a member of the Motion Picture Assn. of America and therefore not bound to register a title with the MPAA's title registration bureau. Paramount, on the other hand, which will handle the Ponti-di Laurentiis "War and Peace," did register the title with the MPAA.

Even though Todd isn't an MPAA member, he could still have registered the title "War and Peace." However, this would probably have prevented him from using it, since Par was in there ahead of him (at least at the title bureau).

Not that Par is at the head of the title bureau list either. Top spot is held by Metro. Under MPAA's unwritten rule, when a company gets going on a picture, and none of those that have registered the title ahead of it have any plans for a similar production, they then relinquish the title and it's assigned to the studio making the film.

Par's "War and Peace" is currently shooting in Italy and, in any event, will beat the Todd version to the punch. Nevertheless, says a Todd spokesman, the latter will not hesitate to release his pic under the "War and Peace" tag if and when it hits the market, which could be sometime in 1956.

Furthermore, says the Todd office, "War and Peace" in the Todd-AO process—regardless of the Par version—will be the only true version of the book. The argument: Par is shooting its film in the Italian Alps, where there's snow. Book calls for snow, but it's set against the background of the Russian plains, and that's the setting Todd wants to duplicate in Yugoslavia.

NAT'L THEATRES SEEKS BUY OF 7 UTAH HOUSES

Washington, Aug. 23.

National Theatres has applied to the Federal Court to acquire seven theatres in and around Salt Lake City.

Hearing on the petition will be held before Federal Judge Noonan, in U. S. District Court at 2 p.m., Friday Sept. 2, it was disclosed by the Justice Dept. yesterday (Mon.).

The houses, owned by Joseph Lawrence, include the Uptown and Rialto in central Salt Lake City; the Oak Hill Drive-in, Villa Theatre and Southeast Theatre on the edge of the city; the Murray Theatre in nearby Murray, Utah; and the Academy, in Provo, Utah. The Antitrust Division will appear at the hearing, but has not yet disclosed its position. National Theatres has been dickering for several weeks with Justice on the matter.

WB in New Product Deal With Hoyts Loop

Sydney, Aug. 16.

Stanley Higginson, WB's local chief, and Ernest Turnbull, head of the Hoyt's loop, have signed a six-film pact, covering the 180 houses attached to the circuit. New contract takes in "A Star Is Born" (due for Melbourne preem next October); "Drum Beat," "Young at Heart," "East of Eden," Unchained" and "Track of Cat."

Don Marquis' Seering

The late Don Marquis, author of "archy and mehitabel," made an odd prediction in one of his "letters from archy the cockroach" called "hold everything" 25 or 30 years ago. Closing up the vers-libre lines, it reads: "mehitabel the cat says she is not scared by the cleanup in the moving pictures cheer up says mehitabel television is coming some time and who knows but what television will be lousy and enjoyable and by the time television is cleaned up the pictures will get immoral again there is always hope says mehitabel if you dont weaken the artistic purpose of these periods of reform is to give greater zest to the relaxation which follows"

(This from page 298 of "the lives and time of archy and mehitabel" (Doubleday) a collection from Marquis columns. Copyright dates start as far back as 1916 but it's impossible to tell just when the above appeared.)

America-On-Wheels Ups Nat'l Parks, Monuments To New Boxoffice Peaks

By JOHN QUINN

Kansas City, Aug. 23.

Touring and rubbernecking continue to be one of the great diversions of America. And it is on the increase, according to reports from national parks and monuments.

National parks and monuments have their fingers on the entertainment pulse through admissions charged. Through the more northerly chain of these attractions attendance was on the climb early in the season, with traffic thriving at Yellowstone, the Grand Tetons, Hell's Half Acre and the Craters of the Moon (Idaho). Early in the season it was down a shade in the California Redwoods and Yosemite, but gaining rapidly. They, too, were looking for record years, given a break in the weather.

As with other enterprises in the amusement, weather is a gigantic factor in the trade at the parks and monuments. Given favorable atmosphere on a big holiday week-end, traffic at Yosemite would reach well over 30,000 in three days, against an average of 7,500 tourists on a week-day. The Yosemite figures this year were 38,000 on the July 4 weekend, against 36,000 on the same weekend of 1954.

Some extent of the popularity of these tourist destinations can be seen from the fact that Yosemite played to 1,008,031 persons in 1954. This year it is virtually apace, and expected to top that figure before the season ends—at $3 per auto. The California-enclosed park ranks third among national parks as an attraction, behind Yellowstone, the champ, and the Great Smokies of Tennessee, a perennial favorite. Yosemite and the Great Smokies chalk up their attendance with year-around play, while Yellowstone is open only during the summer. The 1954 total was the first time Yosemite ever topped 1,000,000, and was 4% ahead of 1953. The total came largely from motor vehicles, with 287,641 being the count.

Entertainment Angle

Running a park such as Yosemite with its many lodges and camps requires considerable attention to entertainment, but it is mostly discharged by amateur or semi-pro talent. Camp Curry, largest of the camps in Yosemite, offers a nightly stage show, mostly teenagers and others rounded up by the entertainment director, but capably presented in an outdoor theatre.

Orchs (usually of smaller dimensions) are to be found in the more elite spots, such as Sun Valley, where it goes with dinner and/or cocktail hours.

Smaller spots, such as the Crater of the Moon, in remote Central Idaho, reported an increase of 10% in traffic (50c per car) over last year, and that is felt to be somewhat above the average.

Tieups, such as of a drive-in theatre with the leading motels, seemed untouched, and comparatively little use was being made of outdoor display, either for institutional ads, or of attraction notices.

Verging on this category are radio stations, few of which give a passing motorist any chance to tune in on them. Only a few stations post signs on the leading highways as to the kc spot where they can be found on the dial. Some, even with roadside locations, have signs indicating their call letters, but still no kc listing.

Ava Gardner will take over the title role in Metro's new version of Eugene O'Neill's "Anna Christie," to be produced by Jules Schermer as a dramatic musical. Howard Keel will costar.

Charge Account Setup Spreads To Film Boxoffice

Los Angeles, Aug. 23.

What long has been discussed as a smart piece of showmanship but for the future now has become a reality. Film goers can now march up to the boxoffice of the eight Fanchon & Marco theatres in Southern California and say to the cashier, "Charge it," for a novelty in film biz history.

Circuit has finalized a deal with Trip Charge, under which any of its houses will honor the credit cards issued by TC to subscribers for use in restaurants and other places of business.

TC clients will be billed at the end of the month and payment guaranteed to F&M. Fee to theatres is 10% of the ticket charge.

After this ice-breaker, Irving Parker, TC vp in charge of the western division who negotiated the F&M deal, is discussing the credit project with other chains here.

L. A. to N. Y.

Jean Pierre Aumont
Leonard Bernstein
Barbara Brent
Jackie Coogan
Gary Cooper
Mary Costa
Jane Darlyn
Madelyn Darrow
Claude Dauphin
Al Delynn
Chuck Dreyfus
Maurice Evans
Vittorio Gassman
Bernard Glasser
Mel Goldberg
Dolores Gray
Shirley Jones
June Kirby
Chico Marx
Jayne Meadows
Ella Mae Morse
Mort Nathanson
Margaret O'Brien
John Patrick
Milton R. Rackmil
Allen Reisner
Will Rogers Jr.
Barbara Ruick
Frank Sinatra
Ed Sullivan
Lew Wasserman
James Westerfield
Robert Wyler

N. Y. to L. A.

Robert Ardrey
Barbara Cook
David Davidson
Bob Downing
Milton Goldman
Albert Hague
David Harmon
Arnold Horwitt
Eugenie Leontovich
Mervyn LeRoy
Jan Murray
Tyrone Power
L. Arnold Weissberger
Charles Wick

N. Y. to Europe

Paul W. Benson
Anita Ekberg
Elizabeth Frazer
Maria Gambarelli
Wayne Morris
Meg Mundy
Charles Peck Jr.
David E. Rose

Europe to N. Y.

Constance Collins
Harold Franklin
Zsa Zsa Gabor
Milton Gordon
Kay Harrison
Judy Holliday
George Jessel
Boris Karloff
Priscilla Morgan
Arnold Moss
Renata Tebaldi

CODE'S COZY LEGAL CLOAK

The Brush on Reefers

Even some of the trade's more vocal supporters of the Production Code are not entirely "sold" on the continuing tabu on narcotics. Illegal drug traffic or addiction is proscribed; the mere suggestion of the subject may not be depicted.

Yet, it's not denied by certain otherwise 100% pro-Code execs that the drug addict represents a growing menace. And the evil could be combatted with dramatic force via a responsible producer focusing on the horrors of addiction.

The public knows of the existence of reefer and hop elements, it's pointed out. Pushers and users make the press headlines repeatedly. TV dramatic shows, including "Dragnet" airings, have had subject matter dealing with drug victims.

The Code's attitude, it's concluded, reflects obliviousness to a serious problem with which the nation has come face to face.

COMPO's Awards Poll Rolling Along Despite Allied Sluff; Circuits Join

There's no holding back the Audience Awards poll being conducted by the Council of Motion Picture Organizations, despite objections to both COMPO and the poll project by some leaders of Allied States. Also, despite the refusal of Allied theatremen to kick in on the financing.

Over 4,200 theatres participated in the recent periodic nominations of pictures and players. By the time the poll reaches the actual public vote in theatres, at least a few more thousand expectedly will be added. COMPO execs say they're thus assured of ballots numbering high in the millions. (One major circuit has privately set a quota for itself of 3,500,000 votes.)

COMPO got underway with a dues collection drive to finance the poll a few weeks ago. The money is now rolling in at the same rate achieved during the last campaign for funds, which was two years ago.

Allied units which have openly stated they'll not contribute are those in Indiana, Ohio, New England, Western and Eastern Pennsylvania, Denver, Texas, Kansas-Missouri and Minneapolis. But making up for these defections is the ante from the entire National Theatres chain. At the time of the last COMPO coin solicitation, the late Charles P. Skouras, then head of National, was indifferent to COMPO and refused to enhance its treasury. Elmer Rhoden, present prez of National, is on COMPO's side to the extent that he's chairing the Awards project.

(Continued on page 18)

Nude Documentary Pic Readied for Release; See No Censor Trouble

A full-length documentary, featuring a number of nude sequences, will soon be offered to theatres. The 77-minute picture, produced by Robert Kingsley, will be distributed by Walter Bibo's Excelsior Pictures in 13 western states and by Arnold Jacobs and Peter Horner's Union Film Distributors for the rest of the country.

Film, titled "The Secret of Venus," traces the history of beauty down through the ages and emphasizes to what extent modern females will go in their attempts to improve on nature. Picture was filmed in both Europe and the U.S.

Despite the scenes of undraped femmes, Kingsley says he expects no difficulty with state and city censors. He plans to submit the film to the New York Censor Board as well as to other censor bodies.

Claiming there's nothing offensive about the film despite the presence of the nudes, Kingsley declared: "It's all done very tastefully. I'm not in the business of peddling smut or offending the sensibilities of the public. That would defeat the purpose of the picture. The fact that people still take showers with their clothes off is a recognized fact and we shouldn't close our eyes to it—and who ever heard of a girl taking a bubble bath in a bathing suit?"

Picture is scheduled for a number of test engagements early next month.

Paramount Pays $50,000 For Jim Piersall Story

Hollywood, Aug. 23.

Paramount has acquired the screen rights to "Fear Strikes Out," the Jimmy Piersall autobiog, for a reported $50,000. It's understood the studio became interested in "Fear," about the former Red Sox centerfielder, after catching it on CBS-TV's "Climax" last Thursday (18) starring Tab Hunter and Mona Freeman.

Deal is also on to get Mel Goldberg, who penned the tv adaptation, to do the screenplay. Piersall and sportswriter Al Hirshberg co-authored the story which has a mental debility theme.

Breather for UA Execs—No New Prod. Deals Pend

United Artists execs are taking a breather—that is, there are no new production deals pending that they need nail down. Company, of course, always is on the alert for tieups with indie film-makers and it's rare when not a single new association is on the fire.

Company at present is engaged in "jelling" projects already contracted for, meaning capitalization and production follow-through work, with the producers, stars and others aligned with the distributor.

UA has a total of about 36 pacts with indie producing companies or individuals in its portfolio. Via these, the company is set with a schedule of over 100 pictures for delivery within the next three years, representing an unusual long-haul production blueprint.

Company, though, is boasting about names, rather than number of films. Underlined, for example, are Stanley Kramer, Anatole Litvak, Joseph L. Mankiewicz, Norman Krasna, Hecht-Lancaster, Kirk Douglas, Errol Flynn, Henry Fonda, Joan Crawford, Victor Mature, Robert Rossen, Paul Gregory-Charles Laughton, Frank Sinatra, etc.

Most recent pacts entered by UA were renewals calling for four more pictures from Robert Aldrich and two additional from Kramer.

PAR WINS EXTRA JAPAN IMPORT 3D YEAR IN ROW

Toyko, Aug. 23.

For the third year in a row, Paramount has been awarded an extra import license for showing a film which has been determined to be "superior" by a board of Japanese judges.

"Rear Window" earned the latest bonus. Last year Par won an extra license for "Stalag 17" which had been a bonus import earned by the 1953 "superior" film, "Come Back, Little Sheba."

HUGHES '46 SUIT SET PRECEDENT

Motion Picture Assn. of America and major company lawyers are indifferent to threats of a test of the legality of the Production Code Administration. A courtroom contest focusing on the Code's authority has been hinted as forthcoming by several independent producers and distributors, a controversy over the Code being in full rage again.

But the Code's champions are smug about it for the reason they feel there's a solid precedent to fall back on. And they have Howard Hughes to thank for the legalistic umbrella protesting them from those who'd prefer that the Code should get lost.

Hughes tried to outlaw the Code in 1946. This was the first major-scale challenge to the industry set of standards that were adopted in 1930. Hughes lost out in the N. Y. Federal Court and dropped another round in the U. S. Circuit Court of Appeals. He never carried his beef to the U. S. Supreme Court for an ultimate ruling, but the lower tribunal's opinions sided with the Code so completely that the company attorneys feel there can be no doubt of their legal footing.

Hughes' row with the Code centered on "The Outlaw," which he made independently in 1941 at a cost of $2,000,000. He obtained Code approval for the pic after making a number of required deletions. But the film-maker failed to comply with the Advertising Code standards which are designed to uphold the same principles of good taste in ad copy as the Production Code insists upon in pictures.

Coercion Claim

Hughes' nonconformity in advertising the Jane Russell starrer led to revocation of the Production Code approval. Hughes filed suit against MPAA, of which the Code Administration is a division, charging "violation of antitrust laws and conspiracy in restraint of trade." Among other things, he squawked that member companies of MPAA coerced 90% of all theatres in the

(Continued on page 18)

'Arbitrary Stand' Rapped By Schwartz in Code Seal Turndown for 'Camera' Pic

Rebuffed on his appeal for a Production Code Seal for "I Am a Camera," Fred Schwartz, president of Distributors Corp. of America, charged the Motion Picture Assn. of America with taking an "arbitrary stand that there is no place on the screens of America for a film of this kind."

"We cannot accept that position," Schwartz stated. "It is our belief that an enlightened interpretation of the Code, based on nothing more than the precedents the Code administration itself has set in dealing with other films, would permit the granting of the seal to 'Camera'."

The DCA topper declared in a statement following the MPAA turndown last week that there have been many instances in which the Code seal has been granted to films which "have circumvented the expressed taboos of the Code." He cited instances of the depiction of brutality, lustful kissing and embraces, and the overlooking of Code restrictions against adultery and illicit sex.

"Suggestive costumes," Schwartz noted, "are expressly forbidden by the Code. How many films have we seen in which suggestive costuming has been used and exploited? As for the Code's restriction which says that 'dances suggesting or representing sexual actions or indecent passion are forbidden'—anyone can name a handful of recent films in which such dances were prominently displayed."

Schwartz said that if the production Code as now constituted does not see fit to approve "Camera" then the Code should be re-

(Continued on page 64)

Code Seal for Imports Actually No Business of MPAA, Say Execs, Who'd Like to Wash Their Hands of It

By FRED HIFT

There is an important element within the Motion Picture Assn. of America which believes that both the Production Code and foreign producers would be better off if subtitled imports were allowed to find their own way in the American market without having to bother with a Code seal.

The reasoning is that the foreign films' continued quest for a seal is likely to prove a source of increasing embarrassment to the MPAA and in fact isn't fair to the Code, which was set up to govern production in Hollywood and not in Rome or Paris.

There are several specific points of which MPAA officials both here and on the Coast are sharply aware, even though they are currently not in much of a position to act upon them:

1. There is a considerable temptation on the part of foreign producers to "use" the Code as a publicity kickoff point for pix on which they know full well that the Code Administration can't possibly issue a seal.

2. A foreign film, particularly with subtitles, automatically enjoys a highly restricted—and certainly an adult—audience. The Code is meant primarily to "protect" the family audience. Therefore, it seems futile to raise a fuss about a picture that will never even be seen by the great mass of the people.

3. There is a difference between American and foreign morality and the Code is constantly being asked to be flexible beyond a point to which it was meant to go. Furthermore, most of the foreign films that do apply for a seal come before the MPAA in finished form,

(Continued on page 64)

TV-Wise Padre

Waterbury, Conn., Aug. 23.

Rev. William J. Kilcoyne, who had been principal of the school where Rosalind Russell had been a pupil, made his debut on television during Miss Russell's homecoming here last Thursday (18) for the premiere of Paramount's "The Girl Rush."

It was a hot, muggy day and the priest stood off alone near a window while waiting to go on the Dave Garroway telecast with Miss Russell. Asked by Burt Champion, Par's publicity manager, why he remained at the window alone, the priest replied: "This is a cool spot. You know I'm going on television and I don't want my collar to wilt."

Col Pics Seeks New Format For Entry Into TV

Columbia Pics may be next to join the parade to tv, but there's a major "if" involved. The picture company wants to fashion a show for network airing but is not now content to follow the pattern of the forthcoming Metro, 20th-Fox or Warner programming.

Col execs haven't been able, as yet, to come up with the "right" format, one which they feel would benefit the company's trademark, and combine entertainment values with some plugs for the company and its theatrical releases. The WB show will be stories based on its previous studio productions, while the M-G airer is slated as "behind the scenes" tours of the Culver City lot plus short subjects.

The 20th outing is to be a different full-hour dramatic show for exposure on alternating weeks.

Col has had talks with NBC-TV officials about a possible tieup—both M-G and WB are aligned with ABC, and 20th is in the CBS camp—but nothing concrete has developed as yet.

Col has been in the pix for tv field for some time via its Screen Gems subsid.

ZANUCK TO PRODUCE 2 PIX IN 12 MONTHS

Hollywood, Aug. 23.

Darryl F. Zanuck personally will produce two films for 20th Fox within the next 12 months, "Man in the Gray Flannel Suit," starring Gregory Peck, to be scripted and directed by Nunnally Johnson, and Alec Waugh's "Island In Sun," currently serialized in the Ladies Home Journal and an upcoming Literary Guild and Readers Digest book club selection.

"Sun" will be filmed entirely in the Caribbean. Zanuck, whose last personal film was "Egyptian," leaves for London next week to meet with 20th prez Spyros P. Skouras and attend the annual convention of 20th's European distribution organization Joseph Moskowitz, eastern studio rep, will accompany him.

Percentage Split

Zanuck's trip to Europe with Moskowitz to confab with Skouras undoubtedly will entail discussions re the possibility of a profits participation for him in productions.

However, in view of his long term contract any such changes would probably require stockholder approval. Under his present contract Zanuck gets no participation in personal productions.

'Summertime' Is Lightly Snipped for 'B' Rating; Legion Easing Up a Bit

One of the key dramatic lines in the Ilya Lopert production of "Summertime" has been trimmed and a few feet of footage have been eliminated to satisfy the Catholic National Legion of Decency.

Changes requested by the Legion were so minute as to get observers wondering why the rating group bothered at all. However, for the sake of the "B" rating, they were made.

In the original version, Rossano Brazzi, upbraiding Katharine Hepburn for her prudishness, says: "You are like a hungry child who is given ravioli to eat. 'No' you say, 'I want beefsteak!' My dear girl, you are hungry. Eat the ravioli."

The Legion-approved version: "You are like a hungry child who is given ravoli to eat. My dear girl, you are hungry. Eat the ravoli."

Earlier in the same Brazzi speech, Lopert and his distributor, United Artists, dropped the line in which he tells Miss Heburn "What my wife does is not your business," and they also snipped out a brief shot of a waving curtain after the lovers kiss on the balcony; this, presumably, to allow the pure-of-mind to feel that Brazzi and Miss Hepburn spent the rest of the night out on the balcony, watching the fireworks.

Legion, incidentally, appears to be easing up some. In addition to "Summertime" with its obvious theme of illicit love (Brazzi is married but separated), it has also "B"-rated "The Man Who Loved Redheads," a Korda pic and UA release. In it a diplomat maintains a separate home for affairs with redheads all his life, only to find in the end that his wife knew all about it. Prolog to the pic makes it clear, however, that it's a fantasy and nothing more.

The Left Hand of God
(C'SCOPE—COLOR)

Strong b.o. entry for general market; Humphrey Bogart-Gene Tierney as marquee lures.

20th-Fox release of Buddy Adler production. Stars Humphrey Bogart, Gene Tierney, Lee J. Cobb; features Agnes Moorehead, E. G. Marshall, Jean Porter, Carl Benton Reid, Victor Sen Yung, Philip Ahn, Benson Fong. Directed by Edward Dmytryk. Screenplay, Alfred Hayes, based on novel by William E. Barrett; camera (De Luxe Color), Franz Planer; editor, Dorothy Spencer; music, Victor Young. Previewed in N.Y. Aug. 19, '55. Running time, 87 MINS.

Jim Carmody	Humphrey Bogart
Ann Scott	Gene Tierney
Mieh Yang	Lee J. Cobb
Beryl Sigman	Agnes Moorehead
Dr. Sigman	E. G. Marshall
Mary Yin	Jean Porter
Rev. Cornelius	Carl Benton Reid
John Wong	Victor Sen Yung
Jan Teng	Philip Ahn
Chun Tien	Benson Fong
Father O'Shea	Richard Cutting
Pao-Ching	Leon Lontok
Father Keller	Don Forbes
Woman in Sarong	Noel Toy
Feng-Merchant	Peter Chong
Woman in Kimona	Marie Tsien
The Boy	Stephen Weng
Celeste	Sophie Chin
Li Kwan	George Chan
Orderly	Walter Soo Hoo
Orderly	Henry S. Quan
Nurse	Doris Chung
Old Man	Moy Ming
Mi Lu	Georgee Lee
Father	Beal Wong
Pao Chu	Stella Lynn
Rev. Marvin	Robert Burton
Midwife	Soo Yong

20th-Fox, which has made notable excursions into the field of religion with such pictures as "A Man Called Peter," again taps that story material fount with "The Left Hand of God." With a cast topped by Humphrey Bogart, Gene Tierney and Lee J. Cobb, this opulent production is headed for solid boxoffice in the general market.

Based on the novel by William E. Barrett and screenplayed by Alfred Hayes, the film is somewhat provocative, in that its central character is a man who masquerades as a priest. Carrying on this deception is Yank flier Bogart, who believes it to be the sole way he can escape as prisoner of Chinese warlord Cobb.

What transpires in a remote Chinese province after Bogart dons the ecclesiastical robes in 1947 largely adds up to character studies of the fake priest and his immediate colleagues at a Catholic mission, where all are stationed. For the drama and suspense aren't to be found in whether the flier escapes from China but in the soul-searching he subjects himself in continuing the masquerade.

Besides Bogart, others who have their own mental conflicts are Gene Tierney, a nurse searching for her husband lost in the war and believed dead; E. G. Marshall, a doctor who fears for the safety of the mission's staff in light of menacing gestures of warlord Cobb, and Agnes Moorehead, the physician's wife whose shrewdness in appraising the true thoughts of her associates appears to have been sharpened by her long stay at the lonely mission.

Not only does Bogart wrestle with the problem of how to avoid carrying out functions of a priest, such as hearing confessions, but he's also faced with tactfully resisting the obvious romantic interests of Miss Tierney. But on the whole he endears himself to the villagers, especially in vanquishing Cobb via a parley when the latter is bent upon laying waste the town and mission.

To sticklers of logic and realism, there are a number of scenes and incidents that strain the imagination. Particularly the tense sequence in which Bogart actually wins the village's freedom by casting dice with Cobb. As a gesture, the warlord announces publicly that he's been converted to Catholicism and is sparing the village as a modern miracle.

Entire picture has been given top-budget values by producer Buddy Adler. Notable of these are the physical backgrounds, such as the Chinese village set, the native vistas, costumes and general Oriental atmosphere. Use of many Chinese extras gives an authentic touch and a group of native children is outstanding in a community sing at the mission.

While at first glance it's difficult to picture Bogart as a priest, his smooth portrayal of a spurious man-of-the-cloth is a compliment to his acting. Nature of Miss Tierney's role somewhat dampens her glamor, but she's honest and sincere in eventually winning Bogart. Cobb scores handily as the cruel, bitingly arrogant Chinese general.

With director Edward Dmytryk's sure hand to guide them, Marshall contributes a fine characterization of the doctor who struggles with his multifold problems, Miss Moorehead registers nicely as his spouse, and Carl Benton Reid is forceful as a bonafide priest who is sent by a bishop to investigate the circumstances of Bogart's sacrilege.

Among others in the long cast who provide firm support are Jean Porter, as a Chinese concubine; Victor Sen Yung as Bogart's general helper at the mission; Philip Ahn, Richard Cutting and Robert Burton. CinemaScope lensing of Franz Planer, who photographed the film in De Luxe Color, is top-notch, as are Victor Young's music, Dorothy Spencer's editing and art direction of Lyle R. Wheeler and Maurice Ransford. Other technical credits measure up. *Gilb.*

It's Always Fair Weather
(C'SCOPE—MUSICAL—COLOR)

Topnotch musical satire of television, advertising agencies, and commercials. Sock entertainment value for family trade with excellent b.o. outlook.

Metro release of Arthur Freed production. Stars Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd; features David Burns, Jay C. Flippen. Screenplay, Betty Comden & Adolph Green; camera (color by Eastman), Robert Bronner; editor, Adrienne Fazan; dances, Kelly & Donen; music, Andre Previn; lyrics, Comden and Green. Tradeshown in N.Y., Aug. 11, '55. Running time, 102 MINS.

Ted Riley	Gene Kelly
Doug Hallerton	Dan Dailey
Jackie Leighton	Cyd Charisse
Madeline Bridille	Dolores Gray
Angie Valentine	Michael Kidd
Tim	David Burns
Charles Z. Culloran	Jay C. Flippen

The film companies may be embracing television, but you wouldn't know it from Metro's sparkling spoof of the medium in "It's Always Fair Weather." For good measure, the Arthur Freed production also takes on advertising agencies and tv commercials, and what emerges is a delightful musical satire that should help empty living rooms and fill up theatres. The entertainment values are enhanced by a group of friendly performers, including Gene Kelly, Dan Dailey, Cyd Charisse, Lelores Gray, David Burns, and Michael Kidd. And Kelly and Stanley Domen, who share the directorial chores, give the proceedings the right tongue-in-cheek touch for sock results.

Betty Comden and Adolph Green, vet scripters of both Broadway and film tuners, have provided a number of hilarious sketches that fit neatly into the framework of the story. Like most musicals, the overall yarn is inconsequential. It is the individual production numbers and whacky bits that carry the bite in running down the film industry's great competitor.

Miss Comden and Green present Kelly, Dailey, and Kidd as a trio of former GI buddies who meet 10 years after World War II. Somehow the warm friendship that existed during the war years has deteriorated into a sour reunion as different interests has driven the buddies apart.

Kelly, bitter about a busted romance, is a cynical fight manager; Dailey has given up a promising art career to become a stuffy, ulcer-ridden advertising executive, and Kidd's dreams of becoming a famous chef end at a hambuger stand. Their luncheon at a swank restaurant, with the CinemaScope camera condensing to focus on each of the three separately to register each one's thoughts about the others, is one of the highlights of the film.

Through the efforts of Miss Charisse, coordinator of "Midnight With Madeline," femceed by Miss Gray, the three former friends unwittingly find themselves on a program similar to "This Is Your Life." It is at this point that the darts are sharpest. It's one of the funniest bits in recent films. Miss Gray, as the temperamental, syrupy hostess, registers excellently in appearance, emoting, and warbling. Kidd, better known as a choreographer, emerges as a seasoned musicomedy performer.

Kelly, Dailey and Kidd score in group routines and Kelly and Dailey have a field day in solo outings. Kelly's roller skating routine and Dailey's drunk act at a chi-chi party are standouts. A Stillman's gym production number involving assorted busted beak characters singing the pug's alma mater is a laugh riot. Miss Charisse, as lovely as ever, has only one terp routine, but she carries it off to perfection in the company of the Stillman's gym crowd. David Burns, as a Third Ave. bartender, also comes off fine.

At first hearing, Andre Previn's music doesn't appear of "Hit Parade" calibre, but in combination with the Comden and Green lyrics, it is geared perfectly for integration into the film. The picture has one objective—to provide entertainment, and it accomplishes its purpose admirably. Technical aspects are all first-rate. *Holl.*

Footsteps In the Fog
(C'SCOPE—COLOR)

Stewart Granger, Jean Simmons in a limp melodrama. Could stand up for single dating in the smaller situations.

Columbia release of M. J. Frankovich-Maxwell Setton production. Stars Stewart Granger, Jean Simmons; features Bill Travers, Finlay Currie, Ronald Squire, Belinda Lee, William Hartnell. Directed by Arthur Lubin. Screenplay, Dorothy Reid and Lenore Coffee; camera (Technicolor), Christopher Challis; editor, Alan Osbiston; music, Benjamin Frankel. Previewed in N. Y. Aug. 19, '55. Running time, 99 MINS.

Stephen Lowry	Stewart Granger
Lily Watkins	Jean Simmons
David Macdonald	Bill Travers
Inspector Peters	Finlay Currie
Alfred Travers	Ronald Squire
Elizabeth Travers	Belinda Lee
Herbert Moresby	William Hartnell
Dr. Simpson	Frederick Leister
Magistrate	Percy Marmont
Mrs. Park	Margery Rhodes
Brasher	Peter Bull
Constable Burke	Barry Keegan
Rose Moresby	Sheila Manahan
Grimes	Norman Macowan
Corcoran	Cameron Hall
Jones	Victor Maddern
Constable Farrow	Peter Williams
Vicar	Arthur Howard

Considering how much producers M. J. Frankovich and Maxwell Setton put into "Footsteps in the Fog"—color, CinemaScope and the romantic team of Stewart Granger and Jean Simmons (Mr. & Mrs. in real life)—it's surprising and somewhat disconcerting how little they managed to get out of it. Film is a humdrum, rarely exciting melodrama about a gentleman-murderer and a blackmailing maid who falls in love with him.

From the exhibitors' point of view, this made-in-Britain item should have a certain name merit, since both Granger and Miss Simmons have appeared in a good many American films. Their being together in "Footsteps" also may be an exploitable angle. Certainly, their screen teaming hasn't in any way improved their acting. Miss Simmons does have charm and looks as beautiful as ever. But Granger just walks through what is essentially an unexciting part anyway. There is a bit of heavy mugging at the end, but on the whole he just concentrates on looking evil and elegant.

Screenplay, concocted by Dorothy Reid and Lenore Coffee, is routine in every respect. Not even the dialog—and there is plenty of it—shows any attempt at originality. It's curious to think that the British, when making the same kind of films on their own, usually manage to come up with good, solid thriller fare; each character is etched out sharply and contributes importantly. Now Columbia's Frankovich comes along, with the same general story, also made in Britain, and it misses.

Rambling story tells about Stewart, who has poisoned his wife and is blackmailed by a maid who eventually becomes his housekeeper. He tries to murder her, too, but kills the wrong woman in the fog. Her false testimony wins him an acquittal in the trial. In the end, in one of his fantastic schemes, Granger poisons himself and the truth comes out.

Supporting cast goes through its paces in somewhat uninspired fashion. Bill Travers is handsome and nothing more as the fellow who loves the girl (Belinda Lee) whom Granger wants to marry but can't as long as Miss Simmons is around. Finlay Currie is okay as the inspector and Ronald Squire contributes an amusing bit as Miss Lee's stuffy father.

Arthur Lubin's direction shows some imaginative touches, but doesn't try too hard to overcome the natural obstacles put into his way by the script. At the least, the climax could have had more punch. And the way Lubin used CinemaScope, he might as well have worked on a standard-size screen.

Music composed and conducted by Benjamin Frankel has an appealing and fitting quality that goes with the turn-of-the-century atmosphere of the film. Alan Osbiston's editing is okay. Color by Technicolor is very good in what are mostly interior settings. *Hift.*

The Bar Sinister
(C'SCOPE—COLOR)

Fine dog story for family trade; less b.o. prospects in other markets.

Metro release of Henry Berman production. Features Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger. Directed by Herman Hoffman. Screenplay, John Michael Hayes, from story by Richard Harding Davis; camera (Eastman Color), Paul C. Vogel; editor, John Dunning; music, Elmer Bernstein. Previewed in N.Y. Aug. 17, '55. Running time, 88 MINS.

Patch McGill	Jeff Richards
Mabel Maycroft	Jarma Lewis
Jeremiah Nolan	Edmund Gwenn
Mr. Wyndham	Dean Jagger
Tom Tattle	Willard Sage
Dorothy Wyndham	Sally Fraser
George Oakley	Richard Anderson
Paddy Corbin	J. M. Kerrigan

"The Bar Sinister," a whimsical tale of a bull terrier of uncertain parentage who rises from the Bowery to blue ribbons, adds up to good entertainment for the family trade. Situations, such as driveins, which rely considerably upon that market, will find this Henry Berman production a comfortable grosser. In most other spots, however, it will rate only as a de luxe programmer.

Hayes' script and Berman's production not only capture the saga of a dog but also faithfully recreate the nostalgic flavor and lusty atmosphere of the turn-of-the-century era in which the yarn takes place. In this gas-lit setting, Wildfire (the dog) takes on all canine comers in J. M. Kerrigan's Bowery saloon for his master, Jeff Richards, who's "adopted" him off the streets.

But when Richards abandons him, Wildfire is taken in by Edmund Gwenn, a groom upon the estate of crotchety Dean Jagger. Of course, there are hazards in this sudden life of luxury and they're surmounted by the pooch as they develop. For a touching finale the terrier not only wins the esteem of Jagger, who originally disliked him, but has a reconciliation with his father (a champion prize winner) whom he had sworn to kill for deserting his mother.

Under Herman Hoffman's knowing direction, the difficult story material comes off as believable and realistic. Wildfire, who relates his varied experiences in the first person, handles his role to perfection while Richards is well cast as a youthful saloon hanger-on with an aversion to work and an eye for fast women. Tops on his list is Jarma Lewis, a cafe entertainer, whose alluring figure nicely sets off yesteryear's femme fashions.

Gwenn turns in a thesping gem as the groom whose loyalty to the dog he's befriended almost costs him his job. Willard Sage makes himself suitably unpleasant as a groom who has it in for Wildfire. Sally Fraser, Jagger's daughter, is pert and attractive. Others who acquit themselves favorably are Richard Anderson, a dog judge and Miss Fraser's beau, and Kerrigan as the saloonkeeper.

Particularly noteworthy are the overall production values that have been excellently lensed in CinemaScope and Eastman Color by Paul C. Vogel. Art direction of Cedric Gibbons and Daniel B. Cathcart is an asset as are the set decorations of Edwin B. Willis and Keogh Gleason. The Elmer Bernstein score adds to the nostalgic touches, while John Dunning edited to a breezy 88 minutes. *Gilb.*

The Teckman Mystery
(BRITISH)

Average British whodunit; okay for art houses.

Associated Artists Productions release of Joseph Somlo production. Stars Margaret Leighton, John Justin. Directed by Wendy Toye. Screenplay, Francis Durbridge, James Matthews, from original story by Durbridge; camera, Jack Hildyard; editor, Albert Rule. Tradeshown in N.Y. Aug. 18, '55. Running time, 90 MINS.

Helen	Margaret Leighton
Philip	John Justin
John Rice	Meier Tzelniker
Martin Teckman	Michael Medwin
Harris	Roland Culver
Gavin	George Coulouris
Ruth	Jane Wenham
Hilton	Duncan Lamont
Miller	Raymond Huntley
Leonard	Harry Locke
Eileen Miller	Frances Rowe
Sergeant Blair	Warwick Ashton

This innocuous little British meller will have to find most of its American playdates in small art theatres. Francis Durbridge, who did the original story, also helped on the screenplay with James Mathews, which probably accounts for the plot sagging near the end. It's only in the final few reels that producer Josef Somlo and director Wendy Toye have the yarn rolling along in best British melodramatic tradition. Prior to Scotland Yard really swinging into action, the mystery is so baffling that the audience is only confused. Often it does not care what happened to Martin Teckman (Michael Medwin), an airplane test pilot, who is supposed to have crashed while testing out a new F-109.

Scripters have injected a successful author (John Justin) into the plot, since he has been commissioned to write a biography of Teckman. He meets Teckman's sister (Margaret Leighton) and falls for her. Then things start happening to him. His apartment is ransacked and wrecked. Teckman's co-worker, who helped design the fatal plane, is murdered, and a mysterious Mr. Rice (Meier Tzelniker) tries to bribe Justin to go to Berlin. Then Rice is slain.

When the Scotland Yard inspector (Duncan Lamont) and his superior, Roland Culver, decide to take drastic steps, the whole mystery is solved. The supposedly dead test pilot turns up alive just when the international gang wants him dead, and the romance between Miss Leighton and Justin comes to a strange end.

Justin suffices as the author turned amateur sleuth while Miss Leighton often appears fetching, at other times too highly dramatic. The missing Teckman is nicely played by Medwin, if only for two or three late sequences. Tzelniker proves sufficiently villainous and scheming to satisfy British melodrama addicts. Culver does an excellent job as the major, attached to a special division of Scotland Yard, while Lamont is okay as the inspector. Jane Wenham does well enough in a lesser supporting role.

Wendy Toye directed with more skill than would be expected from this screenplay and original story. Jack Hildyard's photography is standard. *Wear.*

Der Pfarrer Von Kirchfeld
(The Parson of Kirchfeld)
(GERMAN)

Frankfurt, Aug. 16.

Constantin release of HD production. Stars Ulla Jacobsson and Claus Holm. Directed by Hans Deppe. Screenplay, Ilse Lotz-Dupont and Tibor Yost after folk play of same title by Ludwig Anzengruber; camera (Eastmancolor), Willy Winterstein; music, Heinrich Riethmueller. At Alemannia Theatre, Frankfurt. Running time, 94 MINS.

The Pfarrer	Claus Holm
Anna Birkmaier	Ulla Jacobsson
Michl	Kurt Heintel
Brigitte	Annie Rosar
Sepp	Heinrich Gretler
Zenzi	Helen Vita
Frau Stricker	Hansi Knoteck
Franz	Fritz Genschow

This film, in standout color, is the old German folk play whose plot is known by other names in other lands—the story of the minister torn between love of a woman and love of God. In this modern version of the old meller, Ilse Lotz-Dupont and Tibor Yost have worked loosely with the original German plot, to base the story in a particularly scenic part of Bavaria. They also toned down the melodramatic overtones in producing a believable contemporary drama. It may do for some American arty theatres.

The picture was first made 25 years ago, but this new version is modernized and improved. It is in for some local competition because an Austrian producer is filming the same play, but titled "Das Maedchen von Pfarrhof" (The Girl From Pfarrhof), adhering much more closely to the original legiter. It is due for release at a slightly later date, similarity being considered somewhat of a handicap in booking either one.

Ulla Jacobsson plays the girl who comes to work for the parson of Kirchfeld (Claus Holm) because she has a young illegitimate son living in the nearby town. She and the minister are compromised when they attend a concert at the other town and miss the last train home. Inevitably, the minister renounces his love, and performs the marriage uniting her with the village blacksmith, Kurt Heintel. Despite the melodramatic theme and the heavy bid for emotional tugs throughout, the pic comes through as an entertaining production.

The Eastmancolor gives splendid treatment to the charm of the tiny Bavarian town and captures the colorful highlights of the church ceremonies and the picturesque village wedding. And the parson, brought up to date, becomes a believable creature as he tips an occasional mug of beer or bowls with the boys.

The film just won two awards at the San Sebastian Festival, with Ulla Jacobsson being selected as the best actress and Constantin winning an award for releasing the film. Willy Winterstein deserves special plaudits for his color camera work. The direction of Hans Deppe is standout in underplaying an otherwise heavy plot. Music by the Berlin Philharmonic Orchestra is a big plus factor.

In the heavily Catholic countries of West Germany, pic is sure to be a solid booker. As an art house piece because of the colorful portrayal of life in Bavaria and its fine acting, it could do U.S. business. *Haze.*

'Outlaw' Finally To Be Screened in Ohio

Columbus, Aug. 23.

Howard Hughes' oldie, "The Outlaw," will shortly be shown in Ohio houses for the first time. Picture was held up for years by deletion demands made by the now-defunct Ohio censorship board. It was finally passed by the scissor group in 1954. First date in Ohio will probably be RKO Palace in Cleveland, Sept. 8.

Current bulletin of Independent Theatre Owners of Ohio warns that slackening bus service in big Buckeye cities may be hurting theatre business. Columbus evening and Sunday service has been cut, Cleveland's fares are up and bus service in Marion and Cambridge has been abandoned. Plenty of theatre patrons still depend on public transit, ITO points out.

Who's Sensitive Now?

Allied States Assn., whose history has been marked by vituperation and blunt talk, is showing a curious sensitivity to news stories reporting a difference of opinion among its higher echelon relating to Government intervention in the film industry. Allied of New Jersey, for example, in its latest bulletin, charges VARIETY with "innuendos and conjecture" in questioning "the motives of our national leadership."

What the unit terms "innuendos and conjecture" is based on a "don't-use-my-name" interview with one of Allied's top national leaders, who admitted the existence of a schism between radical and moderate elements within Allied. There are many Allied leaders, the source said, who are opposed to Government action, but have been forced to go along with this move by the more outspoken officials of the organization.

Jersey Allied, in particular it's felt, should be aware of differences among the leadership of national Allied. It was at Jersey's recent annual convention that a spirited defense was made against an attack of the national leadership by another national leader. At Allied's annual convention in Milwaukee last year, many rank-and-file members, in off-the-floor comments, strongly voiced opposition to Government intervention. Asked why this opposition had not been registered on the floor of the convention, one small-town exhibitor replied: "What chance does a little guy have against the national leadership?"

Par Eyes Its Biggest 3d Quarter; Sees $120,000,000 for '55, New Mark

Paramount, which operates on the calendar year, is figuring on the biggest third quarter in its history as a producer-distributor without domestic theatres. Third quarter of 1954 brought the company $1.11 in earnings. (About 2,190,000 common shares are outstanding.)

Arnold Bernhard & Co., a Wall St. outfit publishing the Value Line investment survey, thinks the film company will earn $5 per share for 1955 on gross revenue of $120,000,000, for a new record.

Par's record gross was the $110,300,000 raked in in 1953. The earning high is $5.73 per share achieved in 1946, computed on a pro forma, or independent of the then-affiliated theatres, basis.

Here's a rundown back to 1945 on gross earnings, taking the pro forma approach for the years prior to the 1950 divorcement of theatres and estimating 1955's results:

	Gross	Earnings Per Share
1945	$ 84,200,000	$2.45
1946	103,700,000	5.73
1947	98,300,000	3.29
1948	86,600,000	1.79
1949	78,200,000	1.00
1950	81,800,000	2.67
1951	94,600,000	2.33
1952	104,800,000	2.52
1953	110,300,000	3.06
1954	106,900,000	3.72*
1955	120,000,000	5.00

* Excluding capital gains of 38c per share.

Puerto Rican Influx To Gotham Is Plot Of New 'Paradise' Indie

Nearing completion in N. Y. is a feature starring Hume Cronyn and Nancy Kelly that focuses on the heavy influx of Puerto Ricans to Gotham, this within the framework of a story about an attempted murder and rape. (Cronyn worked on it before his current legit road stint).

Film is "Crowded Paradise," with Ben Gradus as producer and Fred Pressburger as director. This is the first feature for Gradus, whose Imps company makes documentary shorts and tv spots. It's similarly a first for Pressburger, formerly an assistant to Sir Alexander Korda and son of the late independent producer, Arnold Pressburger.

Gradus said this week he made a short for the Puerto Rico government some time ago, titled "Girl From Puerto Rico," and this aroused his interest in the subject. Arthur Forrest fashioned the screenplay and additional scenes and dialog were contributed by Marc Connelly. Boris Kaufman was behind the camera.

Photography is finished and dubbing is now underway, according to Gradus, who claimed the budget is "slightly less than $500,000." He also said he provided his own financing.

The producer reported he's awaiting completion of "Paradise" before setting a distribution deal, adding that both Republic and United Artists "have shown interest." Production Code okayed the project in its script form.

Brando Mex Pic Pact?

Mexico City, Aug. 23.

Marlon Brando is reported having signed a contract with Miguel Aleman Jr., head of Producciones Tele-Voz and son of Mexico's former president, for one film to be made here in 1956.

Aleman said he planned to submit a script to Brando soon. It'll be based on the defense of lower California and northern Mexico. Supporting cast will be Mexican.

20th to Take Over Rita Hayworth's Contract at Col

Hollywood, Aug. 23.

Deal is near finalization for 20th-Fox to take over Rita Hayworth's contract with Columbia. Negotiations call for 20th to absorb thesp's Beckworth Corp. Under pact, currently being discussed, Col would get the services of Susan Hayward from 20th via a loanout for one picture and probably another 20th personality also for one pic.

Miss Hayworth, whose Beckworth firm has two more films to go at Col, would drop her suit against the studio, seeking abrogation of her contract and profit accounting under terms deal now discussed.

As and when Beckworth moves to 20th Miss Hayworth will retain her 50% interest in pix produced under her indie company banner. When she ankled Col after nixing "Joseph and His Brethren," she charged Col violated her contract by delaying the film's starting date.

Goldwyn Girls Being Revived (Natch) For 'Guys and Dolls' Pic

With five new girls selected, Samuel Goldwyn is reviving the Goldwyn Girls for the promotion of "Guys and Dolls." The concept of the Goldwyn Girls was first established by the producer and Florenz Ziegfeld in 1930 in connection with the film version of "Whoopee." It has been periodically revived by Goldwyn for his musical productions. This is the first time in nine years—since Goldwyn's "Kid From Spain"—that a crop of beauties under the Goldwyn banner will hit the bally road.

The new dolls—June Kirby, Madelyn Darrow, Jann Darlyn, Barbara Brent and Larri Thomas—will embark on a nationwide tour shortly after Labor Day. Starting from New York, where they arrived last week, the girls will begin their tour in Philadelphia Sept. 6 and wind up back in Gotham Nov. 6. They're scheduled to appear at many local celebrations throughout the country and also will be subjected to newspaper and radio-tv interviews to drumbeat "Guys and Dolls."

Jeanmaire Being Paged For 'Can-Can' at 20th

Hollywood, Aug. 23.

Jeanmaire likely will costar with Cary Grant in 20th-Fox version of "Can-Can," to be written, produced and directed by Nunnally Johnson in the summer of 1956.

Johnson, who recently huddled with the ballerina and her husband, Roland Petit, in southern France, also set Petit to do choreography.

No 'Problem Child' Is This New RKO

For long a source of migraine to the Motion Picture Assn. of America because of its nonconformist attitude, RKO now appears no longer as the "problem" company, under the Tom O'Neil-Daniel T. O'Shea regime. As a matter of fact, this outfit appears conformist to the extent that even a current release, "Son of Sinbad," is being altered to win approval of the National Legion of Decency.

MPAA had its headaches with RKO via the Production Code—RKO, under Howard Hughes, having been the one company that refused to toe the line. Outstanding example of this was "The French Line," Jane Russell starrer, which the distributor kept in release despite the Code's nix.

This defiant stand led to a fine of $25,000 imposed by MPAA, but collection of the money from RKO was never pressed. It's now understood that MPAA had suspicions of a sale of the company by Hughes for some time, and preferred to await such a move rather than bring the "Line" matter to a head.

In any event, that RKO looms as less difficult for MPAA is reflected in the "Sinbad" situation. Approved by the Code but condemned by the Legion, the film is being re-edited to obtain a less harsh rating from the Catholic reviewing group. This show of regard for the Legion will be accompanied by new respect for the Code as well, it's felt.

Longer on 20th

Investors taking the short position on 20th-Fox fell off during the past month. Short interest shares currently are listed at 2,740, compared with 5,805 a month ago.

The short position is taken when the investor figures on a stock price going down. Republic short position is 6,270 shares, up from 4,575 a month ago.

Dem Bums' Plaint Sparks 'Me Too' Move Among Exhibs to Hypo B.O.; Transit, Parking Big Problems

Mex Eyes Toll-TV

Mexico City, Aug. 23.

Mexican government is investigating the possibility of introing subscription-tv here.

Ira Kamen, a specialist in toll-tv who in the past has been connected with Telemeter, is staying at the U. S. Embassy here. He came at invite of the government. Kamen is briefing Mexican officials on the economics and technical details of pay-as-you-see.

Mexico is only one of several foreign governments interested in the pay-to-see proposition. In most countries, tv service isn't free anyway as it is in the U. S., with viewer having to pay for yearly set licenses. Britain, Australia and Canada also are eyeing the toll field.

N.Y. Cap Snares 'Guys' Preem In 90-10% Split

The world premiere of Samuel Goldwyn's "Guys and Dolls," being released by Metro, will be held Nov. 4 at the Capitol Theatre, N. Y. Goldwyn will come to Gotham to attend the opening.

Capitol snared the picture after a neck-and-neck battle with Charles B. Moss's Criterion, which appeared on the verge of closing a deal for the film. John P. Byrne, Metro's eastern sales topper, finalized the deal for the Cap yesterday (Tues.) with Loew's Theatres prexy Joseph R. Vogel. Latter was among a group of exhibitors invited to the Coast recently by Goldwyn to gander a rough cut of the picture. Deal involves no guarantee, being a straight percentage arrangement at 90-10. Goldwyn is footing the bill for house expense and all advertising and promotion costs.

It's expected that the Cap bow will entail a lush preem. Location of the house has added significance because of its proximity to Lindy's and the famous Broadway restaurant's association with Damon

(Continued on page 20)

New York Sound Track

"Othello," completed more than two years ago in England by **Orson Welles**, finally made the trans-Atlantic hop. The UA release is to open at N. Y.'s Paris Theatre . . . Despite the mixed notices, "Ulyses" provided the Globe with the biggest opening in six years . . . **Alex Gottlieb's** "The Fighter," aired 17 times on WOR-TV's "Million Dollar Movie" three weeks ago, played the Bryant Theatre, 42d St. grind house, last week . . . **Dean Jennings** has a lengthy feature on **Ernest Borgnine** in the Aug. 27 Saturday Evening Post . . . Gimmick for the bow of "Kentuckian" will be, of course, a search for the prettiest Kentucky girl in town. It's the same old corn, but usually gets photo breaks . . . **George Seaton** and **William Perlberg**, working in Puerto Rico, luckily escaped Diane . . . Texas COMPO relays word that **Col. H. A. Cole** donated $1,000 for the **Sam Rayburn** memorial library.

Mervyn LeRoy in Gotham for a few days to gander the stage version of "The Bad Seed" before starting his assignment as director of the Warner Bros. film treatment . . . Singer **Marion Marlowe** signed to appear in the **Ed Sullivan** film set for Warner Bros. filming. Miss Marlowe has been appearing on a number of Sullivan's "Toast of the Town" tv-ers, being signed for guest shots after she exited the **Arthur Godfrey** show . . . **Jarma Lewis** off on a personal appearance tour on behalf of Metro's "The Bar Sinister" . . . **Anne Francis** returned to the Coast after a brief Gotham vacation . . . **David Golding**, Samuel Goldwyn pub-ad chief, returned to his New York headquarters after basing on the Coast . . . **Harry Belafonte** interested to star in a remake of "Emperor Jones" . . . American Federation of Film Societies holding its first "preview weekend" in N. Y. Aug. 27-28 for reps of eastern societies. Both shorts and features newly available for noncommercial showing in 16m will be screened . . . Skiatron's **Arthur Levey** denying any connection with T-V Consumers. Organization reportedly has contacted tv service companies to solicit funds to aid in the licensing and operation of the Skiatron system . . . Italy's **Sophia Loren** on the cover of Life just a week after getting the same spot in Newsweek . . . **Walter Reade** manager **Ralph Lanterman** won first prize in the circuit's "Jack Harris Drive." He manages the Community Theatre, Morristown, N. J. Second place went to **Ted Davidson** of the Majestic, Perth Amboy.

Veteran industry publicist **Irwin B. Franklyn** is joining the Arthur Jacobs flackery as an executive associate. Currently publicity director of all Frederick Brisson enterprises, Franklyn brings the account to the Jacobs office . . . Warner Bros.' "East of Eden" and "Mississippi Traveler," a two-reel Warner Color travelog, have been accepted for screening at the Edinburgh Film Festival . . . 20th-Fox treasurer **Donald A. Henderson** back from South Africa where he helped negotiate the Schlesinger deal.

Problems faced by the major and minor league baseball clubs parallel in many aspects the woes of the nation's film theatres. Like baseball attendance, theatregoing is being hurt by television, transportation difficulties, lack of adequate parking space, and high costs of operation. The parking and transportation problem, the latter heightened by traffic jams and a reduction in public transit facilities, is adding a major headache to already harrassed theatremen.

The appeal of Walter O'Malley, president of the Brooklyn Dodgers, for municipal aid in relocating the antiquated Dodger ballpark and providing an adequate parking area, has started a "me, too" movement among metropolitan area exhibitors, with the stress of the latter being on parking facilities and the maintenance of firstrate rapid transit. This situation is not peculiar to New York alone. Theatres in cities throughout the country are faced with similar conditions. Exhibitor organizations are becoming acutely aware of the seriousness of the situation and are urging their local units to take action via forceful appeals to local authorities.

Theatremen are being urged to band together with other downtown businessmen in fighting for improvements. Industryites, in the tax and toll-tv fights, have constantly hammered home the value of the downtown theatre in providing business for surrounding merchants. A dark theatre, it has been argued, can mean general economic ruin for adjourning stores in the business districts.

The increased use of automobile transportation has resulted in a decrease of public transit facili-

(Continued on page 20)

Toll-TV May Be Hot But Small Number Turn Up For Film Ed Seminar

Hollywood, Aug. 23.

Toll-tv may be a hot-and-ready subject for argument, but only about 100 turned out for the American Cinema Editors' seminar last week when 300 and more had been expected. Four-man panel heaved the topic back and forth but came up with little new.

Paul MacNamara, vp of Telemeter, pay-as-you-see device, opined that the FCC will toss the whole issue to Congress, but came up with the thought that big business interests such as baseball, which he said would favor toll-tv, would put pressure on in behalf of such a system.

Don Belding, board chairman of Foote, Cone & Belding, asserted the strongest argument against toll-tv is the fact the American public has always had free radio and video, and Congress would think long and carefully before voting to legalize subscription tv.

Mervyn LeRoy was of the opinion pay-tv would benefit the film industry backdoor-wise, by people leaving their homes to patronize theatres for their entertainment if they had to pay for such entertainment on their home screens. He admitted, however, he didn't feel the major studios would go into toll-tv.

Dr. Dallas Smythe, director of the Institute of Communications at the U. of Illinois, and retained by TOA to help exhibs fight any possibility of licensing toll-tv, fourth member of the panel, felt the home-viewer would lose his freedom in choosing programs if issue was legalized by the Government. He also stated that pay-tv would lead to monopolies.

In passing, he mentioned that Tom O'Neil's purchase of RKO is "an indication that the studio's backlog of pictures will be released to free tv."

AA 13¾c. Divvy

Hollywood, Aug. 23.

Allied Artists has declared its regular quarterly dividend of 13¾c. per share on the company's 5½% cumulative convertible preferred stock.

Divvy is payable Sept. 15, 1955, to stockholder of record Sept. 2.

'Young'-Stageshow Smash 85G, Chi; 'Roberts' Wham 55G, 'Foxfire' Hot 29G, 'Holiday' Sock 53G; 'Terror' 7G

Chicago, Aug. 23.

Windy City boxoffices are holding nicely this round, with several strong openers helping business generally throughout the Loop. "You're Never Too Young" with Howard Miller topping stage bill looks a terrific $85,000 opening round at the Chicago. "Mister Roberts" shapes might $55,000 in first at the State-Lake.

"Foxfire" should get a big $29,000 in first frame at McVickers. "How To Be Popular" heads for a nice $28,000 in same round at the Oriental. "Night Holds Terror" and "The Gun That Won The West" combo is getting an okay $7,000 in first week at the Grand. "Wichita" and "Shotgun" combo stays big in second session at the Roosevelt. "Great Adventure" stays nice in third frame at the Surf. "The Wizard of Oz" is still lively in fourth at the Monroe.

"Phenix City Story" continues solid in fifth round at the Woods. "Summertime" is still hot in same week at the Loop. "Not As A Stranger" holds sturdy in eighth session at United Artists. "Cinerama Holiday" continues smash in 10th week at the Palace to register a record-breaking $53,000 or better.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Life In Balance" (20th) (2d wk). Good $3,200. Last week, $3,500.

Chicago (B&K) (3,900; 98-$1.50)—"Never Too Young" (Par) with Howard Miller topping vaude. Smash $85,000. Last week, "Pete Kelly's Blues" (WB) with Somethin' Smith and Redheads heading stageshow (2d wk), $63,000.

Esquire (H&E Balaban) (1,400; 85-$1) — "Cocktails In Kitchen" (Indie) (2d wk). Neat $7,500. Last week, $8,300.

Grand (Nomikos) (1,200; 98-$1)—"Night Holds Terror" (Col) and "Gun That Won West" (Col). Okay $7,000. Last week, "City Across River" (U) and "Girls In Night" (U) (reissues) (2d wk), $8,500.

Loop (Telem't) (606; 90-$1.25)—

(Continued on page 22)

'Beneath Sea' Rousing 12G, 'Young' Wow 14G, 'Misbehavin'' Oke 14½G

Kansas City, Aug. 23.

"Came From Beneath Sea" at the Midland is week's leader in a session which is loaded with new entries. Probably the best showing is being made by "You're Never Too Young" at the Roxy. "Ain't Misbehavin'" at the four Fox Midwest first runs is okay. "Pearl of South Pacific" at the Missouri is lightweight. Weather continues warmish which is making the theatre cooling systems an attraction.

Estimates for This Week

Glen (Dickinson) (750; 85-$1)—"Too Young for Love" (Indie) (3d wk). Satisfactory at $1,300. Holds. Last week, $1,500.

Kimo (Dickinson) (504; 85-$1)—"Gate of Hell" (Indie) (5th wk). Good $1,300. Last week, $1,500.

Midland (Loew's) (3,500; 60-80)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Date here spearheads saturation campaign with about 200 dates of this dual bill in the territory in next two weeks. Fancy $12,000. Holds. Last week, "Cobweb" (M-G) and "The Marauders" (M-G) (2d wk), $6,000.

Missouri (RKO) (2,585; 50-80)—"Pearl South Pacific" (RKO) and "Robbers' Roost" (UA). Lean $4,500. Last week, "Prize of Gold" (Col) and "Five Against House" (Col), $6,000.

Paramount (United Par) (1,900; 75-$1)—"Mister Roberts" (WB) (5th wk). Unusually strong to win fifth week here, and nearing record money for the house. Fat $7,500. Last week, big $10,000, and bettering many first weeks.

Roxy (Durwood) (879; 75-$1)—"Never Too Young" (Par). Great $11,000. Holds. Last week, "Seven Little Foys" (Par) (4th wk), $5,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Ain't Misbehavin'" (U) and "Man From Bitter Ridge" (U). Okay $14,500. Last week "House of Bamboo" (20th) and "That Lady" (20th), $16,000.

Vogue (Golden) (550; 75-$1)—"Mr. Hulot's Holiday" (GBD) (4th wk). Oke $1,100. Last week, $1,500.

Broadway Grosses

Estimated Total Gross
This Week $643,300
(*Based on 20 theatres.*)
Last Year $652,800
(*Based on 22 theatres.*)

'Benson' Bright $12,000 in L'ville

Louisville, Aug. 23.

Best way to describe first-run situations hereabouts is that it is normal. Outstanding new pic is the Kentucky's "We're No Angels" with a lofty figure at this small-seater. "Private War Major Benson" is getting the most coin in town, with a big session. "Man From Laramie" at the State, is rated fair in second round.

Esimates for This Week

Kentucky (Switow) (1,200; 65-85)—"We're No Angels" (Par). Lofty $7,500. Last week, "Never Too Young" (Par) (2d wk), $4,000.

Mary Anderson (People's) (1,200; 75-$1)—"Mister Roberts" (WB) (6th wk). Oke $4,500. Last week, $5,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Private War Major Benson" (U). Bangup $12,000 or near, top newcomer in town. Last week, "Lady and Tramp" (BV) (2d wk), $13,000.

State (United Artists) (3,000; 50-75)—"Man From Laramie" (Col) (2d wk) and "Bring Your Smile Along" (Col). Fair $7,000, after first week's $11,000.

'Female' Giant $24,000 In Philly; 'Love' Mighty 33G, 'Rush' Fancy 17G

Philadelphia, Aug. 23.

Unusually warm weather coupled with flood warnings in Pennsy resort areas contributed considerably to the higher b.o. biz here this session. Two newcomers, "Love Is a Many Splendored Thing" and "Female on the Beach," both are huge in their first stanzas. "Girl Rush" is rated fast at the Stanley.

"To Catch Thief" continues sockeroo in third round at the Trans-Lux. "We're No Angels" still thrives at the nearby Arcadia, partly from the overflow. "Mister Roberts" looms tidy in sixth Mastbaum session.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)—"We're No Angels" (Par) (7th wk). Fancy $9,000. Last week, $10,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Cinerama Holiday" (Indie) (27th wk). Climbed to smash $15,000. Last week, $12,000.

Fox (20th) (2,250; 99-$1.49) —

(Continued on page 22)

'Thief' Catches Tall $15,000 in OK Indpls.

Indianapolis, Aug. 23.

Biz is continuing its August upbeat at firstruns here this stanza. "To Catch a Thief" looms sock at Circle to lead the city and probably will hold. "Man From Laramie" is doing fairly good at Loew's. "Mister Roberts" is holding its own in 5-day fourth week at Indiana to set new run high for summer.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-95)—"To Catch Thief" (Par). Sock $15,000. Last week, "House of Bamboo" (20th) and "That Lady" (20th), $8,500 at 85c top.

Indiana (C-D) (3,200; 75-95)—"Mister Roberts" (WB) (4th wk). Trim $8,000 in 5 days or about $50,000 total for run.

Keith's (C-D) (1,300; 50-75)—"Purple Mask" (U) and "Thunder Over Sangoland" (Lip). Good $5,000. Last week, "Life In Balance" (20th) and "Northside 777" (Indie), $4,000.

Loew's (Loew) (2,427; 50-60)—"Man From Laramie" (Col) and "Bring Your Smile Along" (Col). Good $10,000. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col), ditto.

Longruns Bolster Balto; 'Roberts' Rich $11,500, 'Stranger' Big 10G, 6th

Baltimore, Aug. 23.

Longruns continue to show strength at firstruns here this week. Sixth round of "Mister Roberts" is plenty okay at the Stanley. Second round of "Man From Laramie" is healthy at the Century. "How To Be Popular" is mild in second frame at the New. "Last Command," only new entry, is brisk at the Mayfair. "The Shrike" is still sturdy in third week at Film Centre.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Man From Laramie" (Col) (2d wk). Firm $9,500 after $14,000 getaway.

Cinema (Schwaber) (460; 50-$1)—"Green Scarf" (Indie) (3d wk). Modest $2,500 following $3,000 in second.

Film Centre (Rappaport) (960; 50-$1)—"The Shrike" (U) (3d wk). Sturdy $5,000 after $6,500 for second.

Hippodrome (Rappaport) (2,100; 50-$1)—"Lady And Tramp" (BV) (7th wk). Okay $6,000. Last week, $7,500.

Mayfair (Hicks) (980; 20-70)—"Last Command" (Rep). Brisk $5,500. Last week, "Pearl South Pacific" (RKO), $4,000.

New (Fruchtman) (1,600; 25-$1.25)—"How To Be Popular" (20th) (2d wk). Fairish $8,000 after $12,000 opener.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (10th wk). Still drawing at $2,800 folowing $3,000 for ninth.

Stanley (WB) (3,200; 35-80-$1.25)—"Mister Roberts" (WB) (6th wk). Rousing $11,500 after $12,500 for fifth.

Town (Rappaport) (1,400; 35-$1.25)—"Not As Stranger" (UA) (6th wk). Boff $10,000 following $11,500 in fifth.

'Love' Potent $16,000, Mpls.; 'Desire' Good 8G, 'Holiday' Terrif 26G, 5th

Minneapolis, Aug. 23.

After a 10-day spell of cool, pleasant weather that followed a long record-breaking heat wave, it's torrid again, with temperatures at alltime August highs near 100. Scorching blasts once more are driving many people into air-conditioned theatres, thus helping biz. Downtown is up to its neck in holdovers. Five of the eight Loop firstruns have stubborn high-grossing extended-runs. Only newcomers are "Love Is Many Splendored Thing," "Moonfleet" and "One Desire." "Love" is the best turnstile bet. Top extended-runs are "Not as a Stranger," "Cinerama Holiday," "Mister Roberts" and "House of Bamboo."

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (5th wk). No letdown here. Terrific $26,000. Last week, $27,000.

Gopher (Berger) (1,000; 85-$1)—"Moonfleet" (M-G). Mild $4,800. Last week, "Abbott & Costello Meet Mummy" (U), $4,600.

Lyric (Par) (1,000; 85-$1)—"Mister Roberts" (WB) (m.o.). Here after three tremendous Radio City weeks. Still sailing at smash $8,000. Last week, "Davy Crockett, Indian Scout" (Indie) and "Iroquois Trail" (Indie) (reissues), $3,000.

Radio City (Par) (4,100; 85-$1)—"Love Is Many Splendored Thing" (20th). Wel sold and meeting with approval. Sock at $16,000. Last week, "Mister Roberts" (WB) (3d wk), $13,500.

RKO-Orpheum (RKO) (2,800; 75-$1)—"One Desire" (U). Rock Hudson has feminine pulling power here. Good $8,000. Last week, "Man From Laramie" (Col) (2d wk), $10,000.

RKO-Pan (RKO) (1,600; 75-$1)—"Man From Laramie" (Col) (m.o.). Fancy $7,000. Last week, "Lady and Tramp" (BV) (5th wk), $5,500.

State (Par) (2,300; 85-$1)—"House of Bamboo" (20th) (2d wk). Virile $9,000. Last week, $14,500.

World (Mann) (400; 75-$1.20)—"Not as Stranger" (UA) (6th wk). tall $6,200. Last week, $6,900. Staying another week.

Diane Hypos Hub; 'Love' Torrid 22G, 'Blues' Boff 25G; 'Laramie' Loud 30G

Boston, Aug. 23.

Hurricane Diane dripped all over the Hub to slough cinema matinee biz Friday (19) and close down several nabe houses via power failures. Night biz here was terrif with thousands of commuters stranded when train service was halted.

Despite the storm, biz held up and took a surprising upturn Saturday (20). Best bet is "Love Is Many Splendored Thing" at the Memorial with a mighty take. It's the second big winner in two frames at Ben Domingo's house, last week, "Female on Beach" pacing the city. "Pete Kelly's Blues" at Paramount and Fenway shapes socko. "Man From Laramie" at State and Orpheum looms great. The Mayflower's "Virgin Queen" is on disappointing side.

"Pearl of South Pacific," only other newcomer, is so-so at the Pilgrim. Holdovers were great, with "Mister Roberts" still amazing in fourth stanza at Met. "Cinerama" winds up longest playing time of any pic ever in Hub with its 6th and final frame. "Shrike" still was good in third Astor session.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"The Shrike" (U) (3d wk). Okay $8,000. Last week, $10,000.

Beacon Hill (Beacon Hill) (673; 74-90-$1.25)—"Game of Love" (Indie) (4th wk). Fancy $9,000. Last week, $9,400.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama" (Indie). (86th wk). Final frame for this alltime record holder in playing time in Hub's history, nice $12,500. "Cinerama Holiday" preem Tuesday (30). Last week, $12,300.

Exeter (Indie) (1,300; 60-$1)—"Cocktails in Kitchen" (Indie) (3d wk). Oke $4,000. Last week, $5,000.

Fenway (NETA) (1,373; 60-$1)—"Pete Kelly's Blues" (WB). Happy $7,000 aided. Last week, "Wichita" (AA) and "Spy Chasers" (Indie), $6,400.

Kenmore (Indie) (700; 85-$1.25)—"Marty" (UA) (3d wk). Socko $15,000. Last week, $16,200.

Memorial (RKO) (3,000; 60-$1)—"Love Is Many Splendored Thing" (20th) and "Life in Balance" (20th). Leading city with a whopping $22,000. Last week, "Female on the Beach" (U) and "Skabenga" (AA), $20,000 to pace town.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Mister Roberts" (WB) (4th wk). Terrific $12,000. Last week, amazing with $17,000.

Mayflower (ATC) (689; 75-90-$1.25)—"Virgin Queen" (20th). Neat, $11,000. Last week, subsequent-run.

Paramount (NET) (1,700; 60-$1)

(Continued on page 22)

Key City Grosses

Estimated Total Gross
This Week $2,793,200
(*Based on 22 cities and 210 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,978,900
(*Based on 23 cities and 221 theatres.*)

'Thief' Fast 20G, Cincy; 'Blues' 14G

Cincinnati, Aug. 23.

Downtown trade volume this week is holding to a high level despite recurrence of torrid temperatures. "To Catch A Thief," tall at the flagship Albee, is the ace grosser. Another new bill, "How To Be Popular," looms good at Keith's. "Mister Roberts" and "Pete Kelly's Blues" are potent holdovers. "Cinerama Holiday" continues hotsy in ninth round.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)—"To Catch A Thief" (Par). Tall $20,000. Last week, "Mister Roberts" (WB) (3d wk), $14,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (9th wk). Maintaining sizzling $30,000 pace after last week's $32,700 which was boosted by block sales to a business firm.

Grand (RKO) (1,400; 75-$1.25)—"Mister Roberts" (WB) (m.o.). Solid $9,000 in sight for fourth downtown week. Last week, "Man From Laramie" (Col) (m.o.), at 75-$1 scale, $8,500.

Keith's (Shor) (1,500; 75-$1.25)—"How To Be Popular" (20th). Good $11,000. Last week, "We're No Angels" (Par) (2d wk), $7,500.

Palace (RKO) (2,600; 75-$1.10)—"Pete Kelly's Blues" (WB) (2d wk). Swell $14,000 following $24,000 bow.

'Roberts' Huge $35,000, Det.; 'Love' Lively 30G, 'Shrike' Solid 10G, 2d

Detroit, Aug. 23.

Biz is picking up smartly in some locations downtown to give a brighter outlook to this week's prospects. "Mister Roberts" looks terrific at the Michigan. "Love Is A Many Splendored Thing" is doing splendid trade at the Fox. "Virgin Queen" looms disappointing at the United Artist. "Pete Kelly's Blues," after a better than forecast first week, is holding up big at the Palms. "Cinerama Holiday" shapes smash in its 28th week at Music Hall.

Estimates for This Wek

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Love Is Many Splendored Thing" (20th) and "Life in Balance" (20th). Swell $30,000. Last week, "Night Holds Terror" (Col) and "King Dinosaur" (Lip) (2d wk), $17,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Mister Roberts" (WB). Terrific $35,000. Last week, "Seven Little Foys" (Par) and "Green Scarf" (Indie) (3d wk), $11,500.

Palms (UD) (2,961; $1-$1.25)—"Pete Kelly's Blues" (WB) and "Robbers Roost" (UA) (2d wk). Big $25,000. Last week, $37,000.

Madison (UD) (1,900; $1-$1.25)—"The Shrike" (U) (2d wk). Solid $10,000. Last week, $13,300.

Broadway-Capitol (UD) (3,500; 80-$1) — "Pearl South Pacific" (RKO) and "Sky Chasers" (AA). Slim $9,000. Last week, "Rock 'n' Roll" (Indie) and "Betrayed Women" (AA), $13,000.

United Artists (UA) (1,939; $1-$1.25)—"Virgin Queen" (20th). Disappointing $11,000. Last week, "King's Thief" (M-G), $6,600.

Adams (Balaban) (1,700; $1-$1.25)—"Interrupted Melody" (M-G) (3d wk). Sturdy $9,000. Last week, $10,000.

Music Hall (Cinema Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (28th wk). Terrific $28,700. Last week, same.

Krim (Krim) (1,000; $1.25)—"Wizard of Oz" (M-G) (4th wk). Steady $5,000. Last week, same.

'Lady' New High $31,000, St. Loo; 'Kentuckian' Tall 21G, 'Laramie' Nice 19G

St. Louis, Aug. 23.

Cinema biz is taking a sharp upswing this session, with "Lady and Tramp" heading for new alltime high at Orpheum. "Kentuckian," aided by smart bally, looks great at Loew's. "Mister Roberts" continues smash in fourth round. "Man From Laramie" chalked up a husky round at the Fox.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Cinerama Holiday" (Indie) (27th wk). Socko $18,000. Last week, $20,200.

Fox (F&M) (5,000; 51-90)—"Privat War Major Benson" (U) and "Francis In Navy" (U). Opened today (Tues.). Last week, "Man From Laramie' (Col) and "Women's Prison" (Col), lofty $19,000.

Loew's (Loew) (3,172; 50-85)—"Kentuckian" (UA) and "Chicago Syndicate" (Col). Great $21,000 or close. Last week, "Not As Stranger" (UA) (4th wk), $11,000.

Orpheum (Loew) (1,400 75-$1)—"Lady And Tramp" (BV). Record $31,000. Last week, "It" (Col) and "Creature Atom Brain" (Col), $6,500.

Pageant (St. L. Amus.) (1,000; 90)—"Marty" (UA) (2d wk). Big $3,500 after $4,500 teeoff session.

Richmond (St. Louis Amus.) (400; $1.10)—"Marty" (UA) (2d wk). Fine $2,000 following $2,500 initial frame.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Mister Roberts" (WB) (4th wk). Sturdy $15,000 after $18,000 third round.

Shady Oak (St. L. Amus.) (800; $1.10) — "Innocents In Paris" (Indie). Big $3,500. Last week, "Dam Busters" (WB) (2d wk), $2,000.

New Pix Perk Up L.A.; 'Love' Lively $28,000, 'Francis' Fast 80G, 10 Spots, 'Summertime' Slick 22G, 'Roberts' 29G

Los Angeles, Aug. 23.

Film business is holding to a good stride here this round despite the heat, with a number of holdovers and two openers rating solid grosses. "Mister Roberts" continues to maintain the lead with $29,000 or better in fifth session in three theatres. "Love Is Many Splendored Thing," showcasing at the Chinese, is hitting a sock $28,000 in initial stanza.

"Summertime" should reach a very good $22,000 opening week at the Fox Wilshire. "Seven Year Itch" is near $24,000 in four houses, second m.o. week. "Lady and Tramp" is nice $22,700 in two houses on first moveover week.

"To Catch a Thief" is sturdy $19,500 in third round at Hollywood Par. "Pete Kelly's Blues" is racking up a nifty $20,000 or near in second week in two houses plus a big $65,000 in one nabe and seven ozoners. "Francis in Navy" is somewhat disappointing at the State with $9,000 but hitting a big $71,000 in one nabe and eight drive-ins. "Cinerama" is stout in 120th week.

Estimates for This Week

Four Star (UATC) (900; 90-$1.50)—"Man Who Loved Redheads" (UA). Slim $3,000. Last week, "Wichita" (AA) and "Case Red Monkey" (AA), $4,600.

State (UATC) (2,404 90-$1)—"Francis in Navy" (U) and "Fury in Paradise" (Indie). Fair $9,000. Last week, "Wichita" (AA) and "Case Red Monkey" (AA), $11,800.

Palace, Hawaii (Metropolitan-G&S) (1,725; 1,106; 80-$1)—"Pearl of South Pacific" (RKO) and "Purple Mask" (U). Palace only; plus "Lone Star" (M-G), Hawaii only. Lean $9,200. Last week, Hawaii, "Wichita" (AA) and "Case Red Monkey" (AA), $5,800.

El Rey (FWC) (861; 70-$1.25)—"Red Shoes" (UA) and "Quartet" (UA) (reissues). Brisk $4,000. Last week, "The Bed" (Indie) and "Fuss Over Feathers" (Indie) (3d wk), $1,600.

Warner Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)—"Pete Kelly's Blues" (WB) and "Five Guns West" (Indie). Nifty $20,000 or close. Last week, $20,000.

Chinese (FWC) (1,905; $1-$1.80) — "Love Is Many Splendored Thing" (20th). Sock $28,000. Last week, "How Be Popular" (20th), $9,500.

Orpheum, New Fox (Metropolitan-FWC) (2,213; 965; 90-$1.50)—"Kentuckian" (UA) and "Break to Freedom" (UA) (2d wk). Okay $17,000. Last week, $21,000.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"To Catch Thief" (Par) (3d wk). Husky $19,500. Last week, $21,200.

Fox Ritz (FWC) (1,363; $1-$1.50—"Interrupted Melody" (M-G) (8th wk). Mild $4,700. Last week, $4,600.

Fox Wilshire (FWC) (2,296; $1.50-$2) — "Summertime" (UA). Fast $22,000. Last week, "Lady and Tramp" (BV) (8th wk), $8,600.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50) — "Mister Roberts" (WB) (5th wk). Hearty $29,000 or better. Last week, $31,600.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not As Stranger" (UA) (8th wk). Fair $7,000. Last week, $8,600.

Egyptian (UATC) (1,536; $1-$1.50) — "We're No Angels" (Par) (5th wk). Medium $8,500. Last week, $9,400.

Globe (FWC) (782; 80-$1) — "Wichita" (AA). Thin $4,500. Last week, in different unit.

Hillstreet, Vogue (RKO-FWC) (2,752; 885; $1-$1.25)— "Lady and Tramp" (BV). Hefty $22,700. Last week, in different units. Hillstreet last week, "Seven Little Foys" (Par), $5,700; Vogue, "Virgin Queen" (20th), $3,500.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 816; 1,715; 1,248; 90-$1.50)—"Seven Year Itch" (20th) and "Adventures Sadie" (20th) (2d wk this unit). Hot $24,000. Last week, $34,800.

Fine Arts (FWC) (631; $1-$1.50) —"Marty" (UA) (6th wk). Neat $8,000. Last week, same.

Warner Hollywood (SW) (1,364; $1.50-$2.65) — "Cinerama" (Indie) (121st wk). Into current frame Sunday (21) after fancy $28,200 last week.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Thief' Whopping $45,000 Tops D.C.

Washington, Aug. 23.

Business looks solid at midtown showcases, with "To Catch Thief" leading the way with boff business at the Capitol. "This Is Cinerama," which has announced the end of its run, has rebounded as people rush to see it before it gives way to "Cinerama Holiday" next month. Aside from "Catch Thief," most of strength comes from holdovers since other newies are reissues.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25)—"Mister Roberts" (WB) (5th wk). Good $9,000 after $9,500 last week. Stays over.

Capitol (Loew) (3,434; 85-$1.25)—"To Catch Thief" (Par). Tremendous $45,000. Last week, "How To Be Popular" (20th) (2d wk), better than expected at $16,000, hypoed by final of "Miss Washington" contest on stage.

Columbia (Loew) (1,174; 60-85)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Nice $12,000. Last week, "Wizard of Oz" (M-G) (reissue), $9,000 in 6 days.

Dupont (Lopert) (372; 75-$1)—"Fan Fan Tulip" (UA) (reissue) and "Beauties of Night (UA). So-so $4,200. Last week, "Captain's Paradise" (UA) and "The River" (UA) (reissues), $4,500.

Keith's (RKO) (1,939; 75-$1.25)—"Lady and Tramp" (BV) (6th wk). Steady $8,000 after $8,200.

Metropolitan (SW) (1,200; 90-$1.25)—"Mister Roberts" (WB) (5th wk. Lofty $13,500 after $13,800 in fourth. Stays over.

Palace (Loew) (2,360; 85-$1.25)—"Not As Stranger" (UA) (4th wk). Handsome $15,000 after $19,000 in third.

Playhouse (Lopert) (435; 75-$1.10)—"Seven Little Foys" (Par) (8th wk). Hep $4,000. Last week, $4,800.

Trans-Lux (T-L) (600; 70-$1)—"Man From Laramie" (Col) (5th wk). Neat $5,000 after $6,000.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (93d wk). Rebound to a big $18,000 and getting repeaters after advertising about end of run. Last week, $14,500.

'BLUES' BOFFO $17,000, PROV.; 'VIRGIN' 14G

Providence, Aug. 23.

Terrifically hot weather will hold most takes down here this week, but mainliners are happy that floods failed to materialize in this sea level area. RKO Albee's "Pete Kelly's Blues" shapes terrific. State's "The Cobweb" is fairish. "The Virgin Queen" is rated strong at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Pete Kelly's Blues"; (WB) and "Seven Angry Men" (AA). Wow $17,000. Last week, "City Across River" (U) and "Girls In Night" (U) (reissues), $8,000.

Majestic (Fay) (2,200; 50-75)—"Virgin Queen" (20th) and "Living Swamp" (20th). Strong $14,000. Last week, "Mister Roberts" (WB) (3d wk), $13,000.

State (Loew) (3,200; 50-75)—"The Cobweb" ((M-G) and "The Marauders" (M-G). Fair $13,000. Last week, "The Kentuckian" (UA) and "Robbers Roost" (UA), same.

Strand (Silverman) (2,200; 50-75)—"Special Delivery" (Col) and "Gun That Won the West" (Col). Opened Sunday (21). Last week, "Neyed Too Young" (Par) (2d wk), nice $7,000.

'Pearl' NSG $10,000, Buff.; 'Blues' 10½G, 2d

Buffalo, Aug. 23.

Town is loaded with holdovers this session but it is not hurting some spots. "Pearl of South Pacific," lone new pic, is just passable at Century. "Mister Roberts" still is doing great in sixth round at Center. "Pete Kelly's Blues" still is potent in second Paramount week.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)—"The Kentuckian" (UA) and "Big House U.S.A." (Indie) (2d wk). Fairish $9,000. Last week, $18,000.

Paramount (Par) (3,000; 50-80)—"Pete Kelly's Blues" (WB) and "This Man is Dangerous" (Indie) (2d wk). Potent $10,500 in 5 days. Last week, $20,400.

Center (Par) (2,000; 50-$1)—"Mister Roberts" (WB) (6th wk). Sturdy $9,500. Last week, $12,000.

Lafayette (Basil) (3,000; 50-80)—"Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk). Okay $7,500 after $15,000 opener.

Century (Buhawk) (3,000; 60-85)—"Pearl of South Pacific" (RKO) and "Betrayed Women" (RKO). Passable $10,000. Last week, "Lady and Tramp" (BV) (4th wk), $8,000 at $1 top.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama" (Indie) (21st wk). Stout $9,000. Last week, $10,000.

'Angels' Rousing $20,000 in Frisco

San Francisco, Aug. 23.

"Cinerama Holiday" is the big news here currently since it set a new alltime house record for any "Cinerama" week in the city by racking up $37,800 in third round at Orpheum. "We're No Angels" is easily top newcomer with a smash take at Paramount. "Wages of Fear" is headed for non-holiday record opening week at Vogue. "Mister Roberts" still is great in sixth round at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Lady and Tramp" (BV) (5th wk). Fine $11,000. Last week, $13,500.

Fox (FWC) (4,651; $1.25-$1.50)—"McConnell Story" (WB) and "The Road to Denver" (Rep (2d wk). Okay $12,500. Last week, $20,000.

Warfield (Loew) (2,656; 65-90)—"Scarlet Coat" (M-G). Fair $10,500. Last week, "Moonfleet" (M-G), $11,500.

Paramount (Par) (2,646; 90-$1—"We're No Angels" (Par) and "Trouble In Store" (Indie). Smash $20,000. Last week, "Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), $14,000.

St. Francis (Par) (1,400; $1-$1.25)—"Mister Roberts" (WB) (6th wk). Fast $14,000. Last week, $17,000.

Orpheum (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (4th wk). Hit house record of $37,800 in third session ended Sunday (21). Last week, $37,400.

United Artists (No. Coast) 1,207; 70-$1)—"Not As Stranger" (UA) (8th wk). Big $8,800. Last week, $9,700.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts, Coronets" (reissue) (8th wk). Good $4000.

Larkin (Rosener) (400; $1)—"Flamenco" (Indie) (2nd wk). Tall $3,600. Last week, $3,500.

Clay (Rosener) (400-$1)—"Green Scarf" (Indie). Nice $3,600. Last week, "Front Page Story" (Indie) (2d wk), $2,100.

Vogue (S.F. Theatres) (377-$1)—"Wages of Fear" (Indie). Big $5,800. Last week, "Innocents In Paris" (Indie) (5th wk) and "Fallen Idol" (Indie) (3d wk), $2,100.

Bridge (Reade-Schwarz) (396; $1-$1.25) "Court Martial" (Indie (2d wk). Big $2,500. Last week, $3,600.

Rio (Schwarz) (397-$1) — "Miss Italy" (Indie) and "La Favorita" (Indie). Good $2,300. Last week, "Svengali" (M-G) (3d wk), $1,500.

'Pearl' Smooth $10,000, Denver; 'Shrike' 12G, 2d

Denver, Aug. 23.

Best newcomer is "Pearl of South Pacific," nice in two ozoners. "Cobweb" is mild at Orpheum. "Shrike" shapes fancy in second Paramount week. "I Am Camera" is big also in second. "Mister Roberts" looms sock in fifth Centre round.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"I Am a Camera" (DCA) (2d wk). Big $12,000. Last week, $16,000.

Centre (Fox) (1,247; 60-$1) — (Continued on page 22)

New B'way Entries Beat Heat and Rain; 'Ulysses' Epic 44G, 'Female' Socko 37G, 'Love' Splendid 90G, 'Pete' Plush 35G

Hurricane Diane had little effect on Broadway firstrun business except to clip Thursday night take with the heavy rain. The heavy downpour Sunday (21) night around 8:30 came at the peak hour. Otherwise, the lone handicap to strong b.o. was the tropical heat Saturday, Sunday and Monday. Despite all handicaps, there is a quartet of newcomers which is hanging up astounding business.

"Ulysses" gave the Globe its biggest trade in years by racking up a mighty $44,000 opening round. Initial day was the greatest at the house in six years. "Female on the Beach," paired with vaude, is giving the Palace its strongest money since recent two-a-day vaudeville was used. Joan Crawford opus is heading for a terrific $37,000 or near. It stays a second week.

"Love Is Many Splendored Thing," of course, is great at the Roxy, with $90,000 or thereabouts for opening stanza. It looks in for a run. "Pete Kelly's Blues" is the fourth big new entry, with a smash $35,000 in prospect for initial round at the Victoria.

Although naturally hit by flood conditions in surrounding states (which held down out-of-town patrons), "Mister Roberts" with stageshow is holding with a socko-ero $146,000 in the sixth session at the Music Hall. This cinches a seventh week and possibly a carry-over through Labor Day. Showing is unusual, not only in the face of weather conditions, but in view of how many cities in the surrounding area now are playing "Roberts."

"To Catch a Thief" looks to hold in amazing fashion with a great $75,000 likely for third stanza at the Paramount. It stays on. "Sheep Has Five Legs" hit a new high for a second week at the Fine Arts by holding with the same figures as the initial round—$18,000.

"Cinerama Holiday" perked up last session to land a great $44,700 in 28th week at the Warner. "Summertime" held at big $19,000 in its eight stanza at the Astor. "Seven Little Foys" is off to mild $11,000 or close in final six days of eighth week at the Criterion after a great run. "Never Too Young" replaces tomorrow (Thurs.).

"I Am Camera" still is smash with $18,700 in second Little Carnegie week. "Private War of Major Benson" continues sock at $11,000 in third week at the Plaza.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75)—"Summertime" (UA) (10th wk). Ninth round completed last night (Tues.) was great $19,000 or near after $25,500 in eighth week. Looks to stay on the remainder of the summer.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"I Am a Camera" (DCA) (3d wk). Initial holdover frame ended Sunday (21) was huge $18,700. First week hit $23,000.

Capitol (Loew's) (4,820; 85-$2.20)—"Not as Stranger" (UA) (9th-final wk). The eighth stanza finished yesterday (Tues.) at fair $27,700 or close after $31,000 for seventh. "Man From Laramie" (Col) comes in Aug. 31.

Criterion (Moss) (1,700; 75-$2.20)—"Seven Little Foys" (Par) (8th-final wk). Final round being held to six days, winding up today (Wed.). Looks to reach mild $11,000 as against $19,000 in full seventh week. "Never Too Young" (Par) opens tomorrow (Thurs.).

Fine Arts (Davis) (468; 90-$1.80)—"Sheep Has Five Legs" (Indie) (3d wk). Initial holdover round finished Monday (22) held with an amazing $18,000, same as first week. Second week established an alltime high for any pic in first holdover session here.

Globe (Brandt) (1,500; 70-$1.50)—"Ulysses" (Par) (2d wk). Soaring to terrific $44,000 or near in first session ended last night (Tues.). This was big from start, initial day being biggest opener at house in five years. Looks to be around for some time. In ahead, "Son of Sinbad" (RKO) (3d wk), $8,000.

Guild (Guild) (450; $1-1.75) — "Gate of Hell" (Indie) (38th wk). The 37th week ended Monday (22) was big $7,800 after $7,500 in 35th round.

Mayfair (Brandt) (1,736; 79-$1.80)—"Land of Pharaohs" (WB) (5th wk). In fourth session ended Monday (22), dipped to fair $11,000 after $15,500 in third week. "The Kentuckian" (UA) opens Sept. 1.

Normandie (Trans-Lux) (592; 95-$1.80)—"Divided Heart" (Rep) (4th wk). Third stanza completed last night (Tues.) was okay $4,500 after $5,500 in second week. Holds on for while, new pic not being set on date.

Palace (RKO) (1,700; 50-$1.60)—"Female on Beach" (U) with vaudeville. First round climbing to smash $37,000, biggest here in many many months. Holding over pic. Last week, "King's Thief" (M-G) and vaude, $33,500. This is first time that a film has been held for a second week here in sometime.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch Thief" (Par (3d wk). Current round winding up today (Wed.) is heading for great $75,000. Second week was $88,000. Holding on at least through Labor Day.

Paris (Pathe Cinema) (568; 90-$1.80) — "Man Who Loved Redheads" (UA) (5th wk). Fourth stanza ended Sunday (21) held with solid $8,500 after $10,200 in third. Stays.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Mister Roberts" (WB) and stageshow (6th wk). Current session winding up today (Wed.) looks to reach great $146,000, despite weather handicap. Fifth week was $150,000. Holds seventh, and possibly longer. Picture has grossed a total of $973,000 so far, including an estimated $146,000 for this week. "Roberts" is starting to feel usual August upbeat but is handicapped by so much heat and stormy weather plus hurricane warnings.

Plaza (Brecker (556; $1.50-$1.80) —"Private War Major Benson" (U) (4th wk). Third session finished Monday (22) was rousing $11,000 after $12,000 for second.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Love Is Many Splendored Thing" (20th). Soaring to mighty $90,000 or close in first week winding today (Wed.). Holding on. All-day preview of "Thing" on final day (Wed.) and night of Aug. 15 boosted "Virgin Queen" (20th) to okay $46,000 in final (2d) week of six days.

State (Loews) (3,480; 78-$1.75)—"Cobweb" (M-G) (3d wk). Current session ending tomorrow (Thurs.) is heading for an okay $15,000 after $26,000 in second week. "Phenix City Story" (AA) opens Sept. 2.

Sutton (R&B) (561; $1-$1.80)—"Marty" (UA) (20th wk). The 19th stanza ended Sunday (21) was smart $13,400 after $14,300 in 18th week. Continues.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50) — 'Court Martial" (King) (4th wk). Third round finished Sunday (21) was big $6,000 after $7,500 in second week. Holds again.

Victoria (City Inv.) (1,060; 50-$1.75—"Pete Kelly's Blues" (WB). Climbing to smash $35,000 or near in first frame ending today (Wed.). Holding, naturally. In ahead, "The Shrike" (U) (6th wk), $13,500 to round out a solid run here.

Warner (Cinerama Prod.) (1,600 $1.20-$3.30) — "Cinerama Holiday" (Indie) (29th wk). The 28th session completed Saturday (20) pushed to wham $44,700 after $41,700 in 27th week. Stays indefinitely.

'ROBERTS' GIANT 12G, OMAHA; 'MELODY' 10G

Omaha, Aug. 23.

Two new entries are scoring socko biz this week, offsetting a warm, humid weekend. "Mister Roberts" is huge at the Brandeis. "Interrupted Melody" is hep at the Omaha. Of the holdovers, "To Catch a Thief" is still hefty at the Orpheum and "Not as a Stranger" is good at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 75-$1)—"Mister Roberts" (WB). Giant $12,000. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col), $5,500 at 50c-75c scale.

Omaha (Tristates) (2,000; 70-90)—"Interrupted Melody" (M-G). Shapes as big $10,000. Last week, "Purple Mask" (U) and "Adventures of Sadie" (20th), $7,000.

Orpheum (Tristates) (2,890; 75-$1)—"To Catch Thief" (Par) (2d wk). Brisk $10,500. Last week, $15,000.

State (Goldberg) (860; 80-$1)—"Not as Stranger" (UA) (3d wk) Continues strong at $8,000. Last week, $11,500.

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Hecht Sees Films Made O'Seas Costing Same as U.S., But Get More Sweep

Paris, Aug. 16.

Harold Hecht, prexy of Hecht-Lancaster Productions, feels that production abroad costs about the same as it does in Hollywood. However, when a subject calls for foreign locales they add a sweep of freedom to the film. H. & L. have made about half of their films in such climes as the Fiji Islands, Italy, England, Mexico and the Bronx. Combo now is here to begin the next pic, "Trapeze" (UA) in CiScope. It will star Gina Lollobrigida, Burt Lancaster and Tony Curtis with Sir Carol Reed directing. James Hill is handling the production chores. Hecht says that the film likely will cost about the same as if made in the U. S.

Hecht said equipment usually was a problem overseas. Here in Paris he encountered some difficulty getting proper mikes and lighting of voltage needed to shoot in the actual circus, Cirque D'Hiver, which is the film's locale. He opined that any money saved in operating costs was usually swallowed up by extra living expenses of people involved in the film plus the longer shooting sked caused by different working conditions.

He found that foreign crews were hep and that the many foreign contributions to the film, such as sets, music, etc., gave it a more unique quality. The recent H. & L. pic, "The Kentuckian" (UA) made in CiScope, has been chosen as one of the U. S. films for the coming Venice Film Festival. Hecht has great respect for the power, publicity and prestige value of a festival since his "Marty" (UA) copped the Grand Prix at the recent Cannes Fest. It has created a pre-sold aud in Europe, he feels, and also made for interest with the usual foreign film audience highbrow group in the U. S.

Hecht, who left for the States yesterday (15), may not come back here until October.

MEX EXHIBS GIVE UP HOPE FOR ADMISH TILT

Mexico City, Aug. 16.

Exhibitors here, smiling wanly at the city government's statement that the cinemas make $640,000 a year, again have abandoned hope of having the 32c admission ceiling boosted. It was set late in 1952, with no possible change until the incoming government that takes over Dec. 1, 1958, for the next six-year term.

The government has stressed its nix of the asked boost in admission price hike by asserting that it won't permit any increase for any public amusement, particularly cinemas and other theatres. The government suggested to theatre impresarios that it would be better for all concerned if they cut prices for shows during the week.

Reds Hand Rosenhuegel Studios Back to Austria

Vienna, Aug. 16.

The Rosenhuegel studios, occupied by the Soviet forces for more than 10 years, have been officially handed over to the Austrian government here. Paula Wessely Productions has first claim on the lot for its next picture. Karl Hartl will move in afterwards and start the long-projected Mozart color film.

Experts declared that its synchronization setup is the best ever in Austria. Austria will pay $150,000,000 for all former Russian-run enterprises.

Just what will be done with the two unreadied films, "Puntilla and his Servant" and "Fidelio" by Felsenstein, will be decided shortly.

400 Reels of Films Lost

Lisbon, Aug. 23.

About 400 reels of films were destroyed when a warehouse in the center of the city caught fire. No American distribs or reps used that particular storehouse, it being employed by distributors specializing in European pix. About 10 distribs lost at least half of their current stock, little of it being covered by insurance.

Roumania Starts First TV Experimental Work

Washington, Aug. 23.

Roumania expects to start its first experimental operations today (Tues.) at the new station being completed in Bucharest, according to word received here. Roumanian government claims all the equipment except for "the camera tube" was made in that country. Also it will use a Soviet-made iconoscope.

Receivers are to be installed in several parks, museums and at one or two radio stores in the city so that the public may watch the reception.

New Proposed Law In W. Germany Seen Blow At Current-Day Bionix

Bonn, Aug. 26.

A new bill, which appears to violate the freedom of public opinion and artistic creation (particularly abridging the rights of filmmakers for projects concerning contemporary historical figures), has been presented in the Parliament of West Germany. Bill demands that all producers doing biographical films about personalities in present-day life obtain releases from either the persons concerned, or their heirs or relatives. The bill restricts itself to films only, and does not extend to similar releases from newspapers of novels in conjunction with the same people.

The Parliament has handed the bill to its Authors Rights Committee in its last meeting before the August holidays, and it is assumed that the bill will be brought up again when the group re-convenes in the fall.

Outgrowth of the bill is the result of the recent legal battle between two German pix makers who both produced a film on the same topic, the July 20 bomb plot against Hitler. The big hassle between the producers broke into legal fireworks over the question of obtaining releases from the persons portrayed or their relatives.

Neue Film, which did "Es Geschah am 21 Juli," obtained releases from all the persons portrayed. Herzog did not for its "Der 20 Juli." The widow of General Fromm, who was presented in both films, issued an injunction to prevent the opening of "Der 20 Juli" on the grounds that it violated her husband's memory. The court, however, ruled that there were no grounds for the injunction, since her husband was presented in a like manner in both films, and since Neue Film had obtained a release from her.

Case may carry over to the U.S., however, if both films are released there. "Der 20 Juli" is likely to have trouble in America where the rights of privacy are protected by law and where other films have been forced to settle with persons portrayed or with their descendants.

De Cordoba Sets Up 3-Per-Year Mex Prod.

Mexico City, Aug. 16.

Arturo de Cordoba, vet top dramatic actor, has joined with Gregorio Wallerstein, frontline producer, to turn out an average of three pix, all tinters, per year. The actor will play in at least two of them. This pair are budgeted at $200,000 each.

"Golden Wedding," the first, stars Libertad Lamarque, Argentine tango singer, who is a big name in Mexico. As soon as this is finished, "Letter to an Unknown Woman," with Marga Lopez, the Argentinian who recently became a Mexican citizen, goes into work.

Old Mex Classic to Pix

Mexico City, Aug. 16.

One of Mexico's classic tragedies, the bitter end of the bizarre empire which Austrian Archduke Maximilian and his archduchess, Carlota, headed in Mexico, 1863-67, is to be filmed again but on a bigger scale by Reforma Films. CineMaScope will be used.

Pic on Hitler Tees Off Edinburgh Film Fest

Edinburgh, Aug. 23.

An Austrian film, "The Last Act," dealing with the last 10 days in the life of Hitler, was the pic production used to launch the ninth International Film Festival here Sunday (21). It is directed by G. W. Pabst, and is based on script by novelist Erich Maria Remarque, author of "All Quiet on Western Front."

"Festival in Edinburgh," produced by the Films of Scotland Committee, was shown on the same program.

Old Aussie Vaude House Ace Legiter

Sydney, Aug. 16.

Majestic in Newtown, onetime vaude house attached to the Fuller loop, and later a cinema, is now one of Sydney's plush legit theatres. Given a facelift, this 2,000-seater is now under the control of the Elizabethan Trust, headed by a group of top Aussie business executives. It may become Aussie's first National Theatre.

The power of marquee names is indicated by the smash boxoffice currently being done by the house, which is located in an industrial area four miles from the city and in a back street. Sir Ralph Richardson, Meriel Forbes, Dame Sybil Thorndike and Lewis Casson in "The Sleeping Prince" and "Separate Tables" have been great b.o. Garnet Carroll, indie legit operator and partner of the late Sir Ben Fuller, in association with H. M. Tennent Ltd., brought the group to Aussie for a limited season. Shut out of a Sydney house, Carroll hooked to the Elizabethan Trust and has struck a real money-maker. Carroll, who operates the Princess, Melbourne, played the Richardson combo there for a run of 12 weeks, shortening the run with an intake of $22,000 weekly to accept the Sydney date.

Carroll, after a recent U. S. and British looksee, has set plans for a major legit upbeat Down Under. He has set "Kismet" for a November preem at the Princess, Melbourne, following the smash hit of "The Little Hunt," with Marsha Hunt and Peter Gray. He recently hit the jackpot with Melvyn Douglas in "Time Out for Ginger," and has for the future "Tea and Sympathy" and "Anniversary Waltz."

GREATER UNION NET TO RECORD $600,000

Sydney, Aug. 16.

Under the guidance of Norman B. Rydge, the Greater Union Theatres' circuit turned in a record net profit of $600,000 in 1954. It now looks as if the 1955 earnings will go even higher, with boxoffice biz buoyant via solid product from U. S. and Britain. GUT is a 50-50 partner with the J. Arthur Rank Organization here. Loop operates around 130 houses, including some drive-ins.

Rydge informed stockholders that the film industry here over the past year had benefited from highgrade product minus competition from tele. Rydge said it was felt that the initial impact of tv would affect pic attendances. Cinesound studio, under the GUT tent, is geared for local tv production and GUT also is a stockholder in a major Melbourne commercial tv station. It also will expand into the drive-in field in New South Wales, Rydge stated.

Int'l Pix Prods. Okays Fall Confab in Wash.

London, Aug. 16.

The International Federation of Film Producers has accepted an invitation from Eric Johnston for the next meeting of its administrative council to be held in Washington. The session is set for Oct. 26-Nov. 2.

The invitation was reported at the last session, held in San Sebastian during the recent film festival there, when member countries were urged to suspend individual negotiations on problems which were being tackled on an international level by the federation. A top item on the Washington agenda will be the future policy on the Cannes and Venice fests.

Big U.S. Trade for 9th Edinburgh Fest; See $9,000,000 Spent by Visitors

By GORDON IRVING

Edinburgh, Aug. 23.

The transatlantic accent is strong along Edinburgh's Princes St., below the ancient rock of the city's historic Castle. More Americans are arriving this season than ever for the great culture junket from Aug. 21 through Sept. 10, the 9th annual International Festival.

From most overseas countries, ticket receipts are up. Demand has been 25% greater than last year, with an appreciable rise in the number of visitors from Australia and New Zealand.

An unusually warm British summer and a dearth of rain in Scotland has induced many Americans to prolong their vacations and take in some of the musical and dramatic events over the next three weeks.

Pan-American Airways, now bridging the Atlantic with their new DC-7B's, advise that more U. S. citizens are planing to the Festival. Moreover, they state, the people of Boston and Philadelphia, whose cultural noses are tipped just a little above the average, increase their trips to Edinburgh when the Festival's music offerings are "extra special."

This season, the fest offers three great symphony orchs, from Berlin, London and New York. The N. Y. Philharmonic is giving six concerts to wind up the fest, Sept. 5-10.

The Berlin Philharmonic Orch, under guest maestro Eugene Ormandy, opened the fest Sunday (21). Also to take part is Britain's pride, the BBC Symphony Orch.

Major offerings of England's Glyndebourne Opera at the King's Theatre have attracted a top list of requests for tickets. Of outdoor events, the colorful floodlit Tattoo enacted by gaily-clad soldiers on the Castle Esplanade captures the fancy of most overseas visitors.

There has been much interest in the new Thornton Wilder play, "A Life in the Sun," which had its world preem on the open stage of the Assembly Hall Monday (22), with the author present. The Old Vic company's "Julius Caesar," starring Paul Rogers and Wendy Hiller, and staged by Michael Benthall, is pulling many customers to the Lyceum Theatre.

Ballet & Dance

France's contribution, Edwige Feuillere in Duma's "Las Dame Aux Camelias," opening Sept. 5, is also arousing interest.

The Azuma Kabuki Dancers and Musicians, from Tokyo, are due here from Genoa, where they have been warming up for their Festical opening at the Empire Theatre, a vaudery here. The Kabuki have a Covent Garden, London, season following the Edinburgh stint.

Classical ballet is provided by the Royal Danish Ballet, Copenhagen, presenting six ballets. Their "Romeo and Juliet," with music by Prokofiev and choreography by Frederick Ashton, is a British preem. Repertory also includes "La Sylphide," set in early 19th-century Scotland.

Glyndebourne Opera offers a new production of Verdi's "Falstaff," cast including Fernando Corena from La Scala and the Metropolitan, who will sing the name part. Carl Ebert has staged, with designs by Osbert Lancaster. The other two operas are Ebert's production of "Il Barbiere Di Siviglia," conducted by Alberto Erede of the Metropolitan, and "La Forza del Destino," a 1931 click here.

The N. Y. Philharmonic will be conducted by Dimitri Mitropoulos, Guido Cantelli and George Szell. Their programs highlight some modern American music in addition to the more familiar items and have Dame Myra Hess and Clifford Curzon as soloists.

Pianist Solomon, cellist Pierre Fournier and violinist Zino Francescatti will appear in recitals and with orch.

Chamber music is by the Netherlands Chamber Orch, directed by violinist Szymon Goldberg. Morning Festival concerts are by the I Musici group from Rome, the London Baroque Ensemble, and the Griller and Hungarian String Quartets.

Hotels in Edinburgh and for at least 30 miles around are reporting SRO biz. Hundreds of Scot famil-

(Continued from page 13)

Summer Legiters Score In Barcelona This Year

Barcelona, Aug. 16.

Summer legit companies are doing good biz in Barcelona during this summer. The Barcelona Theatre presented the musical play, "Snow in the Harbor" by an Austrian company directed by Eladio Verde. Leads are Jose Gonzalez Presi, Jaime Garcia and Maudilia Fernandez.

At the Talia theatre, the Catalonian-speaking group is doing "The Bride Has Lost Her Bouquet," with popular vet Bella Dorita starred. The Romea has another lyric company doing the operetta, "Holy War," directed by Juan Gual.

Mex Film Banker Seeks Reciprocal Deals In Europe, Latin-America

Mexico City, Aug. 23.

Reciprocal distribution deals between Mexico and Latin American and European countries was advocated by Edwardo Garduno, General Manager of the Banco Cinematografica, National picture industry financing bank here. Garduno castigated the French and Italian distribs and exhibitors for their regulations against Mexican-produced films. He stated that it seemed almost useless to set up any type of distribution branches abroad at this time.

"Only in Spain," said the film industry leader, "do we receive full reciprocity. In France, the requirements for the exhibition of Mexican films are very stringent. All our product there must be dubbed into French. It cannot be more than two years old and no film may play more than 35 theatres. To add to this, all dubbing and printing must be done in that country. This brings our print costs up to approximately $13,360 per picture.

"In Italy, our costs rise some $10,000 per pic. Because the theatres there are controlled by the producers, only they decide what pictures shall be exhibited. Because of these facts there would seem to be no reason for us to throw away money in establishing distribution outlets in countries where we must spend additional money beyond our normal distribution costs. In the overall, it would seem that we must request France and Italy to no longer think of Mexico as a generous country."

Garduno then proposed the formation of a new organization whose main object would be to promote even better relations with countries now exhibiting Mexican films. This organization would aid and assist in the distribution and promotion here of Spanish product, and possibly that of Argentina and Brazil.

British Equity Pact With 3 Com'l TV Units

London, Aug. 16.

An agreement was signed last Thursday (11) between three commercial tv programmers and British Actors Equity, governing the employment of thesps in commercial television. New pact covers engagement of actors in live telecasts and also provides for pre-recording of their performance or the recording of their performance for re-use here or overseas, other than in the field of telepix.

Rehearsal fees are to be standard at the rate of $6 a day and payment for repeats and overseas use of recordings will be a percentage of each artist's fee. Artists will negotiate fees for single transmissions only, subject to a minimum of $21. The pact also imposes limitations on the use of recorded programs and establishes conciliation machinery.

The agreement with Equity, signed by Associated Broadcasting Co., Associated-Rediffusion and Granada, is the first of a series to be signed with performers organizations and other unions.

Arg. Actors-Directors Feud With Exhibs Over Native Pix Profits

Buenos Aires, Aug. 16.

Some of the Argentine film industry's actor-directors are currently feuding with exhibitors here. They claim that in many cases the exhibs are cheating the industry (the producers and directors) of its profits, and not complying with the Protection law. This law stipulates that all native pictures must be exhibited on percentage terms, with 40% going to the producer. For instance, Hugo del Carril claims 70% of the exhibs flatly refuse to accept these terms and insist on their rental terms or refuse to exhibit the pix. As the actor-producer made these statements publicly, he was attacked by an exhibitor group in the Province of Buenos Aires, with a demand for retraction. Del Carril publicly rejected this plea, inviting the association to look over proofs of his assertions and thereafter expel any violators of the law from its organization.

Del Carril quoted his colleague, Luis Sandrini, who is now in production on his own, as corroborating what he has stated. These two are promoting a plan to set up their own film theatres throughout the country.

Currently, Del Carril is on location in Cordoba, shooting exteriors for "Mas Alla del Olvido" (Beyond Forgetfulness) for Sono Film, with Laura Hidalgo as his lead. His wife, Ana Maria Lynch, (La Quintrala), is working on German-Argentine co-production deals. After his present chore, Del Carril is due to direct a biopic of the Paraguayan dictator, Francisco Solano Lopez.

Czech Film Interests Step In

Czech film interests have offered Del Carril direction of an Argentine-Czech co-production, to be rolled in Brazil next year. Franz Solc and Richard Falbr, of the Czech Foreign Trade Dept., have been here recently and will distribute Del Carril's "La Quintrala" in their country. They also will release 25 Argentine pictures of every vintage, including "The Fireland Burns Out" (Mapol), which is the Argentine entry at Venice.

In the first half of 1955 the native industry released 25 pictures, which means that the year's total will stand at about the usual 50, same as in the last five years. Only nine of the crop are rated even passable: "Mercado de Abasto" (AAA), "La Quintrala" (Big V), "Cuando los Duendes Cazan Perdices" (Sandrini), "Mi Marido y Mi Novio" (Sono), "En Carne Viva" (Guar V), "Un Novio Para Laura" (AAA), "El Barro Humano" (Big V), "La Ciguena Dijo Si" (Belgrano) and "Mas Pobre Que una Laucha" (Sono). These nine represent the handful of producers still active. However, new candidates are always cropping up, who seem to feel either that there is coin to be made in pix production.

The main prop of State support has been withdrawn, i.e. the 70% loans of production cost (on much inflated budgets). This has effected the rate of production to the extent that many former "stars" are now willing to accept supporting parts.

Sandrini To Work With De Sicca

Sandrini is currently in Brazil seeking the cooperation of a Brazilian actress for "El Hombre Virgen" (The Virgin Man), his next production. When this opus has been shot, Sandrini will go to Rome to work with Vittorio De Sicca on "The Man Who Made the Miracle."

AAA has made a bid to Hugo Fregonese (Wild Wind) to direct "La Pampa y su Pasion," a novel by Manuel Galvez, starring Fanny Navarro. Mirtha Legrand, off the screen for almost a year, has signed with AAA to make two high budget pictures. Daniel Tinayre (Miss Legrand's director-husband), has a script by Eduardo Borras, for which he hopes to secure the services of French actor Jean Marais, who is expected here shortly with Jean Cocteau.

Again, there is much talk of coproduction with French film interest, and Viviane Romance has been asked to consider the script of "Goddess of Love" (Diosa de Amor) by Ruben Alivera, in dual English and Spanish versions. Spanish actor Enrique Guitart, whose legit performances in "The Hands of Euridice" have passed the 1000 mark, is to be teamed with his compatriot Ana Mariscal in "Mi Senorita Esposa."

Religious Scruples Nix Brit. Lord for Com'l TV

London, Aug. 23.

Lord Hailsham (formerly Quintin Hogg, M. P.) has dropped out of the panel of "Free Speech," an ABC-TV feature, which will be aired on London's new commercial web each Sunday afternoon. He made his decision on religious grounds, although had accepted the invitation when the program was planned for Friday presentation.

"Free Speech," which had been billed as "In the News" when it ran as a BBC-TV program, will include Sir Robert Boothby, W. J. Brown, Michael Foot and Alan Taylor in its panel. Kenneth Adam will preside and the program is presented by John Irwin and Edgar Lustgarten.

France Also Has Censor Hassles

Paris, Aug. 16.

There has been some censorship difficulty in France recently caused by various cities invoking their own brand of scissoring films after pix had been okayed by the national government. Trouble usually centered around pictures forbidden to those under 16 years of age. After bans on such pix as "Le Ble En Herbe" (Flowering Wheat), on youthful initiation to love and "La Rage Au Corps". (Rage in Flesh) on nymphomania, the Syndicate of Film Producers decided to take action against these municipal actions. Recent test case on "Wheat" was won by the producers when the prefect of Bouches Les-Rhone tried to make it off limits to those under 16 despite the general certificate given it by the government.

On the heels of these events four psychiatrists have made a study of child and adolescent reactions to film productions. The foursome based their tests on youngsters who have shown some maladjustment. They found that it took a 12-year-old level to be able to completely follow and understand a film.

Final test, on direct identification, was the most important because it's this matter upon which censors base their control and necessity. Certain cases, where there was a link between personal experience and the film content, showed marked effects on some. A girl whose father was an alcoholic objected violently to drunken scenes while another cried at a courtroom scene which reminded her of her parents' divorce proceedings. Other things noted were that films supply ideas to children and influence them in hair styles, dress, hobbies, etc. Nothing very conclusive has come from this study. France still has one of the most liberal censorships, in re films, in the world except for these municipal actions of late.

46% Tax on 'Cinerama' In London Big Problem

London, Aug. 26.

With about six weeks to go to reach its first anni., the London presentation of "Cinerama" at the Casino has earned the dubious distinction of being rated the highest taxed picture in the world. It is paying admission duty at the rate of 46% of the gross.

The Casino Theatre comes into this higher tax bracket because its prices of admission are above normal standards for West End picture theatres. The gross charges are equivalent to West End legit, but the live theatre has a more favorable rate of taxation.

The average West End picture theatre with a ceiling of $1.70 pays around 30% in admission tax. Prices at the Casino, however, range from 95c. to $2.20, which puts it in the highest possible tax scale. Although "Cinerama" has maintained a weekly gross, after paying tax, in the region of $11,000, the operation is still believed to be substantially in the red.

'Thyme' Lasts Only 6 Wks.

London, Aug. 23.

Laurier Lister is to withdraw "Wild Thyme" from the Duke of York Theatre next Saturday (27), after a run of about six weeks. This British musical, although reviewed favorably by most crix, failed to make the anticipated impact at the boxoffice.

This is Lister's second musical flop this year. Last spring he staged "The Burning Boat" at the Royal Court, but that production folded within a fortnight.

'Heroism' Top Grosser In July for W. German Keys; Few New U.S. Pix

Berlin, Aug. 16.

The German film, "Heldentum nach Ladenschluss" (Heroism After Shutting Up Shop), a NF release, became top grosser of July in West Germany's eight most important key cities. A farce, it centers around German soldiers who escape from an Allied prison ship after the end of the last war. Two other German pix, "I Know For What I Live" (Gloria) and "20th of July" (CCC/Herzog) captured the next two places.

In Berlin, eight out of 14 preem houses currently are showing Hollywood features, most of them holdovers. They are Disney's "Vanishing Prairie" past its sixth week at Cinema Paris; "East of Eden" (WB), in fifth week at Filmbuehne Wien; "Phffft" (Col), third week at Studio; "Ninotchka" (M-G) (reissue), fourth week at Astor.

New American releases include "The Long Wait" (UA) and "Cell 2455, Death Row" (Col) at Bonbonniere and Filmtheatre Berlin, respectively. Other foreign film preemed in West Berlin last week are the British-made "Svengali" (Rank) at Delphi and Titania Palast, and the Gallic film, "Girls In Bad Company" (Phoenix) at Kiki.

Edinburgh

Continued from page 12

lies have offered accommodation to others of the 280,000 expected Festivalites, between them spending $6,000,000 to $9,000,000 during their stay.

Bring Your Own Tent

Many music and drama enthusiasts are bringing their own caravans and even tents, and living in open spaces near the city and on adjoining farmland. The idea of a floating ship-hotel in the nearby Firth of Forth is being kept in mind for future years.

On the unofficial fringe of the Festival the usual crop of plays, music performances and revues is again sprouting. Lack of vaude shows is again an omission deprecated by many, who feel the lighter side merits more than revue prominence.

Linnit & Dunfee, London theatre group, present "After the Show," a self-styled late-night revue, at 11 p.m. each evening in the Palladium Theatre. Peter Myers, Alec Grahame and David Climie, authors of "Intimacy at 8;30," have written some new numbers for it, but the show also includes numbers from the London season of "Intimacy."

The Oxford Theatre group has set up base in the historic Riddle's Court, near the Castle, and is producing a late-night show, "Night Shift," with cast of seven and scripts by Oxford undergraduate writers. This follows their nightly performance of Franticek aLnger's "Periphery," grim play about greed and lust, opening tomorrow (Wed.).

Two native items in the Festival are "The World's Wonder," costume play by Alexander Reid, starring Duncan Macrae, and a new play by Robert Kemp, "Conspirators," at the Gateway Theatre, staged by Colin Chandler and starring Lennox Milne, Tom Fleming and Bell Ballantyne.

The London Theatre Group tonight (Tues.) is preeming a new play, "Act of Madness," by South African writer John Wiles. Theme centers round dangers of too-rigid state control, and has John Stratton in a dual role.

Sonia Dresdel is to star as Hedda in Ibsen's "Hedda Gabler," presented by the Fraser Neal Players. Same group will preem a new play, "Doctor Jo," by Joan Morgan, author of "This Was a Woman," and also starring Miss Dresdel. This bows Aug. 31.

Closer Cooperation of TOA With British CEA Seen by Herman Levy

London, Aug. 23.

An era of closer cooperation between the Theatre Owners of America and the Cinematograph Exhibitors Assn. is envisaged by Herman Levy, general counsel of the U.S. organization, currently in Britain for meetings with exhibitors throughout the country.

Advantages of liaison between the two organizations, Levy said, in London last week, became evident during the battle which raged over stereophonic sound. Exhibs in both countries, he averred, were still faced with common problems which he felt called for a joint consultation and action.

As a result of this closer link between the two exhibitor groups, for the first time in history there is to be a British official delegate to the TOA annual convention in Los Angeles this fall. The delegate will address the convention and outline official CEA policy on joint co-operation.

Among the common problems listed by Levy were the scarcity of product and the incidence of taxation. The latter question had been somewhat relieved in the U.S. but is still a pressing problem in Britain. He cited as an example of TOA action in meeting product shortage, the recent formation of the Exhibitors Film Finance Group.

Like Walter Reade, who was here recently, Levy was impressed with the conciliation machinery, for joint consultation, which exists between the CEA and the Kinematograph Renters society. He honed it would be possible to establish comparable conciliation setup in America. Levy has been meeting leaders of the CEA and top theatre operators here. Tomorrow (Wed.), he goes to Birmingham to address a monthly session of the local CEA. On the following Wednesday, he will be guest of honor of the Scottish branch in Edinburgh.

Unofficial Strike Moves Plague British Studios

London Aug. 23.

Apparently as a protest against the prolonged negotiations for a wage revision, studio workers in two unions last week continued their campaign of unofficial strike action. There was a complete stoppage for the whole of last Thursday (18) at the Metro-British Studio at Elstree and token strikes of about one hour at Pinewood and Shepperton.

The two unions concerned are the National Assn. of Theatrical and Kine Employees and the Electrical Trade Union. Their leaders continued their negotiations earlier in the week with the British Film Producers Assn. and another session is skedded to take place this afternoon (Tues.).

Mexico Bans All Italian Prods.

Mexico Citp, Aug. 16.

Hollywood product will make further gains down here with the elimination, for the present, of Italian pix, which were becoming important competition. The National Cinematographic Board has banned for an indefinite period all imports of Italian pix. Its chairman, Congressman Jorge Ferretis, explained Italy didn't hold up its end of a film exhibition reciprocity pact made not long ago with Mexico.

Italian films have increased in popularity in Mexico. During the first half of this year, 43 Italian films were admitted, of which 23 had been exhibited up to June 30. That compared, Ferretis said, with a mere four Mexican pix allowed into Italy in that time. Italy, the NCB chief complained, has been nothing like as enthusiastic as Mexico about exhibiting Mex films in Italian cinemas as per the reciprocity deal. He said that a good Mexican pic, "The Rebellion of the Hanged," has been in Italy several months, without any indication of when it will be exhibited.

It is reported here that a new head of the pic department in Italy may be appointed soon. This situation is seen as a possible explanation of the seemingly indifference of Italy toward screening Mexican pix.

FRANK LLOYD TO PROD. BADEN-POWELL BIOPIC

London, Aug. 23.

Frank Lloyd revealed here last Thursday (18) that he has secured the rights for a biopic of Lord Baden-Powell, founder of the Boy Scout and Girl Guide movements. The production, which will be lensed mainly in London next year, will be released by Republic in 1957 to coincide with the 50th anni of the foundation of the Scout movement and the centenary of the birth of the late Chief Scout.

Lloyd is due to return to Hollywood shortly to work on the script with Warren Duff, who has been assigned to write the screenplay. The production will probably call for extensive locations in South Africa.

DEFA Uses Models From W. Berlin For Fashion Pic

Berlin, Aug. 16.

It appears that there is a shortage of comely mannequins in East Berlin. When DEFA shot a film about woman's fashions recently, it had young ladies in brand-new gowns walk over Stalin Allee, now East Berlin's Glamor Alley. Two of the models the camera panned on most of the time were West Berlin mannequins hired by DEFA.

DEFA also shot a scene for the same film in Potsdam which had a West Berlin mannequin as star. These scenes are part of a "popular-scientific" color pic which is to show East Zone audiences how the woman in the street is dressed.

East Plans to Exchange Plays With W. Germany; Even Politico Dramas

Frankfurt, Aug. 16.

In line with the gradually improving relations between East and West Germany, it is viewed as especially significant that the cultural Iron Curtains seem to be parting. For the first time since the war, the theatres of the Bundesrepublic and the Soviet Zone have been making guest performances in each other's territory. And particularly important is the fact that even dramas with a political theme are being performed in both sectors.

The Staatstheatre of Stuttgart (West Germany) has been guesting with "Maria Stuart" and the National Theatre of Mannheim (West Germany) has been performing "Fiesco," both in Weimar (East Germany). The National Theatre of Weimar has brought its "Jungfrau von Orleans" to Stuttgart.

Other exchanges have been between the stages of Halle (East) and Nuremberg (West), with Halle presenting Handel's "Ezio" and Nuremberg doing Hindemith's "Mathis der Maler" over the border.

Of the politically loaded dramas, the Staat Theatre of Schwerin (East) has been doing Hedda Zinner's "Teufelskreis" (Devil's Orbit) in 11 cities of the West, and the Volkstheatre of Rostock (East) has brought Sartre's "Ehrbare Dirne" (Respectable Prostitute) to Hamburg. The Kassel Ensemble (West) has been permitted to perform Garcia Lorca's "Bernarda Alba's Haus" in Leipzig.

48 Films Produced In Mex in 1st Half

Mexico City, Aug. 16.

Feature film production totalled 48 pix during the first half of this year, producers disclose, with the investment reckoned at $2,960,000. May was top production month, when 12 were turned out. February was the low month when only three were produced.

Mexican producers made 40 and Americans five of the total number of films. Three were American-Cuban-Chilean coproduction.

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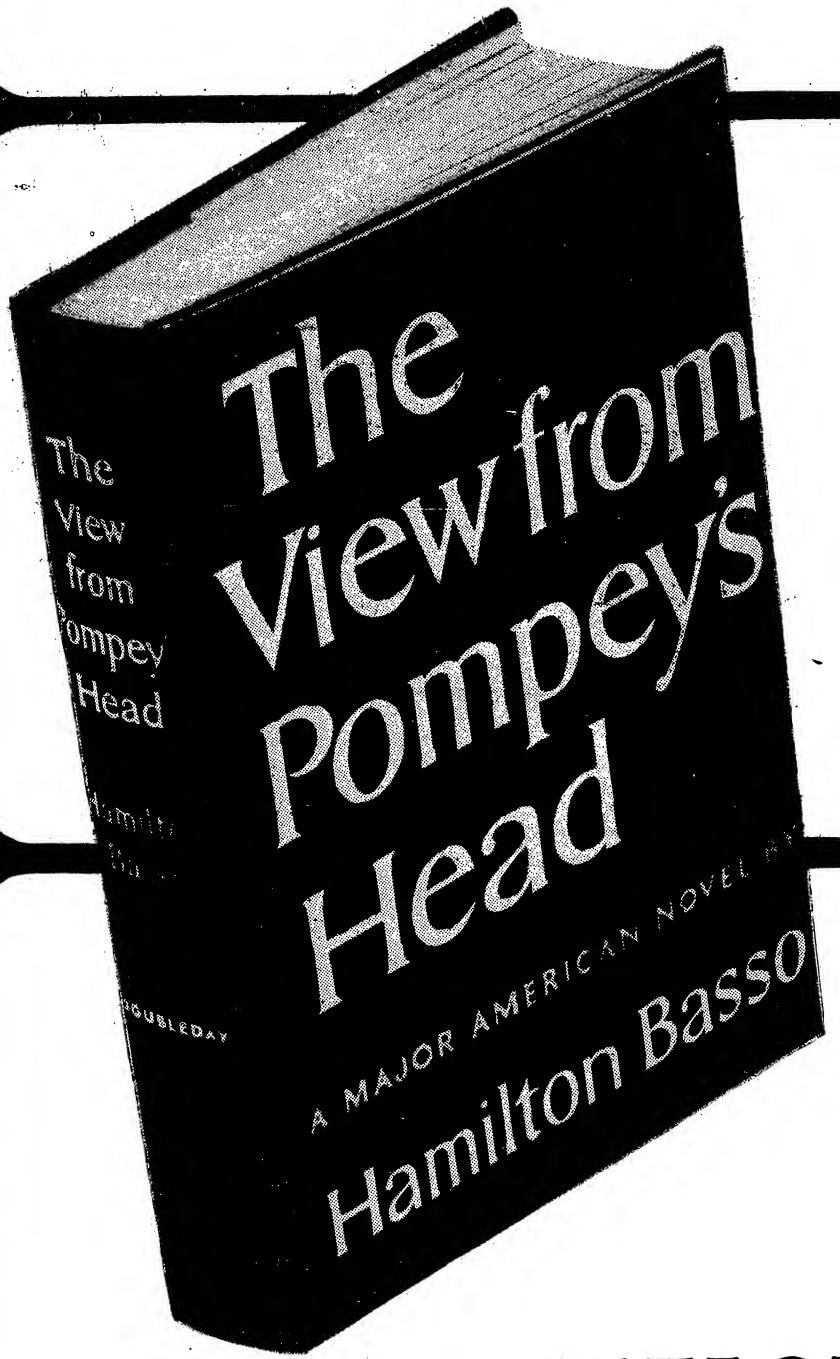

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Divvying Up of Italo Import Permits Seen Leading to Distrib Hassle

What one film company exec last week referred to as "the battle of the ages" is due to start up again over the divvying up of the Italian import permits for the year starting Sept. 1.

Unless the Italians come through with more licenses (which is extremely unlikely), the total of available permits for the year is 190 for the U. S. distribs active in Italy themselves, and additional 35 for United Artists and Allied Artists which release via local distribs.

Universal, for one, which last year got 22 permits in Italy, has made it known to the Motion Picture Export Assn. that—this year—it expects additional licenses. If U has its way, someone else will have to give up permits. The question is: Who?

As it has on past occasions, the problem being raised in Italy is apt to bring demands for a "master formula" under which all such allocations would be settled. However, prospects for any such formula are dim, and MPEA fears the wrangling will continue every time the question of divvying up permits arises.

Basis Not Fair

It's U's position—supported privately by some of its competitors—that the basis of allocating licenses to the companies, i.e. local billings, isn't fair, particularly in Italy. Three years ago, U gave up four permits in that country. It never got them back on a permanent basis and U execs feel that, despite the strong upward surge of their foreign biz, they're being continually punished.

Involved is the larger question of the "frozen" allocations in many countries. It's been argued by the up-and-coming distribs (U, UA, Columbia, etc.), that the rise in business done by them abroad, as well as possibly the volume of production output in Hollywood, should be taken into consideration.

MPEA, by Sept. 1, is supposed to notify the Italians of how the bulk of the permits has been split up. Current indications are that it won't meet the deadline unless, like last year, a compromise is fashioned. At that time, 90% of the licenses were divvied up and the rest was finally settled, with U getting some permits not used by Republic. It's by no means certain that it'll work out again this way this year.

If the foreign managers are unable to reach any agreement, the question likely will go to the presidents. Either that, or—as in the case of the Japanese licenses—the local government (in this instance Rome) will do the splitting up. On the whole, the companies don't favor such a course, since the method of determining who should get what is then completely out of their hands.

Under last year's arrangement, Columbia got 25 permits, Metro 30, Paramount 22, RKO 21, Republic 18, 20th-Fox 28, Universal 22 and Warner Bros. 24.

Now Bankrupt Cal. Exhib Victor in Antitrust Suit; 1st in L.A. in 20 Years

Los Angeles, Aug. 23.

Antitrust suit brought by a Beaumont (Cal.) theatre owner against 14 major studios and distributors, asking $908,000 damages for "conspiring" to deprive him of firstrun rentals in favor of Fox-West Coast houses in three neighboring towns, has been settled for $1,000 after a 37-day trial in Federal Court. Full judgment is $3,000, since treble damages had been asked.

C. L. James, operator of the house, filed against the defendants in March, 1951, later going into bankruptcy in 1952. In finding against the defendants, court also awarded attorney fees of $15,000 and court costs, amounting to $3-4,000.

Decision is the first in 20 years in L. A. that such defendants have been found to violate the antitrust law, and a jury has set on a case. In three previous cases, out-of-court settlements were effected before they came to trial.

Einfeld Readies Coast Talks With 20th Brass

Charles Einfeld, 20th-Fox's adpub v.p., flies to the Coast tomorrow (Thurs.) for huddles with Darryl F. Zanuck, 20th production chief, and Harry Brand, studio publicity director, on upcoming releases and their handling.

Confabs will spotlight the Christmas launching of "The Rains of Ranchipur" and pre-release of "The Tall Men" in September. Also "Carousel," which went on location this week, being lensed in 55m; "View from Pompey's Head," "Good Morning Miss Dove" and "The Lieutenant Wore Skirts."

Einfeld also will discuss 20th's video activities with Sid Rogell, production topper of the company's TCF Television Productions.

Fox's 375G Leads July Japan Take

Tokyo, Aug. 16.

Although earnings for July, 1955, by the 10 U.S. major film firms distributing in Japan were off somewhat over last July, 20th-Fox, sparked by opening of more Cinema-Scope outlets, grossed a whopping $375,000, almost equal to the combined earnings of its two nearest competitors, Warner Bros. and Metro, who grossed $211,000 and $205,500 respectively. It was almost a dead heat for second, third and fourth places in the month's grosses, with Paramount earning $205,000.

Other earnings were: RKO, $161,200; Col, $145,000; U-I, $141,600; UA, $94,400; AA, $23,800. Total of the 10 companies was $1,565,550.

Loew's Lifts Double Bill From Its 26 Gotham Area Houses in Unusual Move

In an unusual move, said to be for the first time, Loew's Theatres yanked a double bill at 5 p.m. Saturday (20) from 26 of its N. Y. metropolitan area theatres and substituted a completely new show at that time. Theatres were all in Loew's first group or subsequent firstruns.

Dualer pulled included Metro's "The Scarlet Coat," a newie, and "The Wizard of Oz," a reissue. Quick change was attributed to a desire to pick up biz Saturday night. Pictures, which had been scheduled to play through closing Saturday, had been lagging at the boxoffice. The replacement bill was the English import, "Doctor in the House," being distributed by Republic, and "Robber's Roost," a United Artists' George Montgomery western.

It was the first subrun engagement for "Doctor," which had enjoyed a long downtown art house run.

A Loew's spokesman termed the switch a success and that biz for "Doctor" was building as a result of word-of-mouth. The speedy change necessitated some lightning copy changes in the Saturday metropolitan papers.

Arg. Govt. Claims New Pix Pact With U.S. Due

Buenos Aires, Aug. 23.

The Argentine government has confirmed that it now considers that the 5-year Johnston-Cereijo pact, signed in the U.S. early in 1950, but not implemented until late in 1951, came to its end last June 30. It has held that a new pact must be negotiated. This pact was signed after long parleys (lasting from March, 1949) throughout which the Argentine government would not issue permits for importation of U.S. films, or allow remittance of earnings. Then the Argentine government tried to stall on implementation of the pact once it was signed. It only put the pact into effect after Eric Johnston had personally visited Argentina and requested an explanation.

The American parties to the agreement have felt all along that such a long delay in implementation meant that the pact still had until the end of this year before it ran out, but the Argentine treasury, of which Dr. Ramon Cereijo was the head at the time the pact was worked out, thinks otherwise. However, although the official term of the pact is considered lapsed, it has been agreed to keep it in effect until the end of the year, to allow for time to negotiate another one.

Robert Corkery, the MPEA rep for Latin-America, was here briefly last week and got this assurance from Argentina's new Presidential Press Secretary Leon Bouche and current incumbent of the Treasury Office.

Foreign Pic Mkt. Needs Sales Help

"Help Wanted" signs are up at some of the indie distribs that of late have been blossoming in the foreign film market.

Rather sudden rush of interest in the foreign lingualers has created something of a shortage of trained sales personnel to go out and peddle the specialized product to both the artles and the commercial houses.

There's no question that the coming year will see an almost unprecedented push to expand the limits of the foreign film market, with the accent on dubbed imports.

The same companies now entering the field also can be expected to pay a good deal of attention to tv, and here again there's something of a dearth of execs who know the field well.

Foreign film distribution picture is changing radically with plenty of "new faces" in evidence. Columbia Pictures is setting up its own distribution section for foreign films and is close to making a deal with one of the indies to head it up. United Motion Picture Organizations (Richard Davis and John G. McCarthy) is assembling a sales staff to peddle its French lineup.

Continental Distributing, the Walter Reade-Frank Kassler combo, is taking on added help; Pathe Cinema in the fall will be scouting the field for sales people, and one of the major circuits is on the brink of entering the market and also is hiring people. Not necessarily looking for added manpower, but active with what they have, are Distributors Corp. of America and IFE Releasing Corp.

Turnabout Sees TV, Vidpic Producers Now Invading Theatrical Market

With the major film companies jumping on the television bandwagon by providing film video shows, producers of live and filmed tv programs are invading the theatrical market. This appears to be the latest trend in the marriage of tv and the film industry. Telepix distributors, in order to assure themselves of product for eventual release to video, have already entered theatrical distribution, and the production of theatrical films appears to be the next step of the tv-ites.

A number of firms whose primary interest up to now has been solely television, are announcing plans for the production of theatrical films. Recently, Transfilm, one of the big producers of industrial pix and tv commercials, revealed a theatrical project. Latest to enter the fold is Demby Productions, producers of live and filmed tv programs. Demby is readying two feature-length films. Harvey Meltzer, v.p. of the company, has set up temporary headquarters on the Coast to assemble a package. Kirk Douglas is being sought for the lead role. A second feature is being prepped in New York, with Kevin McCarthy and Jocelyn Brando being weighed for the leads in "The World's A Bride," based on a teleplay by Betty Jeffries.

2d Tandem Reissue Package From Metro

"A Guy Named Joe" and "30 Seconds Over Tokyo," released in 1943 and 1944 respectively, is being set as a reissue package by Metro for November distribution.

This is the second tandem reissue package planned by the company in a two-month period. "The Philadelphia Story" and "Green Dolphin Street," another pair of oldies, will be offered theatres during October.

Distribs on Own In Yugoslavia

American film companies have decided to go their individual ways in Yugoslavia, thus ending the last active operation of the Motion Picture Export Assn. The MPEA's franchise expires Aug. 31 and, after that, the distribs are on their own in Yugoslavia.

Breakup became obvious last year, when Metro—along with United Artists and Republic—refused to go along with the MPEA's Yugo deal and made its own sales arrangements. Despite this, however, the other distribs decided to stick it out for another year.

Although the companies will negotiate their own deals for 1956, contracts signed earlier this year by MPEA with the Yugoslav monopoly will continue in force. A number of the 60 pix sold to the Yugoslavs at that time haven't as yet been delivered. The 60 films went for an average of $4,500 each. Companies feel they can do better than that on a competitive basis.

MPEA originally was chartered to operate in 13 countries, including the Iron Curtain areas and the occupied nations. It never actually functioned in Russia. Companies operated in MPEA on a pool basis, the purpose being to present a common front in dealing with the various state monopolies.

'Stranger' 38G in 7th Week But UA Okays Cap Yanking at Loew's Bid

At the request of Loew's, United Artists okayed yanking "Not As A Stranger" from the Capitol Theatre, N. Y. firstrun, despite business that ordinarily would warrant extending the holdover. It will be replaced next week by Columbia's "Man from Laramie."

"Stranger" brought a gross of $38,000 in its seventh week and slightly under that figure in the eighth, which ended last night (Tues.). Rather than continue it at the Cap, Loew's execs asked for its availability for the circuit's numerous Metropolitan area outlets over the Labor Day weekend, this following local showcasing at the Brooklyn and Bronx firstruns. It bows today at Loew's Metropolitan Theatre, Brooklyn, today with "The Big Bluff," also UA, as the second feature. This is the N. Y. preem for the latter, incidentally.

UA execs, meanwhile, are confident that "Stranger" will be by far the tallest grosser in the company's history.

Humphrey, Berger Talk On Proposed Hearings Regarding Pic Rentals

Minneapolis, Aug. 23.

Meeting here again, U. S. Sen. H. H. Humphrey, chairman of the Senate's Small Business Committee's subcommittee, and Bennie Berger, chairman of Allied States' emergency defense committee, once more discussed plans for the Senate Committee's proposed hearings on film rentals.

Berger says it was decided "definitely" that the hearings will start at a date to be chosen later "in the coming fall." Senator Humphrey assured Berger, according to the latter, that he will go through with the hearings, especially "to review the relationship between distributors and exhibitors" in the belief that sufficient material will be gathered to provide the basis for Federal legislation for governmental regulation of film rentals and the industry generally.

Considerable data and testimony already have been gathered by Abram F. Myers, Allied States general counsel, and Berger himself, for presentation to the committee, the latter asserts. A number of exhibitors have agreed to testify and it's expected the Allied case will be completed and ready for presentation to the committee within the next 30 days, he says.

Berger emphasizes again that, despite the film heads' meetings and distributors' "vague promises" of film rental relief for small exhibitors, North Central Allied hasn't yet been able to detect any change of sales policy attitude changes "anywhere down the line."

"There's nothing different from what there was before all this agitation and our efforts to try to show the film companies the light," says Berger.

Col's Midwest Saturation Plan With Dual Shockers

Kansas City, Aug. 23.

Columbia Pictures is breaking its dual bill of science-fiction chillers, "It Came from Beneath the Sea" and "Creature With the Atom Brain," into this territory with the saturation plan of booking which is netting it around 200 dates from now to the Labor Day weekend.

Film pair opened here at Loew's Midland Friday (19) to exceptionally good biz, with a stiff campaign of tv and radio spots and sizeable newspaper space as the key moves in the campaign. More than 75 tv spots and a comparable number of radio spots were placed in this area between Tuesday and Friday, when the picture opened at the Midland, according to Tom Baldwin, Columbia's exchange manager.

Dimensions of Canada's Film Industry

Ottawa, Aug. 23.

Increases in both gross revenue and salaries and wages in Canada's motion picture industry in 1954 is reported by the federal bureau of statistics in Ottawa. With 45 firms employing 478 people, the private picture industry paid a total $1,549,233 in salaries and wages, a hike of nearly $400,000 over 1953.

Gross revenue from printing, production and laboratory work was $3,562,536 in 1954, an increase of 32% over 1953 in production and 18% in lab work. The industry grossed another $1,328,021 from sources such as equipment sales and projection rentals.

The statistical report shows private industry and government agencies combined produced 14,947,631 feet of black-and-white and more than 4,500,000 feet of color film in 16mm, plus 24,789,934 feet of black-and-white and 118,175 of color in 35mm in 1954.

Last year, private industry and government agencies produced two features, 50 shorts, 363 non-theatrical films, 335 telefilms, 691 tv commercials, 1,551 trailers, 347 newsreel stories for theatres and 903 for video. Although Canadian tv is not likely to be airing color for another three or four years, four of the vidpix were in color. Also in color were one feature, nine shorts and 220 non-theatricals.

Another items in the list of tables and statistics showed three shorts, 120 non-theatricals, and 64 telepix produced as silent films.

THE RAVE REVIEWS BEGIN!

(Excerpts from M. P. Daily, typical of the great notices. Here's another M-G-M musical smash to follow "Love Me Or Leave Me.")

"The applause that followed nearly all of a dozen song and dance specialties was enough to convince any reviewer that 'It's Always Fair Weather' has a halo of sunshine surrounding its record-breaking destiny.

"The reviewer can still hear echoes of the applause for Kelly's roller-skating specialty; the hilarious song and dance production number in Stillman's Gym, with 'mugs' and 'pugs' participating in a bright routine delivered by the vibrant Charisse; Dailey's hysterical rendition of 'Situation-Wise,' and his liquor-soaked antics parodied to the William Tell Overture; Dolores Gray's satirical role, drawn as the female counterpart of some of the nation's top TV shows emcees, and her show-stopping 'Thanks a Lot, But No Thanks.' The clipt reaction shots, and the strange-interlude treatment of special lyrics to the tune of the 'Blue Danube' by Kelly, Dailey and Kidd, and the effect of their sensational tri-split screen dance routine, will bring customers back to see this show again and again."

YES, IT'S ALWAYS FAIR WEATHER

when M-G-M assembles a brilliant cast of talents and pours its resources into a great screen musical. Next attraction at Radio City Music Hall. Nationwide delight for Labor Day.

M-G-M presents in CinemaScope · "IT'S ALWAYS FAIR WEATHER" starring GENE KELLY · DAN DAILEY · CYD CHARISSE · DOLORES GRAY · MICHAEL KIDD · Story and Screen Play by Betty Comden and Adolph Green · Music by André Previn · Lyrics by Betty Comden and Adolph Green · Photographed in Eastman Color · Directed by Gene Kelly and Stanley Donen · Produced by Arthur Freed

P. S. Plus Hal March, M. C. of TV's famed "$64,000 Question" program!

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....17
This Date, Last Year.....18

"SHACK UP ON 101"
Exec. Prod.—William F. Broidy
Prod.—Mort Millman
Dir.—Edward Dein
Terry Moore, Frank Lovejoy, Lee Marvin, Keenan Wynn, Len Lesser, Whit Bissell.
(Started Aug. 1)

"CALCULATED RISK"
Prod.—Ben Schwalb
Dir.—Hubert Cornfield
Bill Elliott, Beverly Garland, Tom Drake, Helene Stanton, Dayton Lummis, Pierre Watkin, John Close, Lucien Littlefield
(Started Aug. 10).

COLUMBIA

Starts, This Year.....27
This Date, Last Year.....19

"TAMBOURINE"
Prods.—Howard Welsch, Harry Tatleman
Dir.—Nicholas Ray
Jane Russell, Cornel Wilde, Luther Adler, Joseph Calleia, James Russell, Mikhail Rasumny, Wally Russell, Nina Koshetz
(Started July 18)

"GAMMA PEOPLE"
(Warwick Productions)
(Columbia Release)
(Shooting in Austria)
Exec. Prods.—Irving Allen, A. R. Broccoli
Prod.—John Gossage
Dir.—John Gilling
Paul Douglas, Eva Bartok, Martin Miller, Rosalie Crutchley
(Started July 25)

"JUBAL TROOP"
Prod.—William Fadiman
Dir.—Delmar Daves
Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Charles Bronson, Noah Berry Jr. Jack Elam, Robert Knapp, John Dierkes, Juney Ellis, Don Harvey
(Started July 28)

"SAFARI"
(Warwick Productions)
(Shooting in London)
Exec. Prod.—Irving Allen, A. R. Broccoli
Prod.—Adrian D. Worker
Dir.—Terrence Young
Victor Mature, Janet Leigh, Roland Culver, Orlando Martins
(Started Aug. 2)

"THE EDDY DUCHIN STORY"
(Shooting in New York)
Prod.—Jerry Wald
Dir.—George Sidney
Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, Jerry Antes, Nat Brandwynne
(Started Aug. 8)

"THE URANIUM BOOM"
Prod.—Sam Katzman
Dir.—William Castle
Dennis Morgan, Patricia Medina, William Talman
(Started Aug. 9)

METRO

Starts, This Year.....13
This Date, Last Year.....11

"THE LAST HUNT"
Dir.—Richard Brooks
Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft
(Started July 13)

"LUST FOR LIFE"
(Shooting in France)
Prod.—John Houseman
Dir.—Vincent Minnelli
Kirk Douglas, Anthony Quinn, Niall MacGinnis, Pamela Brown, Roger Livesey
(Started Aug. 2)

"MEET ME IN LAS VEGAS"
Prod.—Joseph Pasternak
Dir.—Roy Rowland
Dan Dailey, Cyd Charisse, Oscar Karlweis, Lily Darvas, Jim Backus, Cara Williams, Liliane Montevecchi
Guest Stars: Lena Horne, Frankie Laine
(Started Aug. 2)

PARAMOUNT

Starts, This Year..... 8
This Date, Last Year.....12

"THE TEN COMMANDMENTS"
Prod.-Dir.—Cecil B. DeMille
Assoc. Prod.—Henry Wilcoxon
Charlton Heston, Yul Brynner, Anne Baxter, Yvonne DeCarlo, Debra Paget, Judith Anderson, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek, Olive Deering, Martha Scott, Julia Faye, Henry Wilcoxon, Douglas Dumbrille, Ian Keith, Frank DeKova, Peter Hanson, Donald Curtis, H. B. Warner, Joan Woodbury, John Milan, Joyce Vanderveen
(Started Oct. 14)

"THE MAN WHO KNEW TOO MUCH"
Prod.-Dir.—Alfred Hitchcock
Assoc. Prod.—Herbert Coleman
James Stewart, Doris Day, Chris Olsen, Bernard Miles, Ralph Truman, Brenda De Banzie, Daniel Gelin, Reggie Nalder, Betty Baskcomb, Alan Mowbray, Mogens Wieth, Agdelhak Chraibi, Pat Aherne, Carolyn Jones, Noel Willman; Alix Talton, Hillary Brooke
(Started May 12)

"THE BIRDS AND THE BEES"
(Gomalco Productions)
Prod.—Paul Jones
Dir.—Norman Taurog
George Gobel, Mitzi Gaynor, David Niven, Fred Clark, Reginald Gardiner, Harry Bellaver, Torben Meyer, Peggy Moffitt, King Donovan, John Daly, Mary Treen, Steven Geray, Bob Carson, Hal Rand, Roscoe Ates
(Started July 11)

"THE PROUD AND PROFANE"
(Shooting in Puerto Rico)
Prod.—William Perlberg
Dir.—George Seaton
William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter, Marion Ross, Ann Morriss, Nancy Sinatra, Ross Bagdasarian, William Redfield, Geraldine Hall, Evelyn Cotton, Theodore Newton, Robert Morse, Ray Stricklyn, Olive Stacey, Genevieve Aumont
(Started July 16)

RKO

Starts, This Year.....12
This Date, Last Year..... 4

"GREAT DAY IN THE MORNING"
(Locationing in Silverton, Colo.)
Prod.—J. Edmund Grainger
Dir.—Jacques Tourneur
Robert Stack, Virginia Mayo, Ruth Roman, Alex Nicol, Raymond Burr, Regis Toomey
(Started Aug. 15)

REPUBLIC

Starts, This Year..... 9
This Date, Last Year..... 4

20th CENTURY-FOX

Starts, This Year.....15
This Date, Last Year.....10

"I LOST MY WIFE TO THE ARMY"
Prod.—Buddy Adler
Dir.—Frank Tashlin
Tom Ewell, Sheree North, Les Tremayne
(Started Aug. 22)

"CAROUSEL"
(Shooting in Maine)
Prod.—Henry Ephron
Dir.—Henry King
Frank Sinatra, Shirley Jones, Cameron Mitchell, Barbara Ruick, Clara Mae Turner, Audrey Christie, Robert Rounseville
(Started Aug. 22)

"THE RAINS OF RANCHIPUR"
Prod.—Frank Ross
Dir.—Jean Negulesco
Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Joan Caulfield, Eugenie Leontovich, Carlo Rizzo, Paul H. Frees
(Started Aug. 22)

UNIVERSAL

Starts, This Year.....21
This Date, Last Year.....18

"THE BENNY GOODMAN STORY"
Prod.—Aaron Rosenberg
Dir.—Valentine Davies
Steve Allen, Donna Reed, Berta Gerstein, Barry Truex, Harry James, Ben Pollack, Gene Krupa, Lionel Hampton, Teddy Wilson, Herbert Anderson, Robert F. Simon, Sammy Davis Jr., Martha Tilton, Hy Averback
(Started July 1)

"LAW MAN"
Prod.—Albert Zugsmith
Dir.—Charles Haas
John Agar, Mamie Van Doren, Richard Boone, Leif Erickson, Coleen Gray
(Started Aug. 9)

"PILLARS OF THE SKY"
(Shooting in Oregon)
Prod.—Robert Arthur
Dir.—George Marshall
Jeff Chandler, Dorothy Malone, Keith Andes, Ward Bond, Lee Marvin, Sydney Chaplin
(Started Aug. 18)

WARNER BROS.

Starts, This Year.....16
This Date, Last Year.....11

"GIANT"
Prods.—George Stevens, Henry Ginsberg
Dir.—George Stevens
Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers, Chill Wills, Mercedes McCambridge, Judith Evelyn, Paul Fix, Carroll Baker, Dennis Hopper, Robert Nichols, Rodney Taylor
(Started May 19)

"OUR MISS BROOKS"
Prod.—David Weisbart
Dir.—Al Lewis
Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna, Leonard Smith, Dick Adams
(Started July 26)

"THE LONE RANGER"
Prod.—Willis Goldbeck
Dir.—Stuart Heisler
Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez
(Started Aug. 1)

"GOODBYE, MY LADY"
(Batjac Productions)
(Shooting at Goldwyn)
Prod.—Robert Fellows
Dir.—William A. Wellman
Walter Brennan, Brandon de Wilde, Phil Harris, William Hopper, Sidney Poitier, Louise Beavers
(Started Aug. 8)

"THE SPIRIT OF ST. LOUIS"
(Shooting in Boston)
Prod.—Leland Hayward
Dir.—Billy Wilder
James Stewart
(Started Aug. 8)

INDEPENDENT

"FOREIGN INTRIGUE"
(Sheldon Reynolds Productions)
(UA Release)
(Shooting in Stockholm)
Prod.-Dir.—Sheldon Reynolds
Robert Mitchum, Genevieve Page, Ingrid Tulean, Inga Tidblat
(Started July 1)

"WAR AND PEACE"
(Ponti-de Laurentiis Productions)
(Paramount Release)
(Shooting in Rome)
Prod.—Dino de Laurentiis
Dir.—King Vidor
Audrey Hepburn, Henry Fonda, Mel Ferrer, Arlene Dahl, Milly Vitale, Barry Jones, Jeremy Brett, May Britt, Oscar Homolka, Herbert Lom, Lea Seidel
(Started July 4)

"TRAPEZE"
(Hecht-Lancaster Productions)
(UA Release)
(Shooting in Paris)
Prod.—James Hill
Dir.—Sir Carol Reed
Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo
(Started Aug. 1)

"SUMMER GAME"
(Canyon Pictures, Inc.)
(Shooting in Colorado)
Prods.—Jack Couffer, Conrad Hall
Assoc. Prod.—Nicholas Rutgers Jr.
Dir.—Marvin Weinstein
Arthur Franz, Doris Dowling, Murvyn Vye, Myron Healey, Charles Delaney, Dick Reeves, Frank Richards, James Anderson, Gene Roth
(Started Aug. 9)

"AROUND THE WORLD IN 80 DAYS"
(Michael Todd Productions)
(Shooting in Spain)
Prod.-Dir.—John Farrow
Assoc. Prod.—William Cameron Menzies
David Niven, Cantinflas, Luis Dominguin
(Started Aug. 9)

"MOHAWK"
(Edward L. Alperson Productions)
(20th-Fox Release)
Prod.—Edward L. Alperson
Dir.—Kurt Neumann
Scott Brady, Rita Gam, Neville Brand, Lori Nelson, Allison Hayes, Vera Vague, John Hoyt, Rhys Williams, John Hudson, Tommy Cook
(Started Aug. 10)

"FRONTIER SCOUT"
(Bel-Air Productions)
(UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
Tony Martin, Peggy Castle, John Bromfield, Ron Randell, John Smith
(Started Aug. 11)

"THE KILLER IS LOOSE"
(Crown Productions, Inc.)
(UA Release)
Prods.—Robert L. Jacks, Robert Goldstein
Dir.—Budd Boetticher
Joseph Cotten, Rhonda Fleming, Wendell Corey, Michael Pate, Alan Hale, John Beradino, Virginia Christine
(Started Aug. 11)

"DAN'L BOONE"
(Gannaway-Ver Halen, Inc.)
(Shooting in Mexico)
Prod.-Dir.—Al Gannaway
Bruce Bennett, Lon Chaney Jr., Faron Young, Walter Sande, Kem Dibbs, Gordon Mills
(Started Aug. 15)

"COMANCHE"
(UA Release)
(Shooting in Durango, Mexico)
Prod.—Carl Krueger
Assoc. Prod.—Hank Spitz
Dir.—George Sherman
Dana Andrews, Linda Cristal, Kent Smith, Reed Sherman, Mike Mazurki, Nestor Paiva, John Litel, Henry Brandon, Boyd Stockman, Stacey Harris, Arthur Space, Iron Eyes Cody

MPAA Can't-

Continued from page 3

transferred to a new account (it's now held in the name of Fred DuVal, the late MPAA treasurer). Then, someone would have to hit on a plan of what to do with it.

Idea originally was to finance additional p.r. subjects with whatever coin was left over after print and advertising expenses for the dozen original shorts. Since nothing came of that, COMPO at one point put in a bid for the money, but was turned down. Since then, there haven't been any suggestions of how to dispose of the $40,000.

Original shorts series was made at cost, with each studio contributing one subject to a maximum $8,000. It got good theatrical distribution. Reduced to 16m, the pix are still being shown around and are also available via the MPAA's Teaching Films Custodian. Series can be bought in narrow-gauge form at $100 a throw.

Attempts were made on several occasions to obtain clearance for television. Since the shorts include numerous clips from old pix, this was found to be impossible.

Grant's 10%

Continued from page 3

to the first dollar," commented an authoritative source.

Grant meanwhile is delighting Par with the way he's out plugging the picture. Company's top-echelon execs say they're particularly impressed with the actor's modesty (a rare commodity, they add) and eagerness to hit the hinterland trails for the press and radio-tv publicity rounds.

Of course, he may have in mind his own 10%.

Col Mulls Davis Tuner

Hollywood, Aug. 23.

Sammy Davis Jr. is up for a musical at Columbia, "if a satisfactory story property can be found," according to producer Jonie Taps.

Pair have already huddled with executive producer Jerry Wald, but no decision yet has been made.

Americans Up Fees on Foreign Pix, Sez Distrib; Good Ones Still Around Cheap

So Who Could Tell?

There's usually a spate of intra-company pep talk and blurb material to the press when a distributor launches a sales push that entails regional competitions and cash prizes. But not with RKO.

Five weeks ago the distrib proclaimed it was preparing the "James R. Grainger Sales Drive." Herbert Greenblatt, domestic sales chief, wired district and branch managers that this was an opportunity "to express to the president our gratefulness for all his dedicated service in our behalf."

But then the company went and got itself sold and Grainger became an ex-president, and no one has since uttered a word about the sales drive.

If foreign producers are asking unreasonably high guarantees for their films, it's as much the fault of the American importers as anyone's, says Mario de Vecchi, exec v.p. of A.P.I. Productions Inc., which this fall goes into active distribution of Italo and French films.

De Vecchi opined in N.Y. last week that foreign producers didn't have such exaggerated ideas about the U.S. market until American indies started outbidding one another and driving up the prices. "You can still get good films in Europe for very little, if the producers are convinced you'll do a good and honest job with them here," he maintained.

A.P.I. Productions has a slate of topline Italo films which, de Vecchi said, he'll start off in distribution this fall with "Vitelloni" (The Loafers), a 1953 Venice Festival winner. It's directed by Frederico Fellini, one of Italy's top meggers. Among the other films A.P.I. will handle is "The White Sheik," also directed by Fellini; "Terza Liceo," directed by Luciano Emmer; "Camilla," also an Emmer pic, and "Il Seddutore" (The Seducer), a comedy directed by Franco Rossi. N. Y. Firstruns First

De Vecchi said he was negotiating for "Public Enemy No. 1," starring Fernandel, a satire on U.S. life shot partly in N. Y. Zsa Zsa Gabor costars. No distribution arrangements have been made on any of these films, in line with de Vecchi's feeling that he should handle the N.Y. firstrun.

He acknowledged that there is some resistance among distribs towards taking on films that have played off their N.Y. firstrun. However, he observed, "we think that's the only way to do it. The N.Y. firstrun needs special handling, and we intend to give it a proper launching. If a picture clicks, everyone will want it."

De Vecchi, formerly associated with the handling of the Swedish "Miss Julie," said he wished there would be a strengthening of the Independent Motion Picture Distributors Assn., of which many of the indies are members. "If this were a good, solid group, with individuals working with rather than against one another, it could do us no end of good abroad and we could bring a lot of things in line," he said.

MPEA Denies Any Spanish Embargo On U.S. Pic Import

Officials of the Motion Picture Export Assn. in N. Y. Monday (22) denied press repots from Madrid that MPEA had placed an embargo on the importation of U. S. films into Spain.

"No communication has been sent to Madrid on this matter," stated one MPEA exec flatly. He added, however, that the companies were taking a serious view of developments in Spain, where the Ministry of Information and Tourism has issued a decree that would force the American distribs to handle one Spanish pic for every four dubbed Hollywood films. Order is effective Oct. 1.

Indications are that the U. S. distribs will take no definitive action, pending the receipt of more detailed information. Eugene Van Dee, MPEA rep in Italy, is due to go to Spain. Also due there is Griffith Johnson, MPEA v.p. and head of its European section, who is skedded to leave for Venice Aug. 30 and is likely to stop over in Madrid to o.o. the situation.

The N. Y. Times Sunday (21) carried a dispatch from Madrid, stating that MPEA had informed the Spanish government that U. S. producers had decided "to suspend the export and sale of movies to Spain."

It is true that the Americans are refusing to pick up such permits as are available to them, on the simple assumption that, if they did, this would be tantamount to accepting the Spanish condition which the Americans feel is impractical and precedent-setting. There are a number of unreleased Hollywood pix in Spain. It's stressed that these will be put into release and that the American distribs will continue to book their films in Spain, at least for the moment.

The Spanish decree has been protested to the U. S. Ebbassy in Madrid by MPEA, which maintains it's a violation of the recent accord under which last year's agreement was extended for another year "without changes." However, the Spaniards retained the right to reopen negotiations early next year.

28G 'Banana' Suit

Los Angeles, Aug. 23.

Color Corp. of America is named defendant in a $28,000 suit filed in L.A. Superior Court by Chemical Corn Exchange Bank, under a guarantee assertedly made by the tint firm for Roadshow Productions' "Top Banana," released by United Artists in early 1954.

Bank charges that a note of this amount was signed by Ben Peskay, RP prexy, with Color Corp. guaranteeing transaction. CC now refuses to pay, according to the complaint.

IA Firm on 5-Day Studio Week; Walsh Confers With H'wood Unionites

Hollywood, Aug. 23.

International Alliance of Theatrical Stage Employees locals are taking a firm stand on the five-day week in upcoming negotiations with the major film studios. At a special meeting of business agents and negotiating committees called by International prexy, Richard F. Walsh, last night (Monday), at which he presided, to draft demands, the issue took precedence over all others. Walsh told the unions to coordinate their demands so they will be in line with general IA demands.

The five-day week will be the chief demand in discussions with the majors, also hikes in the pension plan, health, and welfare fund. IA unions in general demands are also asking a 5% gross on theatrical pix reissues and 5% of pix for tv. Except for the IA Cameramen's Union, no IA union has yet indicated it will seek a 5% gross on telefilms, but the Teamsters Union and the Laborers Local (International Hod Carriers) are making such pitches. Prelim talks with the majors are usually held late in August, with the first regular negotiation session taking place after Labor Day. The majors are now talking to the IA locals individually, following which general negotiations will be held.

AA Signs Hub Tyke

Boston, Aug. 23.

A Hub tyke, Phil Phillips, seven, who got his start three years ago at the Berkeley School of Music under Lee Daniels and appeared on the Community Opticians tv show, has been signed to a seven-year film contract by Steve Broidy of AA and is off for Hollywood.

Lopert Hints Theatre Roadshowing Of 'Richard III' to Follow TV Airing

Opinion that preeming of a picture on tv won't affect its theatrical run, and in fact will help it, was voiced in N. Y. last week by Ilya Lopert prior to his return to Europe and Venice, where he'll be decorated by the Italian government.

Lopert, who in partnership with Robert Dowling owns 50% of Sir Alexander Korda's "Richard III," which has been sold to NBC for one-shot airing, observed that he was confident the tv showing "won't hurt us." He stated that the price being paid by NBC was $500,000 and noted that, to get such a producer's take, the film would have to gross $1,500,000 theatrically. (Lopert's figure doesn't jibe with other reports, namely that price being paid by NBC is actually $350,000, with the web to share in the theatrical rentals. See story in tv section).

Lopert said, with the NBC deal imminent (settled but not signed as per last week), he had made no distribution arrangements for "Richard III" and added it was quite possible that he might handle the roadshowing of the Laurence Olivier starrer himself. Pic cost "close to $2,000,000," he said. It runs two hours and 45 minutes.

There is a "big crisis" in Italy, Lopert reported. The reasons, he said, were too many pictures for the market, rising costs and an abnormally low ratio of hits to misses. Also, he noted, there is too much of a tendency in Italy to copycat Hollywood via "colossal" productions which can never recoup their costs. Lopert specifically noted the difficulties of making a picture abroad that the U. S. public will accept.

While in Venice, Lopert will be honored for "Summertime," with its glorification of the city, and for his handling of "Shoe Shine," one of the early postwar Italian pix which started the popularity cycle of Italian films of the neo-realist type.

W.B. Absorbs Cartoon Unit; Selzer Stays

Hollywood, Aug. 23.

Warner Bros. Pictures Inc., has absorbed Warner Bros. Cartoons Inc., formed in 1944 as a subsidiary, and the animation corporate setup is being dissolved. Move is being made merely for "expediency purposes" and to eliminate details of the double setup, according to cartoon prexy Edward Selzer, who will continue to head all animation activities in a new $20,000 building erected for division on the Warner Burbank lot.

Subsid for the past 11 years has operated at the old Warner studio in Hollywood.

COMPO Awards

Continued from page 5

Other smaller circuits also have been newly recruited.

Another factor is that Allied in the past contributed only 10% of COMPO's total income. Thus, loss of even the entire national theatre organization would not place too severe a monetary handicap on the Awards undertaking.

Individuals Join

Actually, some Allied theatremen are participating in the public pulse-taking on films, stars and new personalities even though they are not feeding the COMPO kitty. Presumably, excluded from this group is Col. H. A. Cole, head of Allied of Texas, who recently was severe in his publicly-stated criticism of the way the poll was being conducted.

Within the past week a number of houses were added to the list of theatre participants in the poll. Included are: the W. S. Butterfield Michigan chain of 69 units, District Theatres' 21 houses in the Baltimore area, Century Circuit's 35 locations in N. Y., Consolidated's 26 houses in the Carolinas, Evergreen's 22 in Oregon and Washington, F. H. Durkee's 22 in Baltimore, Balaban & Katz' 43 in Chicago, Essaness' 14 in Chi, Fanchon & Marco's 31 in and around St. Louis, Publix Great States' 40 in downstate Illinois and Minnesota Amusement's 46 in Minnesota.

Color Made Keynote Of Pix Engineers Meet

Color in pix and tv will be the keynote of the 78th convention of the Society of Motion Picture & Television Engineers, skedded at the Lake Placid Club, Essex County, N.Y., Oct. 3-7.

Annual awards sessions will be held evening of Oct. 4. Medals and citations for winners of the Society's Progress, Sarnoff, Warner and Journal awards will be presented at that time.

'Hell' Raises Hob In Texas With 250G on 1st Wk.

It was "To Hell and Back" week in Texas last week, and on the basis of the early returns, the Universal pic is set to roll up a sock $250,000 theatre gross (sans tax) for its first seven days in some 20 houses.

Film's strong b.o. pull was enhanced further by personal appearances of Audie Murphy, star of the pic. It's actually his autobiog, detailing the Medal of Honor winner's exploits during the war.

In the initial 10 openings in Texas, where the film is being territorially pre-released, it broke house records, both for opening day and subsequent stanzas. Saturation opening, with a San Antonio world-preem, was backed by one of the most ambitious U promotional campaigns on record.

At the Majestic, San Antonio, pic grossed $26,549 in five days, with a final estimate of $33,500 for the week. In Dallas, at the Majestic, "Hell" grossed $17,304 for the first three days, with $29,000 indicated for the week. Paramount, Amarillo, did $6,529 in three days, with $11,000 figured for the week. Jefferson Theatre, Beaumont, grossed $5,742 in the first three days, looking to $10,000 for the week. Majestic, Houston, expects $31,000 for the week. Many of the smaller situations where "Hell" preemed doubled their usual take and reported strong staying power for the film.

Col's Shalit Kudosed

Detroit, Aug. 23.

Film row here is set to salute Carl Shalit, Columbia's central division manager, at a dinner tonight (Tues.) on the occasion of his 25th anniversary with Col.

Abe Montague, film company's general sales v.p., and Rube Jackter, assistant general sales manager, are here to attend the testimonial.

Code's Cloak

Continued from page 5

U. S. into a policy of closing their doors to Code-nixed pix.

Federal Judge John Bright handed down the verdict. He applauded the purposes of both the Production and Ad Codes and commented on the fairness of their administration.

The jurist promulgated findings of fact that included: (1), "There is no combination of the defendant and its members to prohibit exhibition or distribution of plaintiff's picture or any agreements between the distributor members of the defendant that they will not distribute or aid therein": (2), "There is no evidence that defendant or its members have ever coerced exhibitors not to show pictures which do not have defendant's seal of approval"; (3), "There has been no refusal or threatened refusal on the part of any exhibitor to exhibit motion pictures which do not have defendant's seal of approval"; (4), "There is no evidence of any agreement and conspiracy or a group boycott between defendant and its members which tends to hinder and suppress competition in interstate trade and commerce"; (5), "Defendant and its members have not boycotted any producers, distributors or exhibitors who do not obtain defendant's seal"; (6), "There is no evidence that defendant and its members have coerced or compelled anyone to submit motion pictures or advertising to defendant for approval." There were 62 findings in all, and not one of them in Hughes' favor.

Among Judge Bright's conclusions of law were these: "The by-laws, regulations and Code provisions of defendant and their administration do not impose upon plaintiff any restraint violative of the constitutional guarantees contained in the First, Fifth or Fourteenth Amendments to the Constitution. Defendants and its members in the case at bar have not violated the Sherman or Clayton Anti-Trust Acts."

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (23)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	104	30⅞	30	29⅞	— ⅜
32	25	CBS "A"	53	26⅞	26	26⅞	—
31	24½	CBS "B"	25	26⅜	25⅜	25½	—1¼
25⅞	24⅛	Col. Pix	17	24¾	24½	24⅛	+ ½
18½	14⅝	Decca	81	16½	16	16¼	+ ¼
82¾	67	Eastman Kdk	59	78	77⅜	78	+ ¼
5⅜	3⅝	EMI	65	3⅞	3¾	3¾	— ⅛
24⅝	17½	Loew's	157	24	23	23	— ⅜
12¼	9	Nat. Thea.	58	10	9¾	9¾	— ¼
44⅝	36	Paramount	55	41	40⅛	40½	—
43⅜	35	Philco	61	36⅛	34⅞	36⅛	+1⅛
55⅜	36¾	RCA	258	48½	46	48½	+1⅞
10⅜	7	RKO Picts.	171	8	7⅜	7⅝	— ⅛
12	8½	RKO Thea.	57	11⅜	10⅝	10¾	— ½
11⅞	5⅞	Republic	144	11⅛	10⅛	10½	— ¾
15¾	13¾	Rep., pfd.	13	15¾	15⅜	15¾	+ ½
22⅝	18¾	Stanley War.	57	19⅞	19½	19¾	+ ⅛
31⅝	25⅛	20th-Fox	60	28⅝	28⅛	28¼	—¼
31	26¾	Univ. Pix	23	29	28¾	28¾	— ⅜
91	82¼	Univ., pfd.	*110	83	81⅛	81⅛	—1⅞
21¼	18¼	Warner Bros.	23	20⅝	20⅛	20⅝	+ ⅛
134	86	Zenith	20	124½	120	121¼	—1¼

American Stock Exchange

5⅞	4	Allied Artists	228	5⅞	5¼	5⅞	+ ⅝
13¼	9¾	All'd Art., pfd.	37	13¼	11¾	13¼	+1¼
17⅛	13¼	Du Mont	48	14⅞	14⅜	14¾	+ ¾
8	3⅝	Skiatron	57	4¼	3⅞	4⅛	+ ¼
16⅜	13¾	Technicolor	73	15⅛	14⅞	15	+ ⅛
4½	3⅜	Trans-Lux	4	3¾	3½	3⅝	— ⅛

Over-the-Counter Securities

	Bid	Ask.	
Chesapeake Industries	4⅜	5	+ ⅜
Cinerama Inc.	1¾	2¼	— ⅛
Cinerama Prod.	4¾	5¼	— ⅛
Official Films	2½	3	— ¼
Polaroid	64½	66½	— ¼
U. A. Theatres	16	17½	— ½
Walt Disney	38	42	— ½

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

Audrey Hepburn is described as "the world's highest paid actress" by Lloyd Shearer in Parade. The writer, who interviewed Miss Hepburn and her husband, Mel Ferrer, in Switzerland, claims that Miss Hepburn achieves this status by playing the leading role in the Ponte de Laurentiis production of "War and Peace," currently shooting in Rome. According to Shearer, Miss Hepburn's agent, Kurt Fringe, arranged the following deal: $350,000 for a maximum of 12 weeks work; $500 a week expense money; a car and a chauffeur for the duration of the production; $27,500 for each week above 12 that she works. In addition, Associated British Productions, to which Miss Hepburn owed three pictures at $2,800 a film (before her prominence), agreed to allow the actress to appear in "War and Peace" in return for the release rights in Great Britain. Paramount in turn guaranteed Miss Hepburn's salary in dollars and received the U. S. distribution rights to the picture. As part of the deal, Fringe also obtained $100,000 for Ferrer and $250 in weekly expense money. Also approval of cast, script, cameraman, etc.

While a bit early to make any definite estimate of total domestic gross, since the pic has been out in release little more than a month, "Not As A Stranger," newest United Artist boxoffice winner, promises to beat previous high grossers of the company. In a majority of key cities played to date the medico big-star film has been running substantially ahead of both "Vera Cruz" and "Moulin Rouge." Film held up on extended-runs despite record heat waves in nearly every part of the U. S. One angle noted is that the production has been able to remain fairly steady after the customary dips from the first week. Thus in Cincinnati, after dipping around $7,000 in the second week to $13,800, the pic held at nearly $11,000 in the third session. In Cleveland, where the initial stanza's total was nearly halved in the second week to just under $15,000, it only fell back to $11,000 in the third round.

Metro's "electioneering" with its Stars of the Future brochure may win some of the company's young players recognition in the upcoming COMPO audience poll. Brochure is being picked up by exhibitors who are using it in the campaign to build up new star material. Birk Binnard, Stanley Warner's Philadelphia publicity topper, has sent a copy to each of the circuit's theatre managers in the Philly area. In a memo to the managers, he instructed: "Study this brochure—familiarize yourself with every personality in it. Watch for these new faces in the pictures you play—and make a special effort to bring them to the attention of your public."

Council of Motion Picture Organizations continues at work on what its counterpart of the Academy Awards' Oscar should look like. COMPO has narrowed down to nine the list of sketches in the running. From these one is to be selected as the trophy that's to be symbolic of the industry organization's Audience Awards poll winners. Copies of the sketches were sent this week to 500 Awards committeemen in the various exchange areas. Their votes will determine the winner.

Paramount backed up its hour-long "trailer" of the Rosalind Russell starrer, "The Girl Rush," on Ed Sullivan's "Toast of the Town" tv-er Sunday (21) with ads on the television pages in newspapers throughout the country. Ads appeared in dailies in the 32 exchange cities as well as in cities where the picture has been booked and dated within the next 30 days.

'Rush' Junket Misses Washout

Continued from page 4

junkets as an effective method to kick off a new picture, but if the Russell homecoming celebration (sans flood, of course) in this New England industrial city Thursday (18) is any criterion, the junket, with its attendant premiere festivities, remains a potent weapon in the exploitation lexicon of a film company.

Miss Russell, born and raised in this city of 110,000, came home for the world premiere of Paramount's "The Girl Rush," produced by her husband, Frederick Brisson. The resultant hoopla for the star of the picture as well as for the local-girl-who-made-good had all the aspects of a celebration for a popular national hero. It points up once again that films and film personalities continue to maintain a strong hold on the hinterland public and that Hollywood glamor still captures the imagination of a hero-worshipping population. Hollywood, in recent years, may have thought it had lost some of its appeal, but events such as Miss Russell's homecoming may serve to emphasize that the public is a long way from being blase toward pictures and picture personalities.

From early morning to long past midnight Thursday (18), Waterburians, despite an all-day rain (preceding the flooding of the area Friday), turned out en masse to follow the activities of Miss Russell and her entourage, including Brisson, Miss De Haven, tunesmiths Hugh Martin and Ralph Blane, and press representatives from New York and New England. A crowd estimated by police at 20,000 lined the streets to greet Miss Russell's cavalcade on its way to the Stanley Warner State Theatre, where "Girl Rush" was presented for the benefit of the Federated Fund, a local charity. The Fund received a total of $10,000 from the preem, the boxoffice sale amounting to $7,300 and Miss Russell kicking in the remainder as a personal contribution.

The phenomenon of a local crowd going wild over film personalities was explained by a veteran Waterbury editor. "This is a workaday city," he said. "This changes the routine. It brings excitement to the town. It gives people a chance to dress up to attend many of the activities and it helps place many of the local citizens as well as the city in the limelight."

Paramount had the full cooperation of civic officials and the Chamber of Commerce. From the standpoint of the city fathers, a premiere helps bring attention to the city, resulting in participation in the activities of the mayor, the police, industrial and business groups, and civic and philanthropic clubs. With a tour of the local factories as part of the all-day activities for the visiting newsmen, the C. of C. was able to punch home the fact that Waterbury is the brass manufacturing center of the world.

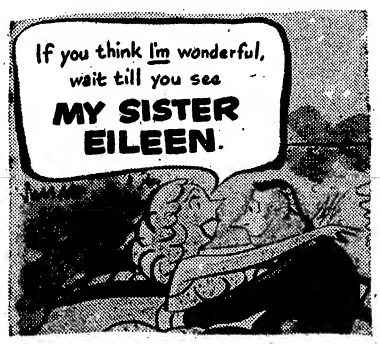
Finding of Handle

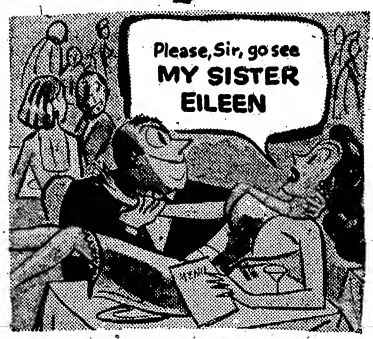
Although local groups participate in the costs of the junket and premiere, a film company's contribution is still high. However, based on previous experiences, it was figured the extra coin realized from the local and immediate vicinity run would cover cost of junket. The rest is regarded as gravy. The economies involved are not always considered as important, as long as a "handle" is found on which to create excitement in reaching an audience.

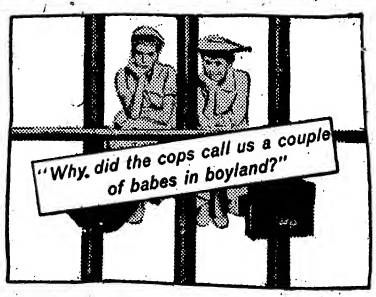
In the case of "Girl Rush," Miss Russell's homecoming served as the "handle." It provided the on-the-spot outlet for a nationwide Dave Garroway NBC-TV telecast in addition to newspaper coverage in the New York and New England area.

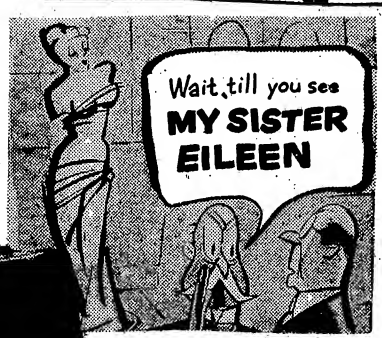
Under normal circumstances, "Girl Rush," it's felt, would have recouped the junket cost in the New England area. However, with the State Theatre here closed because of the flood and other hardtops and driveins in the area shuttered because of the rising waters, a reappraisal of the general value, of course, is necessary. The disaster was something no one could anticipate.

Make a date with Columbia's "MY SISTER EILEEN"!









MY SISTER EILEEN

starring JANET LEIGH JACK LEMMON BETTY GARRETT

WITH ROBERT FOSSE · KURT KASZNAR · RICHARD YORK · LUCY MARLOW

CINEMASCOPE
COLOR BY TECHNICOLOR

Screen Play by BLAKE EDWARDS and RICHARD QUINE • Based upon the play, "My Sister Eileen", by Joseph Fields and Jerome Chodorov • Produced by FRED KOHLMAR • Directed by RICHARD QUINE

Diane Floods Hit Drive-Ins, Resort Amusements; Hub B.O. Given Boost

Hartford, Aug. 23.

Friday's (19) floods brought by Hurricane Diane caused untold damage to various aspects of Connecticut show biz. Virtually every phase throughout the state suffered either through physical damage or an intangible b.o. loss. Radio and tele stations were especially hard hit. No accurate figures are available on the total damage, with rough estimates placing the loss at from $100,000 to $1,000,000, with the latter figure perhaps the true one.

However, radio was not the only one to suffer. Drive-ins were hard hit. In Hartford the new $500,000 (2,250-car) Meadows Drivein was inundated and put out of action after being open only 10 days. It's not expected to be operating until the end of this week. Damage there is to electrical equipment plus the fact that it's 26 acres were half covered by water over the weekend.

Southington ozoner in Southington was closed Friday night due to water and power failure. E. M. Loew's Drive-in in Farmington was closed Friday night because of power failures. In Portland, Conn., the drive-in there was reported under water Sunday night.

As far as could be ascertained over the weekend, the three Waterbury drive-ins were out of operation. In Waterbury, the Tower Theatre had water in it to the heigh of its marquee. Latter is a hardtop. In Torrington, one drive-in was out of action, along with one in Derby, Conn.

Fate of strawhatters up through Litchfield area is unknown since no communication is open.

At Springfield, Mass., reports were that the radio and tv stations of the area were unaffected by the flood. At nearby Agawam, Mass., Riverside Park reported business way off because of flood conditions. Also that its stock car racing track, located on the banks of the Connecticut River, had been innundated and was out of action for regular Saturday night running.

Late reports from Waterbury are that the Watertown Drive-In there had been washed away.

Nabes, Ozoners Hit in Mass.

Boston, Aug. 23.

Hurricane Diane, which hit the New England area badly with floods, only hurt firstrun theatre biz here on Friday (19). Heavy downpours and threat of rising waters put a damper on trade at the cinemas Friday matinee, with several neighborhood theatres closed because of power failures. Western Massachusetts nabes were hardest hit with the floods sloughing everything in Framingham, Worcester, Westfield, Springfield, Holyoke and Chicopee.

However, in Boston, night biz Friday and also Saturday was terrific, with thousands stranded in the city when for the first time in the city's history no trains were running in or out of town. Leaks from roofs and overclogged drains kept maintenance men busy at Hub firstruns but they escaped serious damage. The 13 firstrun houses here were virtually deserted during the Friday downpour, heaviest in Hub history. Damage in the state was greater than both hurricanes last year.

Trade took a surprising upturn on Saturday when thousands who had been cooped up for two days of rain flocked to the theatres.

Outdoor attractions were completely put out of business. Rainswollen rivers burst dams all around the state. The New England Fair season, just beginning, was set back. "Caesar and Cleopatra" at the Wellesley Summer Theatre at the outdoor amphitheatre was rained out.

Copake Ops Marooned

Albany, N. Y.

Edward McIntyre and his sister, Mrs. Inez Ferguso, co-owners of the Copake Theatre in Copake, Columbia County, were marooned for 10 hours when the creek overflowing its banks in the torrential, early-morning rains that accompanied the tail of Hurricane Diane inundated the village. McIntyre and Mrs. Ferguson were eventually rescued, when the creek subsided.

Water penetrated the small theatre—Copake's only one—to the depth of six feet. At one time, Mr. McIntyre thought it would be washed away, as logs bumped against the structure. Damage by the flood in Copake and neighboring Copake Falls was estimated at $2,000,000.

No Water, Then Rains Came

Hartford, Aug. 23.

Up to three days prior to the opening of the Meadows Drive-In here, there was no water to be had. Water mains were late in being installed. Workers had to purchase drinking water from a nearby gas station.

But Hurricane Diane placed this ozoner half under water. Drive-in covering 26 acres was on the edge of an otherwise dry brook—until the rains came.

RADIO-TV TO THE RESCUE

Report on the public service job done by radio and tv stations in the flooded areas is in the radio-tv section. Broadcasters contributed what aid they could despite power failures and heavy loss of equipment.

Execs Boil

Continued from page 3

readers—wanted to see the film and enjoyed seeing it."

As it turns out, every one of the three films panned is doing sock biz. "The trouble with those critics is, they're always looking for 'great art.' They forget that there can be such a thing as just plain good entertainment. And anyway some of the pictures they've raved about have flopped. They ought to remember that, unless there's a boxoffice, there wouldn't be anything to review," beefed one exec.

None of the companies denies the importance of the Times and Tribune reviews on films, particularly since these critics are quoted throughout the country and in a manner of speaking tend to "set the tone" for subsequent reviews. On certain types of films, however, the number of stars in the N. Y. Daily News or the rating in the N. Y. Post is of equal importance, at least locally.

As for last week's row of pans, the companies maintained that the Times and Trib reviewers were simply blind to what the producers consider "popular appeal"; that the b.o. would refute their super-critical slant, and that, anyway, the public usually was ahead of the two scribes. Whole pitch, of course, is apt to shift into reverse gear next time Crowther and Zinsser turn up with a rave.

Loew's Ozoners

Continued from page 3

facts are brought up at the hearing that might make the court rule otherwise.

It's reported that a Coral Gables, Fla., exhibitor, who was not identified, has given notice that he will appear at the Aug. 29th hearing. This will mark the first time that an "outsider" will appear at such a hearing since Allied States Assn. received assurances from the D. of J. that interested theatremen would be given notice of hearings involving proposed theatre acquisitions by divorced circuits.

Contradicting the old belief that strong British pix, suited for small arty theatres, seldom are big grossers in neighborhood circuit houses, "Doctor in House" racked up sock biz on the Loew's N. Y. chain over the past weekend. In many locations, the pic is topping the business done by "Johnny Guitar," another Republic release, which clicked in these same houses.

Even in the Amsterdam on West 42d Street, never known as an arty theatre, "Doctor" did better than "Guitar" by nearly $1,000 Saturday and Sunday. Showing on the Met circuit is being made despite the film having played 24 weeks previously at the Trans-Lux 52d Street.

Appropriate Billing

Drive-in feature at Danbury, Conn., also partially hit by the rising waters, was "Hell and High Water."

And the river that overflowed in the Danbury area is ironically called the Still River.

Bums' Plaint

Continued from page 7

ties in many areas. However, the rapid rise in auto ownership has not seen an equally rapid increase in parking areas, resulting in a situation whereby a downtown zone is not easily accessible to many potential film patrons. Rather than buck traffic bottlenecks and parking problems, film fans may decide to remain in the comfort of their living rooms and watch television.

Ohio His Example

The situation in Ohio serves as an example of the growing public transit problem. Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, points out that Marion and Cambridge have lost their bus service; Columbus has just had an announcement that evening and Sunday service will be cut again; Cleveland had a fare increase recently, and other small cities have no service at all at show hours. In addition, Akron, Canton and Youngstown suffered bus strikes during the year, resulting in a heavy dent in the downtown boxoffices.

Other communities, of course, have had similar experiences, all of which contribute to the declining film b.o. Despite the increase in auto ownership, there still are many people who depend on public transportation and a service cut can add to the woes of a theatre operator.

With baseball taking its problems to municipal authorities, it's felt that theatremen should follow suit. If no improvements can be obtained in transportation and parking, both national pastimes face an uncertain economic future, burdened, as both are, by television and higher operating costs.

Foreign Pix

Continued from page 5

posite ought to hold true also of the U. S.

Only occasionally is the thought advanced that dubbing "takes the guts" out of a foreign film and leaves it in a sort of no man's land, with an English track, but unfamiliar faces and backgrounds. Argument is advanced that, if the dubbing is done properly, from the point of view of both the script and the actual technique, such a film has a definite b.o. potential in the U. S.

Consequently, the "push" this fall will be aimed at the regular commercial houses as much as at the arties. Favoring the indies is the fact that double-featuring situations frequently will find themselves short of product and will then consider dating a dubbed attraction. Foreign film distribs argue that even playing second-fiddle will get them a revenue that's far and beyond their ordinarily limited take from the specialized situations.

Cap Snares

Continued from page 7

Runyon and the Runyon characters portrayed in "Guys and Dolls." It's understood that Metro and the Goldwyn office are holding talks with Leo Lindy about the possibility of shutting down the eatery to the public following the Cap preem and taking over the place for a press-celebrity shindig.

In another important booking, Metro inked a deal with Balaban & Katz's Chicago Theatre. The Chi house, which will eliminate its stage show during the showing of "Guys and Dolls," gets the picture Nov. 11 for a prolonged run. B&K exec Dave Wallerstein, who also visited the Coast for the early peek, set the deal with Burtis Bishop Jr., M-G's midwest sales topper. Pact is said to provide for the largest advertising-promotion budget ever used by a theatre in the midwest.

Catskills' 'Captive' Guests

Continued from page 1

floods, had to travel a circuitous route. Neighboring Tamiment, at Tamiment, Pa., has a stock company so that no problem existed there.

One byproduct of the flood conditions in New York and Pennsylvania was the heavy business done by northern New Jersey resorts. Saltz's at Mt. Freedom, N. J., had the SRO sign simply because of easy accessibility from N. Y.

The N. Y. mountain belt was especially damaged. Several of the major towns had the main streets under water. Acts that had a route of several hotels, had to stay put in one inn so that extra revenue from playing the other inns was lost. However, it's believed that normal conditions will prevail by the end of the week, unless new and heavy rainstorms come along.

Marooned, Flooded Pa. Barns Have to Shutter

Barns in Pennsylvania and Connecticut were heavily hit by last week's floods. In most cases the silos themselves didn't suffer physical damage, but ravaged surrounding areas and knocked-out transportation and communication facilities forced several to shutter or cancel performances.

Although Actors Equity indicated earlier this summer that hurricanes would no longer be considered an "Act of God," because it could be anticipated and insurance was available, the union was expected to label the floods as such at its weekly council meet yesterday (Tues.), so that actors would not have to be paid. Besides Pennsylvania and Connecticut, other states inundated were New York, New Jersey, Massachusetts and Rhode Island.

In Pennsylavnia, the Bucks County Playhouse, New Hope, Pa., was physically damagd by the flood and was forced to shutter following last Thursday (18) night's performance. The Pocono Playhouse in Mountainhome, Pa., was isolated by the floods, forcing producer-manager Rowena Stevens to shut down last Saturday (20) night in the 11th week of the theatre's ninth season.

The closing of the Bucks County Playhouse cut short the run of "A Palm Tree in a Rose Garden," starring Dorothy Stickney. Producer Michael Ellis also cancelled this week's scheduled run of "Tender Trap," but hopes to reopen next Monday (29) with "Remarkable Mr. Pennypacker," starring Philip Bourneuf and Frances Reid.

Water Covers Stage

The first 10 rows of the 400-seat Playhouse, which is located directly on the bank of the Delaware River, were flooded, with the water reaching a level of approximately one inch over the stage. The theatre's shops, workrooms, storage rooms, office and boxoffice were also flooded, but tickets and records had previously been removed It's still too early to determine whether the foundation of the theatre has been affected by the inundation.

The Playhouse Inn, located on the same grounds as the barn, was covered with water up to the second story, while half of New Hope was flooded. All restaurants were closed and there was no electricity from last Friday (19) until Monday (22). The silo's staff and the "Trap" cast were evacuated Thursday and were quartered by show people living in the Bucks County area. The actors and staff also assisted in local Red Cross operations.

The Pocono Playhouse, located on high ground, suffered little itself, but was without water or electricity as a result of the flood. Of 45 briges leading into the area, only one was left standing. Last Thursday night's performance of "Wedding Breakfast," with Walter Matthau, was cancelled when by 9:30 p.m. only 11 out of 500 ticketholders had arrived. The entire week's run of the comedy had been sold out in advance.

There were approximately 50 people each at the Friday and Saturday night performances. The Saturday matinee was cancelled. Mrs. Stevens evacuated the nine members of the cast in three cars on Sunday, with the trip to N. Y. taking about nine hours instead of around two hours as is usual. She doesn't know whether she'll reopen, although the season was originally scheduled to run another three weeks.

The Music Circus, Lambertville, N. J., cancelled its performance last Saturday, as the canvas top was practically inaccessible.

Conn. Floods Folding Summer Show Spots

Conn. Barn's Shutter

New Haven, Aug. 23.

Dame Nature dealt one below the belt to the entertainment field around Connecticut last week, when flood waters brought death and destruction to a wide area.

A fast run around some of the summer show spots disclosed a shuttered strawhat at Litchfield, where the final performamnce of a tryout ("That Certain Age") was cancelled Saturday night (20) and the '55 season was put in mothballs a couple of weeks ahead of schedule.

At Southbury, with nearby areas under martial law, and travel in the definitely doubtful category, Jack Quinn decided to call it a season despite the fact that he had "Tender Trap" all rehearsed and "Champagne Complex" on the fire for the season's two tag enders.

At New London, where the eighth annual American Dance Festival was in progress (18-21), attendance was badly crimped for the Friday night performance, and never fully recovered for balance of the run, net result being a drop from past several seasons.

At Ivorytown, rumored to fold Saturday (20), Milton Stiefel decided to stick things out, despite the fact that a considerable portion of his patronage comes from the badly stricken areas. Stiefel will definitely carry on through Sept. 3.

At Wallingford, Oakdale Musical Theatre felt the bottom drop out of weekend biz immediately following the flood situation. "Best Foot Forward" was holding down the boards at the time. Draw here is statewide, which naturally meant slump b.o. reaction.

Two other Connecticut spots folded Saturday (20) ahead of anticipated finale, but not as a result of disaster emergency. Norwich, under new management this year, tossed in the towel after a crimson operation of about eight weeks. At Clinton, the Harmon-operated strawhat never caught fire as in previous seasons, and a delayed booking for the ninth week was finally nixed.

Incidentally, the world preem of "The Girl Rush," with Rosalind Russell in atendance at her home town of Waterbury, just got under the wire before the deluge made a shambles of the community.

Hurricane Backlash Bops A.C. Boxoffice

Atlantic City, Aug. 23.

While neither Hurricane Connie nor Diane hit here, rain and gusty weather felt here knocked resort out of more than 40% of expected business during past two weeks, usually the cream of the season, in some cases this being the difference between a profit and loss for the already short 10 week season.

The hundreds who cater to bathers and fishermen especially were hard hit. Rooms, usually at a premium at most hotels these weeks, went wanting for the first time in many years. Last weekend's weather was ideal. The resort, with no more hurricanes sighted, was again packed with visitors who were making up for the two weeks they stayed at home.

Near N. E. Disaster

Boston, Aug. 23.

Boniface Stanley Blinstrub of Blinstrub's nitery here, and a companion, George Quigley, nearly lost their lives in the backlash of Hurricane Diane Friday (19). Driving into what looked like a harmless puddle in Brookline, they suddenly found themselves under water.

They had to swim out to where their feet could touch the ground. The flash flood was 10 feet deep.

Ill Wind Blows Good

Salisbury Beach, Mass., Aug. 23.

Frankie Laine, in at the start of the torrential downpour last Thursday (18) succeeded in filling the 1,250-seater, thus disproving usual nitery owner's laments that storms hamper biz. Customers had to wade through quagmires to get to the club. Laine, was on for 45 minutes concentrating on his recording repertoire to a vociferous aud.

BUSIEST DOCTOR AROUND!

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U. S. Supreme Court Asked to Rule On Constitutionality of Censorship

Washington, Aug. 23.

Supreme Court was asked Yesterday (Mon.) to invalidate the Kansas censorship decision barring "The Moon Is Blue." Appeal to the High Court was brought by Holmby Production, which made the film, and United Artists, the distributor.

The Kansas State Board of Review nixed the picture in June, 1953, because the "sex theme throughout was too frank in bedroom dialog; it had too many sexy words; and both dialog and action have sex as their theme." On a reexamination, the board found the film was "obscene, indecent and immoral and such as tend to debase or corrupt morals."

Case was carried to the District Court of Wyandotte County, Kan., which declared the Kansas censorship act was "unconstitutional." On appeal from this, the Supreme Court of Kansas upheld the constitutionality of the state law and the action of the Board of Review in barring the film.

The current appeal is from the State Supreme Court. The UA and Holmby brief asserts pre-censorship violates the First Amendment, and that the state censorship standards are "so broad, vague and indefinite as to render such standards invalid as repugnant to the guarantee of freedom of expression contained in the First Amendment, and to the due process clause in the 14th Amendment."

Mpls. Loop Houses Raise Tariffs

Minneapolis, Aug. 23.

First theatre admission scale boost here in several years finds the four top fistrun loop theatres going from 65-85c to 75c or 85c-$1 regularly, regardless of whether the attraction is or isn't 'Scope. Previously only the 'Scope offerings commanded the $1 tap.

Paramount's Radio City and State now charge the flat $1 after 5 p.m. at all times. Same goes for RKO's Orpheum and Bennie Berger's Gopher. The sureseater World has scaled to $1.20 for more than a year and "Cinerama" at the Century remains at the $2.65 top established at the outset.

When the loop RKO-Par and Paramount Lyric play "B" pictures they'll continue to charge the same 65-85c, boosting the ante to 85c-$1 only on moveovers from the dollar houses.

Berger, an avowed foe of higher admissions, was the first to raise from 65-85c to 85c-$1 for the non-'Scope pictures, inaugurating it with "Abbott & Costello Meet the Mummy." For a while he adhered to the 65-85c even for the 'Scope offerings.

Mo. Ozoners, Hardtops Up Liability Insurance

St. Louis, Aug. 23.

Owners of ozoners and hardtops in Missouri are increasing their liability insurance to meet requirements of a new state law recently signed by Gov. Phil Donnelly. New measure fixes a maximum of $25,000 damages in cases involving wrongful death, an increase of $10,000 over the former law. Under the old statute, the practice was to carry at least $15,000.

The new law not only affects theatres but also operators of automobiles and corporations.

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'Panic' 1st V'V Indie

"Panic," indie production set for filming in New York by Wolf-Parker Productions will be the first independent film to get the VistaVision treatment.

Van Wolf, who will produce, and John Parker, scripter and director, have signed Torben Johnke as director of photography. Johnke is said to be the sole owner of the only VistaVision camera not controlled by Paramount.

Mixed Reaction To Par Aid Plan

Paramount's offer of aid to distressed theatres met with mixed reaction among exhibitors this week. While the more moderate theatremen, as represented by Theatre Owners of America, termed the move "a step in the right direction," the outspoken group, as represented by Allied States Assn., tended to scoff at the Par announcement.

Par's global sales chief George Weltner last week revealed the establishment of machinery for the consideration of distressed theatres, "particularly those on the borderline of continued operation." Charles Boasberg, former RKO and DCA sales chief, is joining the Par sales staff, with one of his main duties being the handling of the theatres in difficulty.

General reaction of theatremen who disparaged the Par action was "who needs 'em when you're broke?" Point was made that rental relief was required by theatres which were operating on a narrow profit margin or just about breaking even. "The only way Paramount will come to your help," said one cynical exhibitor, "is when you're ready to close your theatre. It's too late then."

The more optimistic theatre operators felt that Par's concession will go a long way toward easing the strife between exhibs and distribs. There was general agreement though that Par's move represented nothing new except a definite statement of policy. It was pointed out that most of the distribs have always been willing to consider hardship cases and have made adjustments in situations where it meant the life or death of a theatre.

Briefs From the Lots

Hollywood, Aug. 23.

Gregory Peck returns to 20th-Fox for the title role in "The Man in the Gray Flannel Suit" . . . UI renewed **Keith Andes'** two-films-a-year contract for another year . . . **Harry Joe Brown** will produce "Petticoat Brigade," screenplayed by **Walter Doniger**, at Columbia . . . **Henry Koster** will direct his 11-year-old son, **Nicholas**, in "Good Morning, Miss Dove" at 20th . . . **Paul Frees** booked for a part in 20th's "Rains of Ranchipur" . . . **Carleton Young** reported for his role in "Great Day in the Morning," to be produced by **Edmund Grainger** for RKO release . . . C. V. Whitney Pictures handed **Vera Miles** a three-year pact calling for one film a year . . . **George Eldredge** plays his 200th film role in Crown Productions' "The Killer Is Loose."

Tommy Dorsey's daughter, **Julie**, snagged a role in UI's "The Benny Goodman Story." . . . **Freddy Martin** and his orch signed for a two-reeler at UI . . . **Claire Trevor** signed for a top role in Paramount's "The Mountain" . . . **Franz Waxman** will compose the musical score for Warners' "Miracle in the Rain." . . . **Anita Ekberg** replaces **Arlene Dahl** in Ponti-De Laurentiis' "War and Peace."

Frieda Inescourt and **Sheppard Strudwick** checked in at Columbia for roles in "The Eddie Duchin Story" . . . Makelim Pictures, Inc., assigned **Frank Parmenter** as general production manager on a series of 12 films, starting with "The Peacemaker" . . . **Debra Paget** takes over the **Anne Bancroft** role in Metro's "The Last Hunt," due to latter's illness.

N.Y. Lawyer Challenges Warners' 50G Settlement Of Mitchell Story Suit

Los Angeles, Aug. 23.

Out-of-court settlement last week for a reputed $50,000 by Milton Sperling and Warners of Trophy Productions' claim to film rights to the Gen. Billy Mitchell yarn, didn't wash up ownership of rights. Three days after attorneys asked for a stipulated dismissal in Federal Court, N. Y. lawyer Theodore R. Kupferman challenged settlement and filed a $15,000 general damage suit in Federal Court against the same defendants over the same property.

Kupferman in his complaint claimed ownership of the film and related rights to the disputed property, Isaac Don Levine's "Mitchell, Prophet of Air Power," through having been appointed receiver under a N. Y. Supreme Court order. He asserted he had notified the defendants in the Trophy suit of his status in deal and alleged they had agreed not to make any payment without first securing his approval, which they had not done. Consequently, he stated, they had no right to make any payments.

Trophy, originally sued for $1,375,000, on the grounds of having acquired full rights through a purchase from Samuel Bronston.

New House Mark In Fight Telecast

With 86 theatres signed for the Rocky Marciano-Archie Moore closed-circuit fight telecast on Sept. 20, Theatre Network Television has set a new record in bookings. Previous peak for a theatre tv event was 83 theatres for the Marciano-Don Cockell bout last May 16.

A $1,000,000 theatre boxoffice "gate" is a possibility if TNT can achieve its goal of 100 theatres for the upcoming attraction originating from Yankee Stadium, N.Y. at 10:30 p.m. EDT. Availability of mobile units, rented to theatres by TNT, is making possible the record theatre lineup. Chicago and Los Angeles lead in the number of theatres signed, each having eight. Detroit follows with four.

DENVER

(Continued from page 9)

"Mister Roberts" (WB) (5th wk). Sock $11,000 or over. Stays on. Last week, $12,000.

Denham (Cockrill) (1,750; 50-85) —"We're No Angels" (Par) (3d wk). Oke $6,500 in 4 days. Last week, $12,000.

Denver (Fox) (2,525; 60-$1) —"How To Be Popular" (20th) (2d wk). Staying only 3 days, thin $6,000. Last week, $15,000.

East Drive In (Wolfberg) (800 cars; 75)—"Pearl of South Pacific" (RKO) and "Wakambo" (RKO). Good $4,500. Last week, "Road to Denver" (Reps) and "Lay That Rifle Down" (Rep), $6,500.

Esquire (Fox) (742; 75-$1) —"Holiday for Henriette" (Indie). Oke $2,500. Stays. Last week, "Will Any Gentleman?" (Indie) and "Last Holiday" (Indie), $3,000.

Lakeshore Drive-In (Civic) (1,000 cars; 75)—"Pearl of South Pacific (RKO) and "Mokamba" (RKO). Good $5,500. Last week, "Road to Denver" (Rep) and "Lay That Rifle Down" (Rep), $7,000.

Orpheum (RKO) (2,600; 60-$1) —"Cobweb" (M-G). Mild $8,000. Last week, "Lady and Tramp" (BV) (4th wk), $6,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Shrike" (U) (2d wk). Fast $12,000 or near. Last week, $15,000.

BOSTON

(Continued from page 8)

—"Pete Kelly's Blues" (WB). Jack Webb personals bally brought torrid $18,000. Last week, "Wichita" (AA) and "Spy Chasers" (Indie), 15,000.

Pilgrim (ATC) (1,900; 50-60-$1) —"Pearl South Pacific" (RKO) and "Rage at Dawn" (RKO. Oke $8,500. Last week, "One Desire" (U) and "Chance Meeting" (PM), $6,700.

Orpheum (Loew) (3,000; 60-75-$1) —"Man From Laramie" (Col) and "Bring Your Smile Along" (Col). Hotsy $18,000 or better. Last week, "Cobweb" (M-G) and "Moonfleet" (M-G) (2d wk), $12,000.

State (Loew) (3,500; 50-65-75-$1) —"Man From Laramie" (Col) and "Bring Your Smile Along" (Col). Big $12,000. Last week, "Cobweb" (M-G) and "Moonfleet" (M-G) (2d wk), $7,000.

Picture Grosses

PHILADELPHIA

(Continued from page 8)

"Love Is Many Splendored Thing" (20th). Terrific $33,000 or near. Last week, "Virgin Queen" (2d wk), $14,000.

Goldman (Goldman) (1,200; 65-$1.30)—"Female On Beach" (U). Giant $24,000 or better. Last week, "Man From Laramie" (Col) (3d wk), $9,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Mister Roberts" (WB) (6th wk). Tidy $14,000. Last week, $15,000.

Midtown (Goldman) (1,200; 65-$1.49) — "Shrike" (U) (4th wk). Trim $8,000 or over. Last week, $10,000.

Randolph (Goldman) 2,500; 75-$1.49) — "Summertime" (UA) (3d wk). Okay $11,000. Last week, $17,000.

Stanley (SW) (2,900; 74-$1.40)— "Girl Rush" (Par). Fast $17,000. Last week, "One Desire" (U), $13,000.

Stanton (SW) (1,483; 65-99) — "Robber's Roost" (UA) and "Top of World" (UA). Solid $13,000. Last week, "Las Vegas Shakedown" and "Finger Man" (AA), $8,000.

Studio (Goldberg) (400; 90-$1.49) — "Marty" (UA) (10th wk). Oke $5,000 same as last week.

Trans-Lux (T-L) (500; 80-$1.80) — "To Catch Thief" (Par) (3d wk). Rousing $15,000. Last week, $19,000.

Viking (Sley) (1,000; 74-$1.80)— "Not As Stranger" (UA) (8th wk). Steady $10,000. Last week, $11,000.

H.O.S HELP SEATTLE; 'LARAMIE' FANCY 13G

Seattle, Aug. 23.

City is virtually 100% holdover this stanza, but many of them are holding so big it makes little difference. "Man From Laramie" is huge in second session. "Pete Kelly's Blues" looks great in second round at Orpheum while "Mister Roberts" is terrific in fourth frame at Music Hall. "Santa Fe Passage," lone new pic, is okay at Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Santa Fe Passage" (Rep) and "Square Ring" (Rep). Okay $3,000. Last week, "Young Sinners" (U) (2d wk), $3,100.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Man From Laramie" (Col) and "Case of Red Monkey" (AA) (2d wk). Giant $13,000 or over. Last week, $19,000.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Virgin Queen" (20th) and "Skabenza" (AA) (2d wk). Fair $5,000. Last week, $5,300.

Music Box (Hamrick) (800; 90-$1.25)—"Not As Stranger" (UA). (8th wk). Good $4,000. Last week, $4,300.

Music Hall (Hamrick) (2,300; 90-$1.25) — "Mister Roberts" (WB) (4th wk). Mighty $11,000. Last week, $11,700.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Kelly's Blues" (WB) and "Dam Busters" (WB) (2d wk). Great $11,500. Holds. Last week, $17,800.

Paramount (Evergreen) (3,039; $1-$1.25) — "We're No Angels" (Par) and "Adventures Sadie" (20th) (2d wk). Good $7,000. Last week, $6,800.

CHICAGO

(Continued from page 8)

"Summertime" (UA) (5th wk). Hotsy $16,000. Last week, $17,000.

Monroe (Indie) (1,000; 80-$1.25— "Wizard of Oz" (M-G) (reissues) (4th wk). Big $7,800. Last week, $9,300.

McVickers (JL&S) (2,200; 65-$1.25)—"Foxfire" (U). Lofty $29,000. Last week, "Love Me Or Leave Me" (M-G) (6th wk), $18,500.

Oriental (Indie) (3,400; 98-$1.25) —"How Be Popular" (20th). Swell $28,000. Last week, "House of Bamboo" (20th) (2d wk). $21,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (10th wk). Record $53,000. Last week, $51,000.

Roosevelt (B&K) (1,400; 65-98)— "Wichita" (AA) and "Shotgun" (AA) (2d wk). Sock $20,000. Last week, $25,000.

State-Lake (B&K) (2,400; 65-98) —"Mister Roberts" (WB). Smash $55,000. Last week, "Lady and Tramp (BV) (9th wk), $16,000.

Surf (H&E Balaban) (685; 95)— "Great Adventure" (Indie) (3d wk). Fine $4,200. Last week, $5,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phoenix City Story" (AA) (5th wk). Lusty $19,500. Last week, $22,000.

World (Indie) (697 98)—"Wages of Fear" (Indie) (7th wk). Sluggish $2,600. Last week, $2,900.

'Thief' Smash $25,000, Cleve.; 'Angels' Robust 16G, 'Benson' Hep 13G

Cleveland, Aug. 23.

"To Catch A Thief" is smashing through rainstorms and heat to give the Stillman a terrific stanza here this round. It is easily the week's topper. "We're No Angels" also is sturdy at the State while "Private War of Major Benson" looms good at Hipp.

Estimates for This Week

Allen (S-W) (3,000; 70-$1.25) — "Mister Roberts" (WB) (3d wk). Wow $15,000. Last week, $22,000.

Hipp (Telem't) (3,700; 70-$1)— "Private War of Major Benson" (U). Good $13,000. Last week, "Virgin Queen" (20th), $15,000.

Lower Mall (Community) (585; 70-90)—"Wuthering Heights' (Indie) (reissue) (2d wk). So-so $2,000. Last week, $3,000.

Ohio (Loew) 1,244; 70-90) — "Summertime" (UA (m.o.). Average $5,000. Last week, "Never Too Young" (Par) (m.o.) (3d wk), $10,000.

Palace (RKO) (3,286; 70-$1) — "How To Be Popular" (20th). Fair $10,500. Last week, "Man From Laramie" (Col) (2d wk), $14,000.

State (Loew) 3,500; 70-90) — "We're No Angels" (Par). Sturdy $16,000. Last week, "Summertime" $15,000.

Stillman (Loew) (2,700; 70-90)— "To Catch a Thief" (Par). Terrific $25,000, Last week, "Not As Stranger" (UA) (m.o.) (7th wk), $13,000.

'Young' Virile $13,000, Port.; 'Roberts' 10G, 4th

Portland, Ore., Aug. 23.

Summer heat and transient name attractions are not hurting strong product here. Routine pix are suffering, though. Town is bogged down with holdovers. "Mister Roberts" moves into a fourth smash frame at the Broadway. This house hasn't held a pic this long in ages. "Man From Laramie" continues sock in second inning. "Virgin Queen" holdover is way off and staying only four days. "Never Too Young" looms big at the Paramount.

Estimates for This Week

Broadway (Parker) (1890; 90-$1.25) — "Mister Roberts" (WB) (4th wk). Nearly a record playing time for this spot. Big $10,000 or near. Last week, $13,200.

Fox (Evergreen) (1,536; $1-$1.25) — "Virgin Queen" (20th) and "Glory At Sea" (Indie) (2d wk). Only $3,500 in 4 days. Last week, $6,000.

Guild (Indie) (400; $1)—"Innocents In Paris" (Indie). Lusty $3,000. Last week, "Victory At Sea (Indie) and "Kind Hearts Coronets" (Indie) (reissue) (2d wk), $1,100.

Liberty (Hamrick) (1,875; $1)— "Monika" (Indie) and "Mixed Up Women" (Indie) (2d wk). Slim $6,500. Last week, $9,900.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Man From Laramie" (Col) and "Chicago Syndicate" (Col) (2d wk). Loud $12,000 or near. Last week, $18,200.

Paramount (Port-Par) (3,400; 75-$1)—"Never Too Young" (Par) and "Shotgun" (AA). Hot $13,000 or close. Last week, "Kentucklan" (UA) and "Top Of World" (UA), $9,800.

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Cincinnati, Ohio	70	54,113	164,690
Eugene, Ore.	11	6,004	21,440

*Source: *Film Daily Year Book.* †Source: A supplement to *A Study of the Accumulative Audience of LIFE (1950)*, by Alfred Politz Research, Inc.

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NOW IT'S 'INTROSPECTACULARS'

The Cold Facts From Frigidaire

Frigidaire, which last week switched $8,000,000 in billings from Foote, Cone & Belding to Kudner agency, has distributed the following memo to its employees "in the event that we receive any queries on the subject":

"Our policy will be not to volunteer any information on this subject but to answer questions if and when they are asked, as follows:

"Question: Is Frigidaire dropping Arthur Godfrey?
Answer: Yes.
Question: Both morning and evening shows.
Answer: Yes.
Question: When?
Answer: The evening show at the end of September; the morning show in November.
Question: Were you dissatisfied with Godfrey?
Answer: No.
Question: Why then have you switched to new spot?
Answer: Because we wanted to get the benefit of the continuity of an evening television show on a weekly basis."

[Editor's note: Frigidaire has bought "Favorite Husband" for CBS-TV Tuesday night 10:30 period.]

Berle Dickers 'Comedian' for TV

Lehman's Mag Story Has Long Cued Speculation As to Real Life Character

As part of his Tuesday night tint series next season in which he'll mix straight dramatic vehicles and musicals with story line, Milton Berle is dickering for the rights to Ernest Lehman's story, "The Comedian."

Lehman's yarn is owned by George Glass, indie film producer. Glass took the property with him when he split with Stanley Kramer a few years back. Story, an acid-dipped Ring Lardner-"Champion" type saga as translated to the show biz area, was originally written as a Cosmopolitan mag novelette about six years ago.

Interesting aspect of the Berle dicker is that the Lindy-Sardi Broadway gossipers generally interpreted Berle overtones in the general scramble at the time to guess at the real life comedian who inspired Lehman's fictional character. Comic in the story is a guy who gets to the top by abusing writers, other comics, network execs, even members of his own family.

Jackie Gleason was once reported eager to do the film version as his first starring vehicle for 20th-Fox. But the studio finally turned the story down reportedly because of its "excessive" roughness and acidity.

Lehman's current position as one of Hollywood's hottest scriveners (his screen plays on "Executive Suite" and "Sabrina" plus his upcoming treatments of the film versions of "The King and I" and "Someone Up There Likes Me" have catapaulted him to a lofty Hollywood height) has caused renewed interest in his slick mag fiction of the past eight years.

Persistently, Lehman has denied he had any one tv jester in mind when he penned "Comedian." How-

(Continued on page 50)

Hot Staff

J. Walter Thompson is the biggest agency in the world in terms of billings.

"So how come," was the gripe last week of the radio-tv dept., "we don't even have air-conditioning?"

Not All V's Make A Profit—Tieup With a Web Helps

Washington, Aug. 23.

Many of the new VHF stations, particularly those in the smaller cities, have been finding the going tough and some sustained continuing losses in their early operation, according to a survey by the FCC of post-freeze stations during the first ten months of 1954.

The great majority of new stations with NBC or CBS affiliations were making money last year or were approaching the black by October. More than half of the new V's without such affiliations were taking continued losses.

The survey, based on reports from 144 new VHF stations which started operations in 1952 or 1953, showed that 102 or 71% of these outlets were making profits or approaching the black by October of last year. The remaining 42 or 29% were incurring continuous deficits during the 10-month period. One of them has since folded.

The experience of the new VHF stations during 1954 indicates that many of those which were established in metropolitan areas of less than 75,000 population are being severely tested. Half of the new VHF stations which were in the red last year are located in these areas; seven of them have NBC or CBS affiliations.

Even in areas which had no VHF service, many of the new V's were having trouble. Of 33 stations which started in these areas, one-third sustained continuing loss-

(Continued on page 50)

News Services' Yen for TV Copy

The demand of dailies around the country for more and more tv copy (a situation which has created unprecedented space allotment to "cover" the medium is now beginning to catch up with the wire services. United Press, which until now has been content to let tv fall in the realm of its Broadway columnist, Jack Gaver, has assigned a No. 2 man to video as well. He's Bill Ewald, who does four features a week plus a gossip column. Under the new arrangement Ewald's copy services the afternoon papers with Gaver's columning channeled to the ayem sheets.

AP meanwhile continues to step up its tv coverage on behalf of its subscriber papers, with Charles Mercer holding down the assignment. INS as yet doesn't have a tv editor, but gives wide distribution to both Jack O'Brian (N.Y. Journal-American) and Janet Kern (Chicago American) columns.

'RED SHOES,' 'CAESAR' AS 2-PARTERS ON TV

"Famous Film Festival," ABC-TV's Sunday night 7:30-9 feature film showcase, a "first" in itself by virtue of its pioneering in the regular presentation of feature films on a network basis, will embark on still another "revolutionary" tack, the spreading of a pair of the films over two weeks each instead of cutting them down to the 90-minute length.

Web has earmarked "The Red Shoes" and "Caesar and Cleopatra" for the two-week treatment.

'PRESTIGE CUM SALES' PATTERN

By GEORGE ROSEN

TV is putting some egghead in its spec beer next season. It'll be the year of the 90-minute "cultural giants" with the networks convinced that they've got the study-in-depth patterns that will enable shows to literally jump out of the restricted 21-inch screen framework. The network say it's "prestige cum sales." The sales, in most cases, have yet to be made. But the webs apparently aren't losing any sleep over it.

In support of the "introspectacular" formula, "Omnibus," the Ford Foundation Radio-TV Workshop-incepted 90-minute Sunday afternoon spec on CBS-TV which is going into its fourth season, will practically throw the book at the viewer, planning virtually a whole new programming pattern based on the "deep cultural value" concept, yet designed to move the sponsor's goods off the shelf. Shows will be brought in for $65,000 a week next season, about the same as last year's budget. Thus far Scott Paper Co. is in the ride (its fourth season), plus Aluminum, Ltd. of Canada, the latter's second semester. That leaves two clients to get off the production hook.

The upcoming series of 10 Ed Murrow-Fred Friendly "See It Now" giants (60 and 90-minute shows); the ambitious "Project 20" undertaking by NBC-TV under the Henry Salomon banner which tees off with "Nightmare In Red" and will encompass a variety of 20th Century studies-in-depth; the forthcoming "Wide Wide World" 90-minute NBC-TV attraction—all these, and more, are in the '55-'56 "Introspectacular" area; representing millions of dollars in outlay and still on the roster of "unsold" items, but with the webs fully confident that culture can be commercial.

Bob Saudek's "Omnibus" agenda, if nothing else, is provocative. He's bringing Robert Coughlan in from Life mag to do a series of shows (possibly three or four) to explore the whole Renaissance period. The "boyhood series" inaugurated last season will be expanded, with such personalities as James Thurber and Irving Berlin to come under surveillance as the CBS-TV eye explores the forces that molded the boy. For the study of the battle of of Gettysburg, which may encompass as many as three 90-minute shows, Bruce Catton, author "A Stillness At Appomatox," is being recruited for an in-depth appraisal of a battle which altered the course of history. The exact details of the field will be scaled down to tv size. Even the buttons on the uniforms will be exact replicas. The "Trial of Billy Mitchell" is another that will get penetrating treatment. A study of Bach will probably be expanded over several weeks, with Leonard Bernstein in charge of the project—one which will try to sift the forces that made him tick. Another three or four shows will be devoted to a "World's Fair of TV" to explore the growth and development of the medium in the past 10 years. It'll even feature a "midway" to exhibit acts from all parts of the world. (It's recalled that John Crosby, the New York Herald-Tribune tv critics, was hired to do a onetime entry on approximately the same subject last season, but it never got on).

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

'Git Along, Gitlin' on Public Affairs; CBS-TV Earmarks $5,000,000 Budget

Colorful Sunday

One of the "rewards" redounding to "Omnibus" for sticking with CBS-TV (the rival NBC boys almost had it sewed up) will be the tinting up of many of the 90-minute Sunday afternoon stanzas during the course of the new season, thus giving them a full-blown color spec status.

Show, incidentally, will return on Oct. 9 in the 5 to 6:30 p.m. slots. Scott Paper Co. and Aluminum, Ltd. of Canada have thus far signed for the new semester. Robert Saudek, director of the Ford Foundation Radio-TV Workshop, will again produce.

With the Maurice Evans series in the competing NBC-TV slots also going color, plus NBC's Sunday night "Color Spread," the rainbow Sabbath will be in full swing.

In keeping with the "introspectacular" tv era, CBS is shooting the works next season on behalf of Irving Gitlin's Public Affairs operation, with a $5,000,000 budget earmarked (along with a personnel of 100) for the '55-'56 programming agenda. Along with the week-to-week program fare, accent next season will be on the "giant" 60 and 90-minute presentations.

The "git along, Gitlin" roster shapes up thusly:

The 26-week all-film series dealing with air power, from the Wright Bros. to the satellite, is now in the shooting process. CBS is appraising its schedule to find the right spot for it. Series will have Walter Cronkite as narrator. Footage by the million is being sifted, and will be integrated with made-for-tv film in exploring the whole picture of the nation's air defense.

"Adventure" series is being completely overhauled to generate a new excitement. There will be four complete series, each extending over several weeks. One will deal with the American west (a helicopter is flying over the Grand Canyon this week for initial footage); another series will be on the Waters of the World, a combination anthropological — adventure cycle; a third series will be on the human body; the fourth "Adventure" will "adopt" an oil well and tell the story of the search for oil. Series will return for a Sunday afternoon allotting with Robert Northchild producing.

"Search" will be missing from the CBS-TV rosters this season, but Gitlin's department is exploring its return for a 26-week cycle in '57.

Eric Sevareid's "American Week" is getting a complete new format, with accent on news stories in depth, integrating both film and live sequences, with emphasis on live remotes. Theme: "dissecting the news on the operating table."

"Let's Take a Trip" is returning, with new resources, with last Sunday's hour-long Boy Scout Jamboree pickup from Canada as the initial entry in its expanded format.

As for the so-called "giants," one

(Continued on page 48)

P&G's 'Get Tough' Policy on Control Of TV Publicity

Joe Field has resigned as public relations director of Compton agency following discontinuance by the agency of its program publicity dept. Field had been in charge of Compton's public relations and publicity for the past six years.

Background of his departure, it's reported, was a battle between the agency and the tv production dept. of P&G, Compton's biggest client, over control of P&G's program publicity activities. With Compton the leading agency for the soap company, the same kind of battle is predicted in other P&G agencies.

Additionally, the "war" is regarded in the trade as a prelude to an increasing show of power by the giant soaper involving all the other activities of its several agencies. Thus no personality sensitivies are involved in Field's departure; merely one of policy.

Before joining Compton almost a decade ago as asst. press chief, Field was a newspaper and public relations man.

Warnick to London To Record Jeannie Carson Tunes Prior to Spec

The extent to which NBC will go to extract full maximum exploitation values from its specs, particularly in the realm of original musicals, is evidenced anew in the RCA Victor tieup on the forthcoming production of "Heidi," which will star British actress Jeannie Carson. It's on the Max Liebman production schedule and is set for the night of Oct. 1.

Liebman has sent Clay Warnick, choral director of the Liebman specs, to London to record four songs from the show with Miss Carson. Warnick returned last week with the tapes and the tunes will be put into distribution immediately and given full exploitation on the NBC-TV channels to familiarize people with the score prior to the tv presentation. Warnick adopted the score from the music of Robert Schumann, with Carolyn Leigh doing the lyrics.

Similar stunt was done in connection with last Monday's (22) "The King and Mrs. Candle" spec, with Tony Martin recording the show's hit tune for RCA Victor long in advance.

Danny Seymour's Y&R-to-JWT

Danny Seymour, the former radio announcer and emcee of "We, the People," who rose to status of veepee in charge of programming and production at Young & Rubicam, is resigning from the agency effective Oct. 1. He was a key aide to Nat Wolff, Y & R's radio-tv director.

Seymour moves into J. Walter Thompson as a veepee. He takes over the tv accounts handled by Richard deRochemont, who resigned about a week ago. Director of JWT radio-tv, John Reber, died a few weeks ago.

Successor to Seymour at Y & R has not yet been named.

Motorola First Client For NBC-TV 'Matinee'

Chicago, Aug. 23.

Motorola becomes one of the charter clients of NBC-TV's afternoon "Matinee" tinters, via a purchase of 13 participations in the dramatic showcasers starting with the premiere date, Oct. 31, and running through the Christmas season. Motorola's order will come to about $110,000 gross. Incidentally, the network has changed the name of the show to "NBC Matinee Theatre."

Leo Burnett agency set the deal.

Radio-TV's Bangup Pubservice Job On Floods; Stations Washed Out

Virtually every radio and tv station in Pennsylvania, Massachusetts, Connecticut, Rhode Island and upstate New York felt the force of the flash floods that claimed upwards of 200 lives over the weekend. In many cases, radio stations were temporarily washed out—one was knocked out completely in Waterbury, Conn. Radio and tv stations were hit by power failures and one tv station deliberately went off the air to turn its personnel over to its sister radio outlet. Hundreds of thousands of dollars were lost in commercial preemptions as stations went on 48-hour disaster news schedules, and thousands more were lost in equipment damage and loss.

But despite its scars, radio came through as the hero of the floods, doing a first-rate public service job in informing anxious relatives, in relaying vital health, safety and civil defense messages, in providing all-over coverage. Ham operators in many areas served as vital communications links with commercial outlets as well as with disaster officials, while the stations themselves sent out newsmen by the score for on-the-spot reports and filmed coverage.

In New York City, the floods were only a news story, albeit an important and dramatic one, and it was covered as such. But in outlying districts of Connecticut, Pennsylvania and Massachusetts, the floods were a matter of life and death, and radio did a bang-up job.

Connecticut Hit Hard

In Connecticut, at least one station, WCC of Waterbury, with transmitter and studios located at river's edge, was swept away. Two other stations, WATR and WBRY, were off-the-air and on again, with WBRY off from Thursday midnight to Saturday noon because of power failure. WATR-TV was blacked out Friday in a decision to turn over all the outlet's manpower to WATR-AM, particularly since no sets in the area were in operation. In nearby Torrington, one of the hard-hit areas, WCLR's fate was completely in doubt, but WTOR succeeded in getting back on the air Saturday.

The Hartford situation was not too bad, with WTIC losing power only for a brief period Friday morning but scrapping its complete program schedule to handle hurricane coverage all day Friday and Saturday, including feeds to "Mon-

(Continued on page 48)

The Lion Roars

Metro has finally finalized the format for its "MGM Parade" entry on ABC-TV this fall, and from the looks of it, the show will be virtually a half-hour plug for the studio, its stars and its pictures. ABC description of the format lists host George Murphy as showing trailers for upcoming product, interviewing Metro stars on the lot, showing the audience awards and citations won by Metro in the "MGM trophy room," interviewing "interesting persons of the past," and showing short subjects.

But ABC-TV seems sanguine in spite of it all. The network's Coast pressagents describe the trailer segment of the show as follows: "Murphy will let his guests in on preview scenes of pictures to come."

MBS Signs Ameche For Hour Musicals

Mutual has signed Don Ameche to headline a series of hourlong radio adaptations of top Broadway musicals which it's pitching for the Christmas trade. Series is planned for Sundays—time slot not yet set—for the pre-Christmas period from Sept. 25 through Dec. 18.

Already set for the series are such properties as "Pal Joey," "Wizard of Oz," "One Touch of Venus," "Girl Grazy," "On the Town" and "Brigadoon." Ameche would host and star in some of the vehicles. Shows would get the full treatment, complete with big orch and name stars in key roles.

Indicative of the way the network is planning the series of 13 musicomedies is the fact that the web has taken out a display at the current jewelers convention at the Waldorf-Astoria, N. Y., and is pitching the show there as a seasonal special.

NBC PACTS ARMOUR FOR PERRY COMO TV'ER

Chicago, Aug. 23.

NBC-TV has partially plugged the last gap in forthcoming Perry Como Saturday Night hour, inking Armour for alternate identity on open 20-minute slice over the 52-week span. Latest purchase means that all but half of one-third of singer's new display is racked up with Kleenex, Dormeyer, Gold Seal and Noxzema signed on earlier.

Armour's $1,500,000 stakeout on Como show, through Tatham-Laird, makes meat packer one of NBC-TV's prime Saturday night clients. Its Dial Soap division is spending a like amount, via Foote, Cone & Belding, for its year-around shared ride on George Gobel half-hour.

Lawrence Welk Makes Good; Dodge Sticking

ABC-TV's weekend prospects for the fall are picking up. Dodge Division of Chrysler, which had bought the Lawrence Welk show for a summer run on the network on an experimental basis, is satisfied enough with the show to have signed it on for an additional 13 weeks. New cycle of 13 Saturday nighters starts Oct. 1, bringing it well into the winter season.

Program, which originates from the Coast, continues in the Saturday 9-10 spot. With Ralston-Purina sponsoring "Grand Ole Opry" every fourth week in the 8-9 period, the web's Saturday night picture is brighter than it's ever been. Welk renewal was set via Grant Advertising.

ABC's 'Howe-To' 'News-In-Depth'

ABC-TV's news and public affairs department, virtually inactive last season insofar as pubservice broadcasting went, is off to a fresh start this fall, with its major project centering on "Outside U. S. A.," a live-and-film "news in depth" study of world affairs helmed by Quincy Howe. Show has been allocated the Thursday 10 p.m. spot on the network and will utilize regular and special film from News-of-the-Day-Telenews service as the pictorial side of Howe's analysis of top international news breaks.

With the Howe stanza in the "definite" category, the John Daly-helmed operation is wrapping up details on other public affairs entries, among them a remote stanza from Dean James Pike's study at the Cathedral of St. John the Divine in N. Y., of which Dean Pike is minister. This would be a Sunday afternoon pairing with "College Press Conference," which will henceforth originate in Washington. "College Press" and Dean Pike would occupy the Sunday 1-2 block until Dec. 18, when after the pro football season is concluded, they would move to 4-5 p.m. Also in the wrapup stage is a plan for "Tomorrow," the Johns Hopkins U. science series, to move into the Monday-at-9 opening on the network.

'Entertainment' To Get Network Tryout

"Entertainment," the 150-minute cross-the-board live variety daytimer on WABC-TV, the ABC-TV flagship in New York, gets a three-week network tryout in half-hour form next month. Segment will be aired Sept. 15, 22 and 29 in the Thursday-at-8 slot on ABC-TV, prior to the premiere of Bishop Fulton J. Sheen in the time period.

Program is now airing in a half-hour version on WABC-TV for the summer, but returns in its full 150-minute length on Labor Day. Cast includes comic Tom Poston, singer Marion Colby and bandleader Ray McKinley.

Follow the Leder

Flood coverage set up by WINS, the N. Y. indie, last weekend should set a model pattern not only for radio disaster coverage for the future but as a disaster-type communications setup for Red Cross, Civil Defense and State Police operations. The stations' 12-station "Hurricane Network" at one point was the only means of infromation on disaster areas for all official agencies in N. Y. Friday (19) afternoon.

WINS g.m. Bob Leder early Friday morning started calling stations to make arrangements for them to call in news over beep phone. By noontime, all incoming telephone communication to stricken areas was cut off, but the area stations, which could make outgoing reports, kept calling in to the private number given them in WINS' studios. Red Cross and other groups had to keep referring to WINS for the latest info. Stations in the "network," all of which did a bang-up job according to Leder, were WBZ, Boston; WALL, Middletown, N. Y.; WGTH, Hartford; WGNY, Newburgh, N. Y.; WVOS, Liberty, N. Y.; WTNJ, Trenton; WBUX, Doylestown, Pa.; WLAD, Danbury; WNNJ, Newton, N. J.; WLNA, Peekskill, N. Y.; WVPO, Stroudsburg; and WATR, Waterbury, Conn. Several were right in the middle of the hardest-hit areas. The Stroudsburg Daily Record also provided on-the-spot phone reports.

Station kept airing the recorded phone conversation all through Friday day and night and over the weekend, with newspapers and wire services calling the outlet for information. (Leder, incidentally, is doing a burn about the dailies' omission of any reference to the topflight job done by radio in the floods.) Meanwhile, its "flying studio," piloted-announced by Bob Garrity, had been aloft for two days, airing reports from the Winsted-Torrington areas and from Port Jervis. Station during Friday and early Saturday answered approximately 5,000 phone calls requesting information on children at camps. Station also aired an exclusive interview with Mrs. Irene Weber, the heroic mother who lost two children at Camp Davis in Stroudsburg.

As an aftermath of its coverage, the station received 3,000 unsolicited letters of thanks from anxious parents who had been given information by the station's broadcasts and switchboards. That was Monday (22) and yesterday's (Tues.) mail amounted to nearly that figure, Leder stated. WINS, in collaboration with WVPO and WGTH, is setting up a Flood Fund in which all three stations are making one-the-air solicitations and which WVPO and WGTH will disburse in their own areas to the most-needy rehabilitation projects there.

20% of 'Richard's' Theatre Profits Plus Initial 100G Goes to NBC-TV

Reque-ochet Romance

Washington, Aug. 23.

Larry Laurent is the tv columnist-critic for the Washington Post-Times Herald. His rival on the Washington News is Dave Reque.

Reque's wife writes the promotion copy for the Post-Times Herald, including plug copy for Laurent.

Pattern evolved between London Films and NBC for profit-sharing arrangement in the theatrical release of Laurence Olivier's "King Richard III" which will have its preem as a three-hour tv spec this fall, is unique in pix-video relations and may possibly set a formula for future tv "world preems." And the pattern to be used for "Richard" will also apply to the Rex Harrison "Constant Husband," the other Alexander Korda film acquired by the network for showcasing this fall.

NBC, it's reliably reported, paid "in the area of $350,000" for the coast-to-coast "Richard" tv exposure ($500,000 was the price asked in the original dickers). In return, NBC gets the first $100,000 of the pic's theatrical coin plus 20% of the profits.

As for "Husband" NBC paid $250,000; gets the initial $75,000 theatrical money and 20% of the profits.

Ralston-Purina Loves That Video

Ralston-Purina Co., in an expansive television mood, has bought its third network exposure, latching onto the NBC-TV Wednesday-at 10:30 time period following "This Is Your Life." Ralston hasn't decided on a show for the spot yet, but is pencilled in for an Oct. 12 start. Understood one of the properties being o.o.'ed is "The Dunninger Show," currently doing summer service for Hazel Bishop on Saturday nights on NBC.

St. Louis-headquartered cereal firm is in a buying frame of mind this year. After going with "Name's the Same" for a couple of seasons, Ralston made its first move toward expansion a few weeks back when it bought "Grand Ole Opry" for a one-week-out-of four hourlong Saturday night exposure on ABC. NBC-TV buy brings it into the bigtime with a three-show, two-network spread.

NBC-TV's $392,000 Triple-Play Coin

NBC-TV has scored another triple play of sizeable proportions on its "Today"-"Home"-"Tonight" threesome with two hefty chunks of sponsorship coin.

Libby Owens Ford is coming in with a major splash to the tune of $300,000 for 24 participations each in both "Today" and "Home." Another $92,000 will come from the Lemon Products Advisory Board, a California citrus outfit, which is going into all three shows.

Other NBC-TV daytime biz: Manhattan Soap's renewal of "Ding Dong School" for another cycle; Miles Labs' 52-week renewal of "Mr. Sweeney" and Tennessee Ernie show.

GF's Two-Show TV Circus Hoopla

General Foods, which last year bankrolled Ringling Bros.-Barnum & Bailey Circus one-hour telepreview via NBC-TV, is planning two circus one-shots this year. GF is planning a Christmas party telecast out of the circus' Sarasota winter headquarters, plus a repeat of the pre-Madison Sq. Garden opening in New York.

Cost of the two specials in terms of payment to the circus alone, above and beyond production costs and time charges, is estimated at $250,000. Last season's one-shot involved a $100,000 payment for rights. NBC-TV may tint up the second show out of the Garden. Benton & Bowles would rep GF on the deal.

HARRISON & GOULD GET JUDY TV NOD

Team of Paul Harrison and Berni Gould has been set to produce the Judy Garland spectacular for Ford on CBS-TV. Also set for the show is David Wayne, who'll host and participate in the variety elements.

Harrison & Gould were set by Charles Wick, their personal manager, who planed to the Coast yesterday (Tues.) to discuss their participation with Miss Garland and her husband, Sid Luft, who's exec producer on the show. While on the Coast, Wick will also meet with "NBC Matinee Theatre" exec producer Charles McCleery about Sarah Churchill's appearances in the NBC daytimer.

Zanuck Steps Into 20th Tele Setup At Behest of GE; Hypoes 'Credits'

Hollywood, Aug. 23.

Darryl F. Zanuck has personally moved in to review 20th-Fox's television operation and as a result several changes in the setup of TCF Productions, the studio's tv subsid, have been made. The 20th production chief said that General Electric, which is sponsoring the studio's hourlong telefilm series, and its agency, Young & Rubicam, had asked him to review the situation at TCF.

As a result of his review, Zanuck brought Otto Lang into TCF to function as exec creative coordinator, and 20th story editor David Brown and Julian Johnson, former story ed and now in semiretirement, to lend editorial guidance to vidpix production. Mel Dinelli and Alistair Cooke have been hired as writers of the GE vidpix, with Carroll Carroll as top writer for the behind-the-scenes segments of the series. Sid Rogell, 20th studio production manager, remains as head of TCF, Zanuck stated.

Zanuck said TCF has finished "The Oxbow Incident" for the series and described it as "a very fine film," but stated he is not entirely happy with parts of it, which will be reshot. Series, he said, will be launched with "Cavalcade," which is being written by Cooke, and added that Noel Coward has agreed to write the bridging narration for the adaptation of his play. "Oxbow" will be the second in the CBS-TV series, while the third will be an original and the fourth an adaptation of "Laura," based on 20th's film of several years ago.

TCF is also producing "My Friend Flicka" for CBS-TV and a dramatic anthology series which is as yet unsold.

Fund for Republic Sets Sept. 15 'Screening' For Tony Miner's 'Challenge'

Hollywood, Aug. 23.

Two pilots of a new series produced by Worthington Miner will be screened by directorate of Fund for the Republic, an indie org endowed by the Ford Foundation, in N. Y. on Sept. 15 as a possible NBC-TV series. Half-hour series, formerly tagged "Challenge," covers questions of civil liberties and racial and religious discrimination in a dramatic-documentary format.

Should the Fund and NBC be in agreement after pilot viewing, net will seek a sponsor. If none can be found, Fund then will underwrite teleshowings.

DUNNING QUITS BBD&O FOR CBS RADIO SLOT

Harlan J. Dunning has left BBD&O to become supervisor of network programs at CBS Radio, where he'll replace Norman Frank, who left several weeks ago to join NBC-TV as a producer. Dunning has been with BBD&O for the past six years, first as producer of the "Hit Parade" on radio for four years and latterly handling Lucky Strike advertising operations. Before his agency stint, he was with NBC in Hollywood for four years.

NBC'S 'NEVER HAD IT SO GOOD'

Junking the Junkets

Those tv junkets (which now seem to be as plentiful and far-flung as those tossed by the film industry) are meeting with some unusual reaction around the country. About half-a-dozen major dailies have already turned down their tv editors' participation in the Young & Rubicam-BBD&O-sponsored (on behalf of their Johnson & Johnson and Wildroot clients) junket to England later this month in connection with the forthcoming "Robin Hood" vidpix series being filmed in Sherwood Forest and which bows on CBS-TV.

Plane facilities are being provided for 66 junketeers with overall cost (even though airtrip is being cuffoed with a plug tie-in on the film series) somewhere in the neighborhood of $66,000, or $1,000 per head. Attitude of some of the dailies is: "How can we expect our tv ed to rap the show when that kind of freeloading is involved?"

Too, the recent "Disneyland" junket to the Coast, which was rapped in many quarters for lack of proper accommodations and sundry inconvienences far removed from the customary VIP treatment, is reported to have soured many of the newspaper fraternity.

CBS-TV, it's understood, was reported mulling a Jamaica junket in connection with the upcoming Noel Coward-Mary Martin spec (they'll be rehearsing on the island) but most recent word is that the idea has been abandoned.

NBC's Ziegfeld Theatre Takeover

Seven-Year Lease Negotiated in Expansion of Web's Tint Studios

The Ziegfeld Theatre in N. Y. is the latest in the parade of legit houses to be converted into television studios. Ziegfeld owner Billy Rose and NBC completed negotiations Tuesday (22), on a deal to convert the big musical house into a color studio under a seven-year lease with a five-year renewal clause.

NBC will move into the theatre in late October with its engineers and did a major renovation job on the 1,528-seater. House would be equipped for both color and black-and-white originations, with the emphasis on tint, of course. Web's engineers expect to have it fully converted in time for the fall of 1956.

Ziegfeld, built in 1927 by the late Florenz Ziegfeld, has been dark since this past April, when its latest occupant, "Kismet," went on tour, and with no new occupants in sight, it's assumed that Rose felt the NBC deal was mandatory to keep it in operation. Though the television networks have taken over a score of legit and many motion picture studios over the years, the Ziegfeld lease is the first such deal involving a legit house in more than two years. Theatre, which housed many of the top musicals of the '30's and '40's, opened on Washington's Birthday in 1927 with "Rio Rita," with "Kismet" as its last presentation.

BBC's Flying Studio

London, Aug. 23.

A Royal Air Force plane is to be used as a flying studio and transmitter for a series of BBC-TV programs at the end of this month. They will be telecast under the general title of "Television Goes Flying."

The programs mark the culmination of experiments in air-to-ground tv by a group of BBC engineers. The initial program will be aired next Sat. (27) and two other features are planned within a week.

Kellogg Bows Out Of 'Super Circus'

Chicago, Aug. 23.

Kellogg cereal firm has decided against renewing its longtime association with ABC-TV's Sabbath "Super Circus." Web had hoped to lure Kellogg back after the current hiatus as the first half-hour sponsor with Chunky Chocolates and Dixie Cup sharing the final half, but the bankroller is understood to have ambitions elsewhere.

There is a possibility Kellogg may pop up alongside Campbell Soups as a ride-sharer on CBS-TV's "Lassie" telepix Sunday nights. Kellogg is repped by Leo Burnett which also has a piece of the soup biz, although BBD&O handles the "Lassie" billings.

More 'Mickey Mouse' Biz

Chicago, Aug. 23.

ABC-TV jogged a couple of notches closer to a sellout on the upcoming "Mickey Mouse Club" as the Chi sales office unloaded two more quarter-hours last week. Johnson Wax, through Needham, Louis & Brorby, and Miles Labs, through Geoffrey Wade, will split a year's run on the Thursday kickoff quarter-hour.

TV Time Popcorn, through Ruthrauff & Ryan, likewise has staked out a claim for a 5 to 5:15 segment

NBC-TV's 'Gotta Get Department Store Billings'

NBC-TV is giving serious consideration to a plan designed to woo department stores into the medium. Thus far tv has made little or no penetration in attracting that type of biz, either on a network or a local level, and the web feels it's time something was done about it.

Plans entail utilizing all available "station time" segments, both daytime and in the 6 to 7 p.m. area, for co-op programming aimed at department store shopper appeal. NBC would program the shows; the affiliate would negotiate sponsorship for local cut-ins. Both the network and the station would share in the revenues.

NBC thinks the time is ripe to establish the formula for department store advertising in view of the from-here-on-in increased attention being focussed on color tv. Once tint programming gets into full swing, it's generally conceded that tv revenues from department stores can only go one way—up.

BOB & RAY SIGNED FOR MUTUAL SERIES

Mutual has signed Bob (Elliott) & Ray (Goulding) to do an hour show cross-the-board on the full network starting in September. Pact stems from a trial run of the deejay-comics (via their tape set-up) on General Teleradio's WGTH, Hartford, where their stanza was such a click that GT-Mutual prexy Tom O'Neil signed the pair to a full-network pact. Time slot hasn't been set.

Deal with Mutual won't affect Bob & Ray's three-and-a-half-hour morning cross-border on WINS, N. Y.

6-MONTH PROFIT TOPS $6,400,000

The NBC vs CBS battle for supremacy, financial and otherwise, continues apace. In the wake of the sixmonth consolidated statement by CBS, Inc., translating itself into a geewhiz picture of unprecedented television billings, NBC came forth last week with some revealing figures of its own to suggest that "we never had it so good." Even in the face of an anticipated $2,000,000 loss in its network radio operation for '55, the network prides itself in the fact that the NBC statement for the first six months shows a greater profit than the whole consolidated CBS Inc. picture.

These are hidden figures, seldom if ever broken down for public revelation and shrouded in anonymity under the overall umbrella of RCA's consolidated statement—as in the case of CBS Inc. But in one of the few cases on record, the NBC high command has revealed that:

Pre-tax profits for the network Jan.-thru-June totalled up "in excess of $14,300,000." This slightly edges out CBS' consolidated pre-tax profits of $14,248,000.

The after-tax net for NBC was "in excess of $6,400,000," slightly higher than the $6,328,000 announced for the overall Columbia operation, which includes radio, tv, Columbia records and the set and tube manufacturing companies.

CBS is still keeping its tv-only earnings a deep secret. (Radio, says prexy Frank Stanton, is still making some money for the company.) NBC makes no bones over the fact that in tv alone, CBS enjoys a commanding lead on billings, which becomes understandable in view of the vast amounts Columbia has been pouring from its tv profits into its trouble areas—set and tube manufacturing.

Perhaps even transcending the two-network rivalry is the phenomenal growth of the television medium itself and its almost fantastic status as a maker-of-fortunes. It was only two years ago that NBC and CBS, each billing in the neighborhood of $98,000,000, just about managed to hit a break-even point for the year. And that was before talent and production costs had reached such runaway figures. CBS managed to forge ahead because it found the right SRO formula for daytime.

But NBC during the past year came up with some razzle-dazzle sales techniques of its own. Take, for example, the Sunday night "Color Spread" series, which, with its multiple sponsorship formula, brings in $432,000 per 90-minute show (six participations at $72,000 each). Thus far 68 participations have been sold for this was one series, pouring a barrel of profits into the NBC coffers.

Too, says NBC, it is 300% ahead of last year in daytime sales, which are now finally getting off the ground.

Campbell's 'Star Stage' Showcase for Soupery's New Deep-Freeze Items

Campbell Soups, which recently acquired Swanson's Frozen Foods, will use its new NBC-TV Friday-at-9:30 dramatic anthology series as its first television effort on the deep-freeze items. New show (replacing "Dear Phoebe") has finally been titled; it's to be called "Star Stage," and bows Sept. 9 under Campbell and Pond's alternating sponsorship.

Series, which is being packaged by MCA for BBD&O, will follow the same live-film pattern as MCA-packaged "General Electric Theatre" on CBS-TV. Mort Abrahams will double as exec producer on both shows, with Charles Russell as producer of the Campbell show. Alan Miller will be in charge of Coast film production, which will be handled by Revue Productions, the MCA vidfilm subsid. Plan is to do 26 live shows and 13 film.

It's Cowan-CBS Vs. Cowan-NBC In 100G Prize-Tag 'Big Surprise'

With the CBS-TV "$64,000 Question" a national sensation, NBC-TV has lost no time in coming up with a major quiz entry of its own, "The Big Surprise," which will be launched in the Saturday-at-7:30 spot in the fall with Speidel and Purex as the bankrollers and with a $100,000 prize-tag. But the "big surprise" about "The Big Surprise" is its internetwork ramifications, since it's a package out of the Louis G. Cowan office, which produces "$64,000 Question" and whose head, Cowan himself, is now under personal contract to CBS-TV as a creative producer.

While it would thus appear a case of Cowan-vs.-Cowan, actually Cowan himself stayed away from the development of "Surprise," which went into the works before his CBS pact, and the show is being handled exclusively by partner-producer Steve Carlin. Only link is that the show is being produced by the "Lou Cowan office," with Cowan personally out of the picture.

Nonetheless, "Surprise," with prizes up to $100,000, stacks up as NBC's answer to CBS' "Question." A complicated format embraces human interest, studio quiz, automation and the telephone quiz device. It works this way:

The surprise is the human interest device. "Talent scouts" or "confidential agents" throughout the country (anybody can be one) will supply to the program a person who is about to receive a surprise that's the gratification of some longstanding ambition. It might be a promotion, a choice role in the case of an actor, a reunion with a friend or relative—at any rate it's a surprise, and the surprise will be staged on the show itself.

As his reward for bringing up the "surprisee," the "agent" gets a crack at a riddle, correct answer to which will bring prizes ranging from $25,000 to $100,000. If the "agent" fails to get the correct answer, he can furnish the descrip-

(Continued on page 50)

Benny's 21 & Skidoo

Hollywood, Aug. 23.

Jack Benny will devote his air time strictly to tv next season, bowing off radio after 21 years on the ether. Comedian is skedded for two or three color specials in addition to alternating weekly with Ann Sothern's "Private Secretary" for American Tobacco over CBS-TV.

His radio slot Sunday nights will be occupied by Edgar Bergen, returning to CBS with a 55-minute show.

Russell, Hamilton En Route to Stage 3 Coward Specs

London, Aug. 23.

Charles Russell and Lance Hamilton sailed for New York last Thurs. (18) to prepare and stage a trio of CBS color spectaculars, starring Noel Coward. They will stay in the United States until February but will return next spring to complete the third program.

The first of the specs, which will star Coward and Mary Martin in a singing program, will go out on the CBS-TV web on Oct. 16. The format of that show will follow the pattern of the Coward-Martin program at a Cafe de Paris charity gala for the Actors Orphanage, a few years back.

Second program, which may be telecast from Hollywood, will star Coward in his own play, "Blithe Spirit." This will be staged next January. The final production is slated for May 5 and will be a television of another Coward opus, "Peace In Our Time."

After the second production, Russell and Hamilton will return for a quickie to London to set up the organization for "Night of a Hundred Stars," the annual local effort on behalf of the Actors Orphanage, of which Coward is prez. This will be at the Palladium on June 29.

NBC-TV Signs Perkins To a Longterm Pact; 'Zoo Parade' to Travel

NBC-TV has terminated its contract with Chicago's Lincoln Park Zoo after six years and will tour its "Zoo Parade" from a score of cities next season. At the same time, the network signed Marlin Perkins, host of the show, to a new longterm pact. Perkins is currently in Africa collecting animals and shooting wildlife footage, and returns Oct. 16, when the first show in the series originates from the Los Angeles Airport. Web is currently showing kinnies.

Cities included in the program's tour include New Orleans, Philadelphia, Buffalo, Detroit, Milwaukee, Pittsburgh, Washington, Seattle, San Francisco, Toledo, Columbus, Cincinnati, Dallas and San Antonio. Others will be set later on, with the program to originate in the zoo in each city. Perkins will tour alone, sharing the screen with curators and zoo officials in each town.

Miles From Bob to Bob

Chicago, Aug. 23.

Miles Laboratories is checking off CBS-TV's "Robert Q. Lewis Show" to join same web's "Bob Crosby Show." Miles hops on the Tuesday 2:45 to 3 (CDT) spot of the Crosby daytimer Sept. 27.

Account is handled by Geoffrey Wade Advertising.

Ferrer's 'Cyrano' As 200G Spec

NBC has concluded a deal with Jose Ferrer for the latter to star in a 90-minute presentation of "Cyrano de Bergerac." It will be on "Producers Showcase" Oct. 17 as the second in the new season's series. ("Our Town" tees off the season Sept. 19). Ferrer will also stage. Overall production, it's reported, is costing about $200,000 with Ferrer getting in neighborhood of $40,000.

It will not be an adaptation of the Ferrer pic but his original stage production. Supporting cast has not yet been chosen. It will probably originate out of New York and, like the other "Producers Showcase" entries, will be done in color.

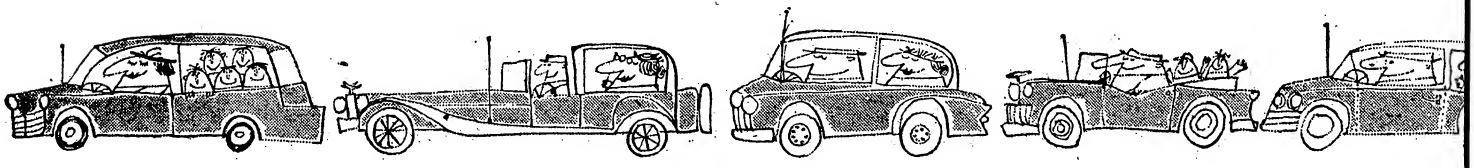
'Hank' Booraem Upped By McCann-Erickson

Hendrik Booraem Jr., veepee of McCann-Erickson, has been appointed director of television and radio planning. He will be responsible for television and radio recommendations and presentations. Booraem was previously in charge of new program development activities.

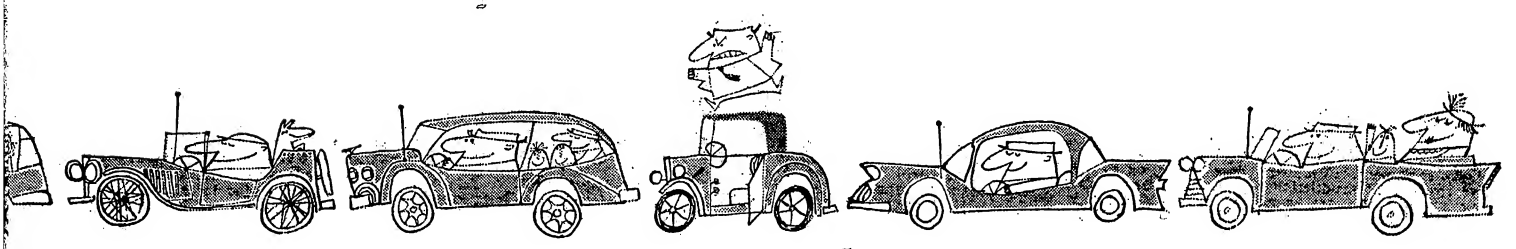
Frank Gilday has been appointed manager of the New York Television-Radio Department of the agency, responsible for the administration of the department. Gilday has been business manager of the department since Nov., 1954.

Both Booraem and Gilday will report to Terry Clyne, agency general executive and management supervisor of television-radio department.

How to get ahead



in week-end traffic



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MONITOR

on the NBC RADIO NETWORK

*New Jersey and Pennsylvania Turnpikes, July 30-31.
**Nielsen Special Report, covering 2 weeks ending June 25.

KING AND MRS. CANDLE
With Cyril Ritchard, Joan Greenwood, Richard Haydn, Irene Manning, Theodore Bikel, Donald Marye, Raymond Bramley, Helen Raymond, Phillippa Bevans, Lulu Belle Clarke, Martha Greenhouse, Agnes Doyle, others
Producer: Fred Coe
Director: Arthur Penn
Music and Lyrics: Moose Charlap, Chuck Sweeney
Musical Director: Harry Sosnik
Choreography: Tony Charmoli
Sets: Paul Barnes
Costumes: Guy Kent
90 Mins., Mon. (22), 8 p.m.
RCA-FORD
NBC-TV, from New York (color)
(Kenyon & Eckhardt)

"Producers Showcase" presentation of "The King and Mrs. Candle" on Monday (22) marked another attempt to fit an original musical comedy into the tv spec pattern. This one, by Sumner Locke Elliott, was in reality an adaptation of an Elliott play written for "Philco TV Playhouse" back in April, '54.

British actress Joan Greenwood, Cyril Ritchard and Irene Manning, all of whom appeared on the Philco straight comedy, again showed up, along with Richard Haydn, on this lavish musical version, presented in compatible black-and-white and tinted hues. For what it was, the Philco show was a pleasant romp. As a musical comedy, "King and Mrs. Candle" was something less satisfying.

In terms of summertime programming, NBC-TV gave this the top-budget treatment. Producer Fred Coe trotted out productional accoutrements off the top spec shelf—costuming, scenery, technical fillips were the best that RCA-Ford sponsorship coin could buy. It boasted an original score by Moose Charlap (who had also written most of the music for "Peter Pan"), and Chuck Sweeney, with the show's top tunes getting plenty of advance bally via Tony Martin's RCA Victor recording of "Young Ideas" ballad backed by "What Is the Secret of Your Success?", and Gordon Jenkins' label X recording of "Ideas." It was, too, a hand-picked cast.

Yet this musicalized "King" left much to be desired. As a romantic comedy in which Ritchard portrays an exiled king who flees to America and winds up as a pic house barker, a Good Humor man and finally as a dance instructor, it made the mistake of playing around with satire that was neither glib nor clever, and pointing too obviously at its own exaggerations. It started out on a satiric base which became so broad that it held the story up to ridicule without much pretense at subtlety. It wasn't until the third act that it captured some of the proper mood and spirit, as in the exchange between King Rupert and his traditional enemy, Zurkin the Fierce, or again in the comicalities of Brandovia's Grand Waltz. In between there were dull and ordinary stretches of an unbelievable love story taken too seriously for its own good, in which Ritchard's fine talent were wasted.

That Ritchard is a excellent performer was all too evident in his portrayal of Captain Hook in "Peter Pan." He has an expressive face and an unusual touch for controlled buffoonery, as, for example, in his dance capers with his matronly patrons. His voice, however, is hardly the best for singing of love ballads.

Miss Greenwood has a distinctive style all her own, a sophisticated zaniness with a strange and pleasing speaking voice, yet a completely undistinguished singing style. She, too, suffered in this musical version. Haydn's unique talents were neither helped nor hindered. Miss Manning did a servicable job as the "Mrs. Candle" love interest, but hardly the best salesman for the Charlap-Sweeney tunes, which are far above the ordinary. It's perhaps fortunate for the songwriter team that they weren't solely dependent on this "King" production to propel them into a hit status. Strictly on the asset side was Harry Sosnik's full-bodied musical backgrounding.

It was an expensive show and this was all too evident throughout in the costuming, the sets and the dance routines, which for the most part were imaginative. (The lighting department was delinquent on one or two occasions.)

"King," if anything, pointed up anew that if tv insists on original musical comedies, it's best to start from scratch with a consistent approach in tone and style and by all means with a simple, "believable" fable. *Rose.*

THE WORLD AT HOME
With Arlene Francis, Hugh Downs, guests
Exec Producer: Dick Linkroum
Producer-director: Norman Frank
Writers: Harold Azine, Gene Wyckoff, Lee Charell
15 Mins.; Mon.-thru-Fri.; 10:45 a.m.
Participating
NBC-TV, from New York

"The World at Home," NBC-TV's new leadin adjunct to the "Home" show, got off to a sure-fire start Monday (22) when hostess Arlene Francis with an assist from Hugh Downs, interviewed the families of the three "turncoat" prisoners of war who voluntarily returned from China a month ago. "World at Home" is formatted as an interview show, which ordinarily would make it run-of-the-mine for morning television except for the fact that exec producer Dick Linkroum and producer-director Norman Frank obviously have more heady plans in mind. If the first segment is any indication of what's to come, then they are to be congratulated on bringing a new and powerful scope to daytime television.

Obviously, "The World at Home" is playing a human interest angle, but it appears to be doing it with taste, restraint and intelligence, plus that something extra in the form of a good sense of who and what make news. It was not only a coup to bring on the families of the three POW's, Otho Bell, Louis Griggs and William A. Cowart, but a testament to the show's intelligent approach that Miss Francis tried to probe for an understanding of the families' feelings and reasoning instead of holding them up as mere items of exploitation and "look-what-we-have-here" attention as is the case in so many daytime stanzas.

True, Miss Francis didn't get very far in her quarter-hour, failing for the most part in getting the families to give their explanation for the boys' behavior. A little more intensive pre-program planning and interviewing might be in order here—she asked a couple of questions relative to the "why" of the boys' desertions and got "no" answers when with more preparation she might have been able to get a more direct view on the matter. But if the show didn't get all the whys and wherefores, it did strike a deep emotional chord on focussing on the distress of these people without exploiting that distress. Much credit should go to the sensitive script of Harold Azine, Gene Wyckoff and Lee Charell, and to Miss Francis for the understanding and tactful manner of her approach. If the subject matter was on the grim side, it was nonetheless forceful and highly charged viewing. *Chan.*

PEOPLE
With Morgan Beatty, NBC staffers
Producer: Reuven Frank
Director: John Goetz
30 Mins., Sun. (21), 5 p.m.
NBC-TV, from N. Y.

These are lean program months in television, and audiences should welcome a change of pace such as represented by "People" which preemed as the first of a series on the NBC web Sunday (21). It wasn't a show to set any houses on fire, but it had a good angle and it had a purpose, which helps.

Right at the start of the show, narrator Morgan Beatty of the NBC news staff informed the viewer that this was "a new program based on an old idea," i.e. that people are interested in other people. That's a pretty sound truism and one on which no one can go too far wrong. Certainly, "People" managed to be a promising starter with a lot of good moments.

It might be argued that some of the people producer Frank picked weren't outstandingly interesting, and somehow the inclusion of former Sen. Harry B. Cain of Washington, now on the Subversives Control Board in Washington, was out of tune with the proceedings. However, on the whole, "People's" people were good, human interest material, possibly there were too many of them.

The trouble with such a show is that—inevitably—it tries to cram too much into too short a space of time. For instance, it might have been fun to hear more from Earl Godwin, NBC's octogenerian reporter in Washington, or from reference librarian Sheila Gleason and her "customers." Instead there were completely meaningless flashes of a tennis pro at Forest Hills, who had nothing to say, and a cartoonist, John Norman, who was so tongue in cheek that his interviewer was plainly stymied. So was the audience.

Filmed interviews, particularly the one with the man planning to raise the Monitor, the first iron ship, were of poor technical quality. Final sequence, dealing with Cain, somehow didn't belong. Either that, or maybe it ought to have been expanded. Beatty's fade-out "editorial" also was out of place on this type of show.

Beatty generally did a fine job and he's a good personality on tv all 'round. Program, once it hits its stride, could build into a fall prospect. It certainly doesn't lack subject matter. The NBC correspondents doing the interviewing should be more familiar with their people. One got the impression at times that they were at a loss for the proper questions; and there's nothing duller or more irritating than an interviewer repeating an answer that's already been given, loudly and clearly. *Hift.*

CHILDREN'S CORNER
With Josie Carey, Fred Rogers
Producer: Doris Ann
Director: Martin Hoade
Writer: Rogers
30 Mins.; Sat., 10:30 p.m.
Sustaining
NBC-TV, from N. Y.

"Children's Corner," which is filling in for the next four weeks for the vacationing Paul Winchell show, is a standard show for the moppet set. Imported to the NBC-TV web from its regular berth at WQED in Pittsburgh, this series is headed by two talented youngsters, Josie Carey and Fred Rogers. Miss Carey works before the camera, gabbing and singing, while Rogers handles the manipulation of the puppets in addition to doing the script.

The influence of Fran Allison and Burr Tillstrom on this show is evident, but it's a good influence although the Carey-Rogers team lacks some of the humor and imagination of the "Kukla, Fran & Ollie" creators. The latter series, in fact, had considerable adult appeal whereas the "Children's Corner" is slanted strictly for the tots. There's an educational peg (teaching of manners, songs, some foreign phrases, etc.) which may cue parents to promote this series for their offsprings.

Miss Carey, moreover, scores with a highly attractive personality. Young and enthusiastic, she doesn't appear to be patronizing the kids even though she figuratively gets on her hands and knees to play with them. An assortment of puppet characters, including some tigers, cats, owls, etc., are adeptly handled by Rogers with the script mostly riding a whimsical mood. There's also a participation angle for kid viewers who want to join a club run by the Carey-Rogers duo.

Miss Carey also impresses with her bright, clear pipes in her vocalizing stints. One number, "Goodnight God, Thank You," was a standout. *Herm.*

HOME FARE
With Ernie Tetrault, Sunnie England, others
Director: Grant Van Patten
30 Mins.; Mon.-thru-Fri., 9 a.m.
WRGB-TV, Schenectady

Ernie Tetrault has a new vis-a-vis in Sunnie England, on informal, unrehearsed program encompassing public service features, interviews, guests preparing food, other demonstrations and area news roundup. Mrs. England, connected with Schenectady public school system, is a slim, good looking gal. Tetrault, now in the video veteran class, despite his youth, is the program's anchor—good humored, laughing, clear voiced, photogenic, occasionally fluffing and thinking out loud. Because of the format and range of guests, as well as, intermittently, the principals, show is a little uneven, but interesting and sometimes different for early-morning fare.

On two originations viewed, summer theatre people drew the spotlight. Announcer George Mariott (who doubles as "Schenectady Gazette" drama critic) interviewed Frances Helm, regularly of "The Valiant Lady"—seen on WRGB—and in cast for tryout of "I Hear You Singing" at Spa Theatre, Saratoga. Another show put the cameras on producer John Hurd, of Green Mt. Playhouse, Poultney, Vt., directing his wife, Edna, and Herb Kennedy, in rehearsal of a "Sabrina Fair" scene. Moriott's exchange with Miss Helm came off well, even if they seemed to go light on the author, Greer Johnson.

Tetrault is quite sure around guests handling food, although it is odd to view him assisting, and tasting, with coat on. He does spot commercials nicely. Mrs. England is fairly good with plugs. *Jaco.*

ANDY'S GANG
With Andy Devine, others
Prod.: Frank Ferrin
BUSTER BROWN SHOES
WRCA-TV, N.Y.
(Leo Burnett)

Andy Devine, the portly screen comic, is giving the kids a pre-Saturday matinee session in thrillers and a modest amount of comedy. In a completely filmed show, Devine is conferenciering a display which devotes the greater part of the time to a story and afterward, a lot of commercials and very weak laughing material.

The initial show had a yarn concerning an elephant boy in India who eventually kills the man-eating tiger that's been decimating the countryside. It's a well-told yarn suitable for the unquestioning moppets who view shows on the Saturday morning spectrum.

However, Devine's filmed inserts are on behalf of Buster Brown Shoes and plugs are heavily delivered in a manner that makes Devine seem that he's going overboard on the matter. Accompanying Devine's contribution are bits of clowning with mechanical toys. Aside from this business being not too funny, Devine is much too big to be playing with dolls. *Jose.*

Tele Follow-Up Comment

Ed Sullivan's CBS-TV "Toast of the Town" show last Sunday (21) was devoted entirely to trailerizing Paramount's "Girl Rush," in which Rosalind Russell makes her film-musical debut. Paramount is obviously counting on a big b.o. payoff in view of the tv program's estimated national audience of 38,000,000. There's a strong possibility, though, that the hour-long plug may have a reverse effect.

Neither Miss Russell nor the picture came over too well. Film clips from "Girl" and live segments relating to the pic were generally unexciting. The score by Hugh Martin and Ralph Blane, both appeared on the show, didn't impress too strongly, while yock material was at a minimum.

Standout item on the program was Blane's piping and Martin's keyboard workover of "The Trolley Song," which they wrote several years ago. Unfortunately this had nothing to do with the picture being touted. Miss Russell, who clicked on Broadway as star of the musical "Wonderful Town," didn't have too much to work with and as a result failed to make much of an impact.

Gloria DeHaven, however, succeeded in giving the show a lift, both live and on film. Marion Lorne, known to tviewers of the "Mr. Peepers" show, was shown in a sequence in a Las Vegas club that fell completely flat in attempting to be humorous. However, this is another case where the material was to blame. Eddie Albert was spotted in a duet with Miss Russell and also in a dialog session with her, both of which missed.

In addition to those performers, who appear in the pic, others on the program included singers Ella Mae Morse and Tony Bennett. They delivered tunes from the film that they've recorded. Miss Morse's rendition of "Birmin'ham" wasn't especially punchy, but Bennett did some okay songselling on "Take a Chance."

Frederick Brisson, Miss Russell's husband, who produced "Girl," also produced and directed the "Toast" stanza. The book for the show was written by Lester White and John Rapp, Bob Hope's tv writers.

On show's credit side was the expert handling of the film clips, which made it difficult to distinguish the celluloid product from the live sequences. *Jess.*

"Let's Take a Trip," off for the summer and due to return Sept. 25, came back to CBS-TV for a one-shot remote Sunday (21) from Niagara-on-the-Lake in Ontario, where some 5,000 Boy Scouts are holding their 8th annual International Boy Scout Jamboree. As a public affairs pickup, the hourlong special was a colorful and worthwhile special event; as a "Trip" showcaser, it was below the standards of previous entries in the series.

Perhaps producer Stephen Fleischman tried to cover too much in the show's hour, giving glimpses of Boy Scouts from various countries in their different activities and covering the Jamboree's own show featuring songs and dances of the different national units. Charm of the show in the past has been its visits to offbeat places that the normal youngster couldn't get to see and its followthrough in each place showing how a product is made from start to finish (sailmaking at City Island, for example, or care and treatment of the animals at the Bronx Zoo). The Boy Scout remote had its moments of interest in this direction too, but not enough of them.

A glimpse of the unit from British Columbia carving totem poles, a visit with American scouts cooking biscuits, an Italian unit erecting huge wooden gates—all could have been explored further in a treatise on Boy Scout lore and camping techniques. Instead, the cameras had a habit of skipping over these segments and concentrating on the arena, where scouts from half a dozen countries did national dances. This element tended to get monotonous, and certainly didn't prove much of a device to get the younger viewers interested in the Scouts.

There was much on the credit side, however. An emphasis on the fact that Scouts from many countries could live and work together was skillfully carried across and the viewer got a little of the feeling of brotherhood that most of the scouts on the site must have experienced. Sonny Fox did his customary excellent job as the guide-emcee, and the naturalness and good-natured curiosity of Pud Flanagan and Ginger MacManus contributed an extra plus to what might have been merely a straight pickup. Roger Englander's direction was excellent, with the cameras getting in close and smoothly in what must have been a tough technical situation. *Chan.*

Flock of Top Stars Set for 'GE Theatre' With Live-Film 'Firsts'

The CBS-TV Sunday night "General Electric Theatre," which with its live-film pattern stressing Hollywood stars is credited with being a big factor in Philco's decision to drop out of its competing "Philco-Goodyear Playhouse," has set its first batch of stars for the coming season, which starts Oct. 2. Lineup includes Kathryn Grayson, Alan Ladd, Ethel Barrymore, John Payne, Jack Benny and Charlton Heston. Ladd, Miss Barrymore and Benny each starred in a "GE Theatre" last season, but the others are in for the first time, and for Miss Grayson it's a tele-debut.

Miss Grayson will appear on film, in "The Tender Heart," a romance. Payne will star in "Lash of Fear," a post-Civil War drama of a U. S. Cavalry patrol written by James Warner Bellah. Benny will do an original, "Murder in G Flat," while Heston will appear in the filmed "Seeds of Hate," which program host-supervisor Ronald Reagan will produce himself. Miss Barrymore will costar with Reagan in a Bret Harte story, "Prosper's Mother." Mort Abrahams continues as producer on the show with Don Medford as director on the live presentations. Don Herbert returns to handle the institutional "progress" commercials.

PLAN SUPER-SPECOLA ON CIVIL DEFENSE

Nat S. Linden, chief of radio-tv for the Federal Civil Defense Administration, is in New York this week huddling with network execs on a stepped-up campaign on educating the public to the need to know more about civil defense. Linden says the new policy will be one of heavy entertainment to gain listeners, and states federal execs are sold on the new tack.

Chief project Linden is planning is a one-shot super-specola simulcast to be aired on all networks in the fall of 1956. His huddles this week are primarily concerned with the spec, which would be of the entertainment variety and towards which most of his budget is allocated. While in Gotham, Linden is also dickering an animated CD show with United Productions of America.

Dr. Spock Gets a Client

NBC-TV has at last landed a client for its Dr. Benjamin Spock infant care outing. It's the Beechnut Co., which has signed for alternate week sponsorship of the pediatrician in the Sunday 3 to 3:30 slot, starting Oct. 9. Deal is conditional on the web's clearing a large station lineup. As far as an alternate sponsor is concerned, Swift, which had expressed interest in the property, is still iffy.

Beechnut, in its first television sponsorship, will pitch not only its baby foods line, but its coffee and peanut butter as well.

RADIO AFFILS GET THE CHILLS

Ma & Pa Vs. the Kids

Report on television viewing by children in Indianapolis (see separate story) points up some sharp divergencies in the attitudes of parents and children over types of tv programming. Following chart, from the report, points up the shows children like and at the same time compares the parents' opinions on just how beneficial the types of programming are for their offspring.

Program Types	Watched by Children	Called Beneficial by Parents
Comedies	15%	6%
Westerns	22%	9%
Cartoon Programs	28%	45%
Science Fantasies	10%	1%
Science Programs	6%	20%
Variety	13%	9%
Instructional	6%	10%

Indiana U.'s TV Study Among School Kids Shows Economic Status Trends

Direct inverse relationship between the economic status of children and the length of their television viewing is one of the highlighted conclusions of report on "The Use of Television by Young School Children in Indianapolis," based on 361 questionnaires answered by Indianapolis housewives with children in five schools representing different economic strata. Study, made by Indiana U. director of women's, children's and social service programs Negia Y. Gilpin, reveals that the lower the economic status of the first to fourth grade school child, the more television he watches.

Breakdown of average weekly viewing time shows the school in the highest economic bracket with an average per child of 12-plus hours a week, with the viewing increasing as the economic status of the school goes down. Lowest-income neighborhood school shows weekly viewing of 25-plus hours per week per child. Report also notes a trend in that children in lower economic status watch television in the afternoon more than high-income children, while the children of high-income families watch more during the first half of the evening hours (6 to 9) than the low-income children.

Overall, cartoons and westerns rate as the favorite program types of the kiddies, with children's comedy programs, variety programs and science fantasy shows ranking next and science and instructional programs getting the least attention. But here, too, the economic status comes into play, for while comedy and westerns have equal acceptance among low and high income groups, the lower income children have less interest in cartoon and science programs but much greater interest in science fantasies and variety, while the

(Continued on page 48)

Chrysler's Major Canada TV Spread

Chrysler Corp. of Canada Ltd. is moving into television in Canada in a big way, having set this week a 25-station kinescoped pickup of "Climax" and "Shower of Stars" which Chrysler sponsors on CBS-TV in the U. S., along with an extensive schedule of Canadian football. Chrysler says that dealer enthusiasm in the Toronto and Windsor areas, which receive the CBS-TV shows, prompted the decision to air it in Canada as well. Announcement will be made to Canadian dealers meeting in Toronto tomorrow (Thurs.) by Chrysler exees and William Lundigan, who hosts the show. Series starts Dec. 4.

Prior to the "Climax"-"Shower" kickoff, Chrysler of Canada will have Canadian football games kinnied and carried on Sunday afternoons in the same time slot (3:30 to 4:30) and by the same stations as will carry the "Climax"-"Shower" kinnies. Highlight of the football schedule will be the first live pickup of the Gray Cup Canadian championship on Tuesday, Nov. 24, in Vancouver.

WPAT's 20% Rate Hike

WPAT, the Paterson, N. J. indie, has raised its rates approximately 20% in its first rate hike since July of 1952. Dickens J. Wright, prez and general manager of the station, said the hike was due to audience and business gains over the past three years, particularly from the outlet's straight-music "Gaslight Revue" in the daily 7-11 p.m. Spot.

Wright said the station's gross business is up 26% for the first six months over the same period in 1954.

Midwest Farmers Now Buy Air Time

Minneapolis, Aug. 23.

Farmers in this territory are going in for radio advertising.

For the first time a soil tillers'-owned parent cooperative organization, Midland Cooperative, Inc., Minneapolis, supply house whose main line is petroleum and which boasts 700 members in five states, is bankrolling an air show in an effort to reach a larger market for its supplies.

In an umbrella advertising campaign it'll sponsor eight five to 15-minute newscasts on six radio stations in three states 24 times a week. The stations include WCCO here.

"We need a higher percentage of sales to hold up volume and we believe radio can turn the trick for us, stimulating our farmer members' purchases at their cooperatives," explains A. J. Smaby, general manager.

Hitherto, the local cooperatives have been responsible for their own advertising, Smaby says.

NBC's Louis King and Don Morland have been engaged to make the advertising jingles and platters for the Midland campaign.

Tint Treatment For Davis Cup Matches; Wordwide Exposure

NBC-TV is jumping the gun on its plans to make the World Series telecasts the first outdoor sports event to be done in color. Getting the "first" laurels instead of the Series will be the Davis Cup Challenge Round, which the network's color remote crews will beam in tint from the West Side Tennis Club in Forest Hills next Friday, Saturday and Sunday (26-28). Network still plans to do the Series in color, however, provided a New York team participates.

Tennis coverage will be carried from 2-5 p.m. Friday, 2:30-5 on Saturday and 2-5 on Sunday. Participants will include Tony Trabert, Vic Seixas, Ham Richardson for the U. S. and Lew Hoad, Ken Rosewall and Rex Hartwig for Australia. While the telecasts will be of a color first for outdoor

(Continued on page 48)

LOT AT STAKE IN NBC, CBS MEETS

Friday, Sept. 9, looms as an important day for NBC Radio affiliates. The whole affiliate membership congregates on that day at the Waldorf-Astoria Hotel, in N.Y., at the behest of Robert D. Swezey, chairman of the affiliate committee, who urges that "top management of each station be represented. The future course of network radio will probably come in for full discussion."

Of major import is the reported decision of NBC to go ahead with a full-blown cross-the-board "Monitor" extending the present 40-hour weekend showcase seven days a week, including a 10 a.m. to 5 p.m. Monday-through-Friday formula, and adopting the same participation sales pattern as applies to the weekend show.

Whether it goes through will rest with the affiliates. Some of them were miffed over the fact that NBC inaugurated the weekend "Monitor" without calling a general affiliate membership conclave. NBC at that time did consult with key station operators but felt that a general meeting would have been so unwieldy and impractical as to mitigate against "Monitor" ever getting off the ground.

Application of "Monitor" to a fullscale seven-day-a-week operation, however, is something else again; too shaking in its overall implications to be implemented without a full affiliate membership vote. For a cross-the-board "Monitor" will have a vital effect on the pocketbook status of every affiliate.

But the Sept. 9 meet goes beyond "Monitor" in resolving the "radio of the future." It's considered inevitable that NBC will have to do something about its rate structure to make it more compatible with the CBS formula and thus put NBC in a more realistic competitive plateau.

CBS has maneuvered its single rate structure as well as winning a 20% reduction in compensation from the stations. Now it's playing around with its new participation formula, a strategy that comes up for affiliate appraisal and kicking around when the CBS boys converge on Detroit next month a week after the NBC meet. This is the segmentation sales pattern evolved by CBS Radio prexy Arthur Hull Hayes (and previously put into effect when he was operating KCBS in San Francisco)—a flat charge for time and program for five-minute segments of any 15-minute strip show, night or day.

Just which way NBC intends to go toward matching the CBS patterns remains to be seen. A lot is at stake for the NBC affiliates and the chances are the Sept. 9 meet will invite a record turnout.

Two days prior, the Executive Committee and the Affiliate Planning Committee will meet in N.Y. to formulate plans for the general meeting. These two committees will then meet on Sept. 8 with the NBC representatives to work out an agenda.

$2,000,000 in Red

NBC Radio's stake in the affiliate conclave called for Sept. 9 in New York, at which the station operators are expected to get a new network compensation plan, adds up to the following vital statistics:

As projected on the basis of the first eight months, NBC Radio expects to wind up the year with a loss of approximately $2,000,000.

Kool-Aid in Alaska

Chicago, Aug. 23.

This summer's record-breaking heat apparently has spread pretty far north.

Foote, Cone & Belding has set a radio saturation campaign on Alaska stations for Kool-Aid, a cooler soft drink powder.

WPIX's 'Look at Us' as $1,000,000 Sales Spree Implements 'New Look'

Race for supremacy among the four independents in New York's seven-station tv market gets hotter by the day, and the latest of the four to get its licks in is WPIX, the Daily News outlet, which in the 11 weeks since June 1 has racked up over $1,000,000 in sales for the fall by virtue of its "new look" in programming. The starting-in-September "new look," as described by v.p.-general manager Fred M. Thrower, calls for a "de-emphasis" on sports and news and a "better balance" of all types of entertainment programs, largely through syndicated film.

Immediate effect of the new programming concept, inspired by the increased availability of "film with an aura of network quality," has been the record business pulled by the outlet over these past 11 weeks. The $1,000,000-plus comprises both announcements-participations and full program buys by 38 bankrollers, virtually all of them of national spot calibre. This in itself marks a change from the past, when most of the station's business was local and a national advertiser was about as hard to find as an untinted spectacular. Moreover, of the 38 new clients 14 are buying programs rather than spots, another switch from the all-spot variety of business the outlet has enjoyed in the past.

Outlet's bullishness in its "new look" concept is reflected in the fact that two nationally-bankrolled shows have shifted over to the station in the past couple of weeks, the Brown Shoe-Mars Candy (Leo Burnett) "Buffalo Bill Jr." from WCBS-TV and H. J. Heinz's (Maxon) "Studio 57" from WABD. In addition, "I Led Three Lives," which for the past year has been on WABC-TV, has moved over to WPIX, with Simoniz as bankroller for the third-year series of 39 new films.

It's the syndicated films which form the bulwark of the new programming setup, with no less than 45 half-hours of syndicated film on the station's schedule from 5 p.m. onward, seven nights a week. Outlet's "Sunday Night Mystery Block" is full-up, and now in the works is a Wednesday night block. In addition, there's a full slate of kidpix on Saturday afternoons along with the highly successful cross-the-board pattern of "Cartoon Comics," "Clubhouse Gang" and "Ramar of the Jungle." It's these film shows, including such offbeat items as "Confidential File," "Scotland Yard," "I Search

(Continued on page 50)

'Watch Sealy on Sunday'

Boston, Aug. 23.

Sealy Mattress Co. kicks off a Sunday saturation schedule on WNAC-TV Oct. 2 at 7 p.m. with alternate week sponsorship of "Waterfront," starring Preston Foster, backed by newspapers and billboards.

Theme of the banner sales promotion is "Watch Sealy on Sunday" right around the clock. From morning to night, in addition to their half-hour telepix series, Sealy is using spot announcements. They are all before toprated network programs on the WNAC-TV schedule.

Thinking behind the Sunday promotion is that sales records in furniture and department stores prove Monday is one of the best sales days of the week.

Fund for Republic Picks Top Scripts

The Fund for the Republic, the $15,000,000 non-profit foundation designed to promote civil liberties and to combat racial prejudice, moved forward on two television fronts this week, announcing the winners in its $29,000 scriptwriting competition and setting Washington Post cartoonist Herbert L. Block (Herblock) in a new series on current events.

Script contest, launched last spring, wound up yesterday (Tues.) when Burton and James Benjamin took the $5,000 first prize in the documentary category with "Pepito," a play about the adjustment of a Puerto Rican youth during his first days in New York, and a $5,000 prize in the drama class to Mrs. Lillian Schoen Andrews for "The Conspirators," based on the last days of the abolitionist editor Elijah Lovejoy. Second prize of $2,500 in the drama class went to Jo Sinclair, whose "We Can't Be the First" deals with prejudice against Negroes in housing. Three

(Continued on page 50)

'Name Same' Runs For Cover; ABC-TV Gets It Off '$64,000' Hook

CBS-TV's top-rated $64,000 Question" has claimed its first casualty in the Tuesday night rating battle. ABC-TV and "Name's the Same" have given up the fight and the show is being moved from its opposite-"Question" Tuesday-at-10 berth to a Friday-at-10 position. The network is leaving the Tuesday time slot vacant for the time being, and the prospects of latching onto a client to take the time are slim indeed.

Switch was made in deference to the show's client, Ralston-Purina, which after a year of Monday night exposure, moved the show into the Tuesday period just a few weeks ago, about the same time "Question" hit the air. No one at that time anticipated the impact which "Question" would make. Shift to Friday means that "Down You Go," originally slated for the Friday-at-10 post, goes into a Thursday-at-9:30 period.

"Down You Go" time assignment in turn spells an end to the network's hopes of selling an hour dramatic show in the 9:30-10:30 period vacated by "Pond's Theatre" a couple months ago. Web had hoped to sell a Herb Brodkin-helmed dramatic series in the same time period, particularly since Brodkin has a library of properties available which he collected while doing the "Elgin Hour" before the watch sponsor checked out in May.

FC&B Billings At Peak $24,000,000

Hollywood, Aug. 23.

Even with the loss of the $8,000,000 Frigidaire account, gross tv billings of Foote, Cone & Belding have soared to an alltime peak of $24,000,000 annually, according to Don Belding, agency board chairman.

Most of tv income is from entirely new biz, Belding reports, whereas ad firm had no profits from video six years ago.

Tums' Nashua-Swaps 'Dream Race' CBS-TV Buy

The $100,000 winner-take-all "dream race" between Swaps and Nashua from Washington Park, Chicago, will be carried by CBS-TV next Wednesday (31) at 6-6:30 p.m., with Tums having bought in yesterday (Tues.) as sponsor. Jack Drees will handle the race, while it's reported the web is bringing in Don Ameche to do the color. Judson Bailey will produce.

Race will also be carried on CBS Radio, but so far no sponsorship has been set. Tums tv deal was handled through Ruthrauff & Ryan.

SMASHING TO NEW SALES

ALREADY BOUGHT BY

a long list of important TV advertisers including . . .

CARNATION COMPANY
(Morning Milk Division)
. . . in Salt Lake City, Seattle, Tacoma, Portland, Spokane, Yakima.

LION OIL COMPANY
. . . In Memphis, Pine Bluff, Jackson, Miss., Jackson, Tenn., Nashville, Monroe, La., Little Rock, Ft. Smith and Texarkana, Texas.

WIEDEMANN BEER
. . . in Cincinnati, Dayton, Columbus, Indianapolis.

KROGER COMPANY
. . . in St. Louis, Mo., Roanoke, Va., Greensboro, Winston-Salem, N. C., Huntington, Charleston, W. Va., Kansas City, Louisville.

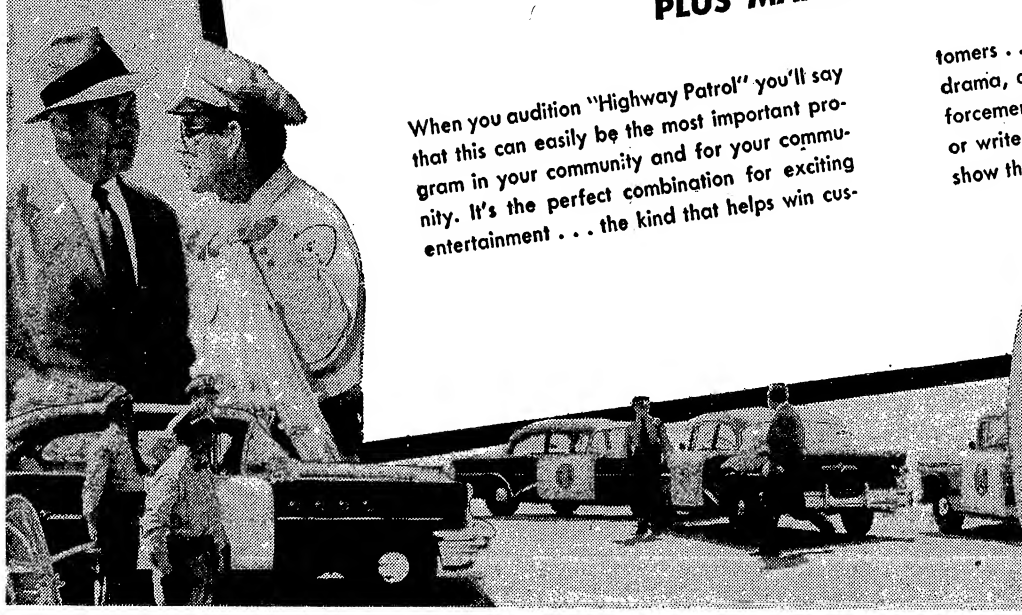
THE SAFEWAY STORE
. . . in Tulsa, Oklahoma City.

PFEIFFER BEER
. . . in Lansing, Bay City, Grand Rapids, Cadillac, Rochester, Minn., Austin, Minn., Detroit, Minneapolis, Toledo, Ft. Wayne, Traverse City, Fargo.

BALLANTINE BEER
. . . in New York, Boston, Philadelphia, Miami, Washington, D. C., New Haven, Buffalo, Schenectady, Syracuse, Binghamton, Springfield, Mass., Providence, Portland, Bangor, Harrisburg, Wilkes-Barre, St. Petersburg, Norfolk, Richmond, Va., Watertown, Orlando.

PLUS MANY, MANY MORE!

When you audition "Highway Patrol" you'll say that this can easily be the most important program in your community and for your community. It's the perfect combination for exciting entertainment . . . the kind that helps win customers . . . a big star, stirring adventure, tense drama, and features a highly colorful law enforcement agency in A-C-T-I-O-N! Wire, phone or write immediately for your screening of the show that can mean more business for you!



ZIV Television

RECORDS!

FILMED ON THE HIGHWAYS

. . at scenes of real roadblocks, fires, disasters, investigations! . . . in real homes, farms, factories, along the way! . . . in real State Patrol Headquarters!

THE PROGRAM THAT'S "FRONT PAGE" NEWS EVERY DAY!

Based on the experiences of highway patrol officers of all 48 states

ZIV's

NEW TRAFFIC-STOPPING TELEVISION SERIES...

"Highway Patrol"

EACH DRAMATIC HALF-HOUR A COMPLETE STORY

STARRING ACADEMY AWARD WINNER

BRODERICK CRAWFORD

AS HEAD OF THE HIGHWAY PATROL

AUTHENTIC
Technical supervision by State Highway Patrol Officers!

NOW AVAILABLE IN SPANISH

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

LOS ANGELES — *Approx. Set Count*—1,985,000 — *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Waterfront (Adv)	KTTV	MCA	Tues. 7:30-8:00	22.7	47	47.9	Dinah Shore	KRCA	5.6
							News Caravan	KRCA	5.6
2. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	21.3	46	45.9	Harry Owens	KNXT	8.3
3. Life of Riley (Com)	KTTV	NBC	Sat. 8:00-8:30	20.9	41	50.3	Spade Cooley	KTLA	12.5
4. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	20.7	37	54.9	Spade Cooley	KTLA	13.4
5. Science Fiction Theatre (Adv)	KTTV	Ziv	Tues. 8:00-8:30	16.2	29	54.6	Place the Face	KRCA	12.5
6. Life With Elizabeth (Com)	KTTV	Guild	Mon. 8:30-9:00	14.7	23	63.8	Godfrey's Talent Scouts	KNXT	11.3
7. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	14.4	35	40.1	Dangerous Assignment	KCOP	6.3
8. Amos 'n' Andy (Com)	KNXT	CBS	Fri. 7:00-7:30	14.1	45	31.2	Cowboy G-Men	KABC	4.8
9. Superman (Adv)	KTTV	Flamingo	Sat. 7:00-7:30	12.6	36	34.2	Hometown Jamboree	KTLA	6.9
I Am the Law (Myst)	KTLA	MCA	Tues. 8:30-9:00	12.6	21	58.4	First Run Movie	KCOP	11.4

BOSTON — *Approx. Set Count*—1,250,000 — *Stations*—WBZ (4), WNAC (7)

1. Mr. District Attorney (Myst)	WNAC	Ziv	Tues. 10:30-11:00	34.6	81	40.1	Eddie Cantor	WBZ	5.2
2. Ellery Queen (Myst)	WNAC	TPA	Sun. 10:30-11:00	22.1	76	29.2	Life Begins at 80	WBZ	6.4
3. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	20.8	72	27.0	Annie Oakley	WBZ	5.4
							Nightly Newsteller	WBZ	5.4
4. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	17.8	65	27.3	Feature Film	WNAC	8.5
Badge 714 (Myst)	WNAC	NBC	Wed. 6:30-7:00	17.8	68	26.1	News—Victor Best	WBZ	7.1
							Hopalong Cassidy	WBZ	7.1
6. Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:30-11:00	17.0	41	41.2	Baseball	WBZ	23.9
7. Foreign Intrigue (Adv)	WBZ	Official	Mon. 10:30-11:00	14.7	45	32.5	Summer Theatre	WNAC	17.3
8. Patti Page (Mus)	WNAC	Screen Gems	Mon. 7:45-8:00	12.9	50	25.6	News Caravan	WBZ	12.5
9. Lone Wolf (Myst)	WNAC	MCA	Sat. 10:30-11:00	12.7	54	23.4	Your Play Time	WBZ	10.7
10. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	11.6	48	23.9	News—Victor Best	WBZ	11.3
							Rin Tin Tin	WBZ	11.3

CLEVELAND — *Approx. Set Count*—1,050,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. Badge 714 (Myst)	WXEL	NBC	Tues. 8:30-9:00	19.8	58	34.1	Arthur Murray Party	WNBK	10.1
2. Racket Squad (Myst)	WEWS	ABC	Fri. 10:00-10:30	19.0	52	36.2	Undercurrent	WXEL	11.9
3. Sherlock Holmes (Myst)	WNBK	UM&M	Mon. 10:30-11:00	17.4	45	38.2	Summer Theatre	WXEL	10.7
4. I Led 3 Lives (Dr)	WXEL	Ziv	Fri. 10:30-11:00	15.9	45	35.5	I Am the Law	WEWS	14.2
5. I Am the Law (Myst)	WEWS	MCA	Fri. 10:30-11:00	14.2	40	35.5	I Led 3 Lives	WXEL	15.9
6. Ramar of the Jungle (Adv)	WNBK	TPA	Thurs. 6:00-6:30	12.2	52	23.2	Little Rascals	WEWS	10.4
7. Mr. District Attorney (Myst)	WXEL	Ziv	Tues. 8:00-8:30	12.1	56	21.3	Place the Face	WNBK	6.2
8. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	11.0	56	19.6	People Are Funny	WNBK	6.8
9. Soldiers of Fortune (Adv)	WNBK	MCA	Thurs. 7:00-7:30	10.9	65	16.6	Cisco Kid	WXEL	4.1
10. Waterfront (Adv)	WEWS	MCA	Wed. 7:00-7:30	10.4	55	19.0	Uncommon Valor	WNBK	5.9

DAYTON — *Approx. Set Count*—640,000 — *Stations*—WLW-D (2), WHIO (7)

1. Waterfront (Adv)	WHIO	MCA	Sat. 9:30-10:00	22.3	58	38.6	Your Play Time	WLW-D	11.5
2. Badge 714 (Myst)	WHIO	NBC	Sat. 10:30-11:00	21.6	59	36.6	Liberace	WLW-D	11.5
3. Man Behind the Badge (Myst)	WHIO	MCA	Fri. 9:30-10:00	19.4	61	31.5	So This Is Hollywood	WLW-D	10.8
4. Mr. District Attorney (Myst)	WLW-D	Ziv	Wed. 9:30-10:00	18.6	39	46.8	US Steel Hour	WHIO	23.5
5. Science Fiction Theatre (Adv)	WLW-D	Ziv	Sat. 10:00-10:30	17.6	50	34.9	Theatre at Home	WHIO	12.3
6. Racket Squad (Myst)	WHIO	ABC	Tues. 10:15-10:45	17.5	58	30.1	Runyon at Night	WLW-D	10.4
							Tonight	WLW-D	10.4
7. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	15.4	58	26.5	Sunday Lucy Show	WHIO	10.8
8. Ellery Queen (Myst)	WHIO	TPA	Fri. 10:15-10:45	15.3	57	26.9	Runyon at Night	WLW-D	10.0
							Tonight	WLW-D	10.0
9. Liberace (Mus)	WLW-D	Guild	Sat. 10:30-11:00	11.5	31	36.6	Badge 714	WHIO	21.6
Follow That Man (Adv)	WHIO	MCA	Sun. 10:15-10:45	11.5	48	23.7	Theatre Tonight	WLW-D	10.7
							Break the Bank	WLW-D	10.7

MPLS.-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

1. Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	27.5	71	38.4	Variety Show	WCCO	5.3
2. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	23.6	42	55.7	Burns & Allen	WCCO	14.0
3. Lone Wolf (Myst)	WCCO	MCA	Sun. 8:30-9:00	18.3	55	33.2	Red Owl Theatre	WTCN	8.1
4. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 8:30-9:00	15.3	34	44.5	Damon Runyon Theatre	WCCO	21.1
5. Follow That Man (Adv)	KSTP	MCA	Fri. 9:30-10:00	14.5	34	42.2	Baseball	KEYD	12.1
5. Science Fiction Theatre (Adv)	WCCO	Ziv	Fri. 9:00-9:30	14.5	34	41.6	Baseball	KEYD	11.7
7. Racket Squad (Myst)	KSTP	ABC	Tues. 10:30-11:00	12.3	65	18.9	Tomorrow's News	WCCO	2.3
							Weather; Dick Enroth	WCCO	2.3
8. Life of Riley (Mom)	KSTP	NBC	Sun. 9:00-9:30	11.7	30	38.3	Star Showcase	WCCO	15.1
Soldiers of Fortune (Adv)	WCCO	MCA	Sun. 8:00-8:30	11.7	41	28.6	Break the Bank	WTCN	6.4
10. City Detective (Myst)	KSTP	MCA	Wed. 8:30-9:00	10.4	24	42.6	Wed. Night Fights	WTCN	17.9
							Ringside Roundtable	WTCN	17.9

half hours

SOLD on WPIX

I LED THREE LIVES	Alternate Sponsorship	SIMONIZ
RAMAR OF THE JUNGLE (Sat)	Full Sponsorship	QUAKER CITY CANDY
CITY DETECTIVE	Alternate Sponsorship	GENERAL ELECTRIC
CITY DETECTIVE	Alternate Sponsorship	PAUL MASSON WINES
LIFE WITH FATHER	Full Sponsorship	BUITONI SPAGHETTI
DIONE LUCAS (Fri)	Full Sponsorship	BUITONI SAUCES
DIONE LUCAS (Thurs)	Full Sponsorship	MARTINI & ROSSI
DIONE LUCAS (Mon)	Full Sponsorship	BROOKLYN UNION GAS
SAN FRANCISCO BEAT	Alternate Sponsorship	PAUL MASSON WINES
ELLERY QUEEN	Alternate Sponsorship	CARTER PRODUCTS
CONFIDENTIAL FILE	Full Sponsorship	GOLD SEAL

half hours

MOVING to WPIX

STUDIO 57 (From WABD)	Full Sponsorship	HEINZ 57
BUFFALO BILL JR. (From WCBS)	Full Sponsorship	MARS CANDY-BROWN SHOE

half hours

AVAILABLE on WPIX

I LED THREE LIVES	Alternate Only	OVERSEAS ADVENTURE	Full or Alternate
SAN FRANCISCO BEAT	Alternate Only	DIONE LUCAS (Tues & Wed Only)	Full or Alternate
ELLERY QUEEN	Alternate Only	THE WHISTLER	Full or Alternate
I SEARCH FOR ADVENTURE	Full or Alternate	MY HERO (Robert Cummings)	Full or Alternate
SCOTLAND YARD	Full or Alternate	VICTORY AT SEA	Full or Alternate
BOSTON BLACKIE	Full or Alternate	DUFFY'S TAVERN	Full or Alternate
ABBOTT AND COSTELLO	Full or Alternate	RINGABUK (Hour)	Full or Alternate
HANS CHRISTIAN ANDERSEN	Full or Alternate	CLUBHOUSE GANG COMEDIES (Sat & Sun Only)	Full or Alternate

A Few Participations available in LIBERACE and RAMAR OF THE JUNGLE

IT'S NICE TO BE IN GOOD COMPANY...

and the place to be seen in '55-'56 is... **WPIX** 11 NEW YORK

Represented by Free & Peters

Putting a Show Into Syndication Today Riskier Than Ever: Thayer

By DAVE KAUFMAN

Hollywood, Aug. 23.

There's a "slight depression" in the vidpix syndication field these days, as the tv market is glutted with network film shows going into reruns, it's asserted by Guy V. Thayer Jr., exec v.p. of Roland Reed Productions.

Thayer's pessimistic statement is verified in a DAILY VARIETY survey which discloses of 80 telefilm series in production now or being readied, only about half a dozen are syndicated starters, and three of those have web hookups.

Thayer said he and Reed don't plan to make anymore "Waterfront" telepix when they've completed their 78 in September, despite the fact the series is selling well. "We've got too much money tied up. We have between $700,000 and $800,000 tied up in 'Waterfront' and 'Rocky Jones, Space Ranger.' We're planning several new series, but are looking for a national sale."

Thayer estimated that on "Waterfront," which went into production in February of 1954, the company won't hit the break-even point until next year at this time. He said $1,900,000 was invested in production, but that in addition there is a 35% distribution charge plus advertising and other items, so that the series must gross $3,100,000 before producers are off the hook. "The bank loans you 60% of your production budget, but you've got to come up with the rest, and this means you wait a long time for your money.

"It's suicide today to put a show into syndication unless you've got at least one or two big regional deals, or a national sale. But there are many sponsors who prefer to buy first-runs rather than reruns, and there is a great field for syndicated product providing it can be made for a price, with basic sets so that costs are small.

"Right now, with shows such as 'My Little Margie,' Ray Milland and Stu Erwin being offered on the syndication, they're driving down the price of tv films. Many of these rerun shows are being bought on a multiple basis, and assuming sponsors exercise their options, this means many advertisers are tied up for two or three years with such a series. It all adds up to less for the producer in syndication."

An MCA-TV Film Syndication spokesman also said conditions in the field today leave much to be desired. Unlike Thayer, he did not blame it on reruns being tossed into the market, but said it was more and more difficult to get a good price on tv pix these days. A regional sponsor would be lined up before his firm shot any new series, he added.

Ziv TV, which heretofore has confined its activities to syndicated product, in disclosing recently it plans five new series, said at the same time it's gearing those series for national sales, marking a departure from previous practice at Ziv.

OF Expands Board

Official Films has increased the size of its board of directors from six to eight, adding board members Lee Moselle and Robert Burnheim. Moselle is Official's general counsel; Burnheim is a New York realtor and partner in Burnham Realty Co.

Official prez Hal Hackett continues as board chairman.

Heavy Sked For DuM Electronicam

Some of the execs who expect to be attached to the new DuMont Broadcasting Corp. are unhappy that they can't keep the Electronicam under their roof. They say the live-film camera is following its predicted healthy profit pattern and would look good on the books of the new corporation. In the past week, three more shows inked to go into production under Werner Michel, director of Electronicam production.

Lambert Pharmacal has firmed to shoot 105 Les Paul and Mary Ford five-minuters. The Disabled American Veterans group, which sponsored a radio series for several years on Mutual, has inked to lense via Electronicam the first two one-hour films in a series of 13. Pix will be of variety type, and will be distribbed via national spot. Warren Wade, who has shot one "Broadway TV Theatre" with the two-way machine, has booked to shoot another. Contracts call for fall starts.

Additionally, on the upcoming production roster for the Michel crews is "Modern Romances," the Stark-Layton package which was postponed because of the Screen Actors Guild strike. The Jackie Gleason showcasing is in production too.

BALABAN IN ABC-TV EXIT TO JOIN EDELMAN

Bill Balaban is exiting his post as director of the closed-circuit department at ABC-TV to join Lou Edelman's telefilm production operation on the Coast as assistant to producer Robert F. Sisk on the "Wyatt Earp" series. As such, he won't cut his ABC ties completely, since the network has an ownership stake in the telepixers, which bow this fall under Parker Pen-General Mills sponsorship.

Balaban started with the network at WBKB in Chicago, moving to New York with John H. Mitchell, presently v.p. in charge of the tv net, when Mitchell was transferred from WBKB to head up WABC-TV, the flagship in N. Y. After a stint as assistant program chief of WABC-TV, Balaban was transferred to the network program department several months ago to head up the fledgling closed-circuit department, handling sales and production. His duties will probably be assumed by eastern tv program director Dick Depew.

Adventists Roll 1st Vidpix Series

Hollywod, Aug. 23.

Two pilot films for a proposed Seventh Day Adventist telefilm series have been completed, producer Ralph Winters disclosed last week. If present plans mature, the series filmed by non-profit Lamplight Productions will be offered stations sometime after first of year.

Penny Edwards, Winters' wife, and a former 20th-Fox and Republic pactee who gave up her thespic career last year to enter church work, delivers opening and closing Biblical and religious "commercials." Series written by Winters from original scripts by Pastor George E. Vandaman features talks by pastor with illustrative film clip cut-ins. Winters, an ex-Marine pilot and former casting director at RKO and Ziv TV Programs, plans additional dramatic non-video productions for the Adventists.

'Defender' to Interstate For Rerun Distribution

Hal Roach Jr., has handed over rerun distribution rights on his "Public Defender" series to Interstate TV, the Allied Artists telefilm subsidiary. It's a straight distribution deal with guarantees on the Reed Hadley starrer, and marks the second Roach property to fall under the Interstate distribution domain, first being the "Little Rascals" series, which Roach bought out from his father several months ago.

Roach has wiped the slate of rerun properties scheduled for syndication clean with the "Defender" deal, having previously set "My Little Margie" and "Trouble With Father" distribution deals via Official Films.

1st-Run Syndication Policy on 'Jungle Jim' A Screen Gems Switch

Screen Gems, which has made a policy of refraining from selling its telefilm properties in syndication on a firstrun basis, has suddenly done an about-face by putting its new "Jungle Jim" series into the syndicated marts. Customary practice is to put a new property up for national sale, syndicating only reruns and non-network markets, and if no national sale is upcoming, quitting production after a pilot or two. For the first time, however, SG is going ahead without a national sale, continuing production on "Jim" and selling it on a syndicated basis.

Columbia Pictures subsid has already racked up some $250,000 in longterm sales on the series in nine markets. It's had the Johnny Weismuller starrer on the street for only two weeks since abandoning hopes of a national deal.

'Favorite Husband' Switches to Film

Hollywood, Aug. 23.

Latest tv series making the switch from live to film is "My Favorite Husband," with Desilu to film 13 episodes beginning this week. Director will be Eddie Buzzell, recently signed by CBS-TV.

Show, dropped last season, grabs the most sought-after time slot in tv next semester, the half-hour following "$64,000 Question" Tuesday night on CBS. Frigidaire sponsors series which will go on the air Oct. 4.

Vanessa Brown will have femme lead, in role exited by Joan Caulfield, while Barry Nelson will continue as male lead. Producer is Edmund Hartmann. Vidfilms go into production next week.

Protestant Co-Op Filming Doxology, Gloria Patri As TV Hymnscriptions

Atlanta, Aug. 23.

Protestant Radio & Television Centre located here and owned cooperatively and on a non-profit basis by Episcopal, Lutheran, Presbyterian and Methodist denominations is turning out filmed "Hymnscriptions" running two minutes. They are standard church rituals like the Doxology and Gloria Patri plus recited benedictions, etc. rendered by the Fellowship Quartet.

Television stations are offered the material as filler and sign-on, sign-off material for station-produced religious programs. This is believed to be the only stock Protestant religioso footage of its kind available.

HUBBARD, ZIV SETTLE $500,000 'D.A.' SUIT

Minneapolis, Aug. 23.

Stan Hubbard, KSTP-TV president, has settled favorably out of court his suit against Ziv Television for $500,000 damages or specific performance of an alleged verbal agreement to extend for 26 weeks the station's present "District Attorney" pact expiring next Oct. 20.

After allegedly promising him verbally to continue to sell "District Attorney" to KSTP-TV for another 26-week period, Hubbard claimed in his anticipatory breach of contract action that the Ziv salesman here informed him the show would go instead to competing WCCO-TV because the latter was willing to pay $50 more a week than KSTP-TV's $400.

Chas. Levy's New Setup

Charles L. Levy, who resigned several weeks ago as publicity chief of Walt Disney Productions and Buena Vista after 12 years with the Disney firms to branch out on his own, will embrace television as well as pix in his new setup. Levy this week signed as special consultant on advertising, publicity and sales promotion for Cinema-Vue Productions.

Cinema-Vue has been reactivated by Joe Smith following his departure from Guild Films, where he was syndicated sales v.p.

Britain's ITP Sets $1,750,000 In U.S. Vidpix Sales, Distribution Deals

London, Aug. 23.

In exactly one year since the organization was formed, Incorporated Television Program Co. has concluded vidpic distribution deals in the United States valued at over $1,750,000, with a potential return of at least $3,500,000. Details of the achievement were given at a press conference to celebrate the first birthday and to announce the appointment of Jack Solomons, Britain's ace boxing promoter, as its adviser.

ITP, which at the time of its formation made an unsuccessful bid to become a program contractor for the new commercial tv web, has since acquired a substantial holding in Associated Broadcasting Co., which will operate the London station on weekends and the Birmingham transmitter on weekdays. The outfit is headed by Prince Littler, as chairman, and Val Parnell, the Palladium boss, as managing director, and the board includes Hugh Beaumont, Lew & Leslie Grade, Phil and Sid Hyams, Harry Alan Towers, John S. Schlesinger and Suzanne Warner.

Despite its strong financial link with the ABC network, ITP is offering its programs to rival webs and has already closed several deals with Associated-Rediffusion, the weekday programmers for the London station.

Already they have promoted four film series, three of which have been acquired in America. "The Adventures of Robin Hood," with Richard Greene starred in the title role, will be aired on the ABC station on Sunday afternoons. This series has been sold to CBS in America and another deal has been concluded for Canada. U. S. and Canadian rights have reportedly earned the company $1,250,000. The programs, produced by Hannah Weinstein, are the subject of a special promotion campaign, and 65 U. S. tv scribes are coming to London at the end of the month at the invitation of the American sponsors.

A second series, "The Adventures of the Scarlet Pimpernel," starring Marius Goring, are to be aired over the A-R network, while the "Theatre Royal" half-hour plays will be featured on the ABC Sunday night schedule. The last two series are being syndicated throughout the U. S. A fourth series is "TV Playhouse," produced by H. M. Tennent and Towers of London.

Live programs being promoted by ITP include "Sunday Night at the Palladium," "The Lights of London" and a half-hour musical feature, "Saturday Showtime" a vaude package, "The Jack Jackson Show," which will originate from the Embassy Club, and a fortnightly boxing program which will be supervised by Jack Solomons. "The Lights of London" and the boxing programs will be leased via A-R.

'Long John's' L.A. Sale

Los Angeles, Aug. 23.

"Long John Silver" teleseries starring Robert Newton, produced by Joseph Kaufman in Australia, has been purchased by KABC-TV for first local showing on channel's new "Operation Blockbuster."

"Blockbuster" will occupy daily hour following upcoming cross-the-board ABC-TV "Mickey Mouse Club," starting Oct. 4.

'Man & Medicine' Texas-Made Vidpix

Houston, Aug. 23.

A project which may mean national distribution for a local tv series conceived and produced here was started here in the studios of KPRC-TV.

An episode of "Man and Medicine," a public service series of last season, was kinescoped to serve as a pilot film for several major pharmaceutical companies which are interested in sponsoring the series.

The episode, "Breath of Life," was kinescoped by a KPRC-TV crew directed by Bruce Kelly with equipment rented from KUHT-TV, the U. of Houston outlet. Kelly directed the original series.

The 13-episode series will be produced by the Texas Academy of Science, The U. of Texas Medical Branch and the Medical Research Foundation of Texas in cooperation with KPRC-TV. If and when the series is sold the entire profits will be turned over to the Medical Research Foundation.

Dan Carlos Miller is writer and publisher of the program. For each episode in the series, the appropriate specialist will act as the co-author.

START ROLLING SDG'S $2,600,000 SERIES

Hollywood, Aug. 23.

Hal Roach Jr., and the Screen Directors' Guild today (Tues.) launch their new Screen Directors Playhouse telepix program for Eastman Kodak sponsorship, reported to cost $2,600,000. A total of 52 subjects, directed by SDG members, will be turned out at an average cost of $50,000 per segment. Initialer will appear over NBC-TV on Oct. 5.

Leo McCarey and Frank Borzage will meg the first two vidfilms, "Meet the Governor" and "Day Is Done," respectively. Former stars Herb Shriner and Barbara Hale, latter Rory Calhoun and Bobby Driscoll. McCarey shoves off on his second, "Tom and Jerry," starring Louis Jourdan, on Friday (26).

Fox Exits 'Waterfront' For 'Harbor Inn' Series

Hollywood, Aug. 23.

M. Bernard Fox, producer of the "Waterfront" vidpix series for Roland Reed Productions, is bowing out of his connection with Reed upon completion of the series. Five chapters of "Waterfront" remain for completion of series.

Fox is currently prepping "Harbor Inn," a new vidpix series with a format similar to the "Waterfront" series.

SG's Coast Expansion

Hollywood, Aug. 23.

Screen Gems, in an expansion of its activities, has opened a new 35-office building near its headquarters on the Columbia lot. This brings to a total of 70 the number of offices occupied by Col telepix subsidiary.

New quarters are converted from a former apartment house.

Ziv Pacts Nine New Latino Deals

Ziv, already well entrenched in the Latin American market with its dubbed telepix, closed nine more deals over the past few weeks covering the new Mexican stations in Monterey and Guadalajara, Mexico City, Caracas, Havana and San Juan. Biggest deals were with Sears Roebuck, which though one of the largest retailers in Mexico hasn't used tv there yet.

Sears bought Ziv's "Science Fiction Theatre" for Mexico City and the new Monterey outlet, which opened Aug. 10, and also bought "Boston Blackie" for a run in Caracas. Phillips of the Netherlands picked up "Favorite Story for Monterey and Guadalajara, which is scheduled to go on the air in October. In Havana, J. Uppman bought "Mr. District Attorney," while Tropical Beer signed up "Science Fiction Theatre." Nabisco picked up reruns on "The Unexpected" for San Juan. In Caracas, Standard Brands bought "Cisco Kid," American Tobacco signed for "The Unexpected" and Venezuela de Tobacco bought "Science Fiction."

SAG 'PATTERN' UPPING COSTS

L.A. Using 100 Syndicated Series

Some interesting statistics covering the extensiveness of use of syndicated programs, availability of types of syndicator product and the time clearance situation are offered in a sales presentation by ABC Film Syndication covering the syndication field in general. ABC reports there are nearly 200 series available in the half-hour category alone, and lists 30 general drama, 28 adventure, 25 mystery, 21 comedy, 16 musical variety and 13 children's shows, plus an undetailed list of sports, westerns, documentaries, educational, quiz shows, travel, variety and religious programs.

In use of syndicated shows, ABC breaks down 14 major markets representing 46.1% of total U. S. television shows. It reports that Los Angeles uses 100 syndicated films weekly, Denver 70, San Francisco 65, New York 65, Chicago 50, Washington 50, Salt Lake City 40, Columbus 35, Atlanta 35, St. Louis 35, Philadelphia 35, Milwaukee 35, Cincinnati 30 and Boston 30.

On the matter of station clearance, ABC maintains that "when top programs are offered, stations clear time, even in the so-called 'tight' markets," and offers as proof the fact that 71% of the current "Racket Squad" telecasts are between 7:30 and 10 p.m. It then points at specific clearances for its shows, with "Racket" on WMCT in Memphis Sunday at 9:30 and KWK-TV in St. Louis on Thursday at 9:30; "Passport to Danger" on KDKA in Pittsburgh Wednesday at 9:30, WAVE-TV in Louisville on Thursday at 7:30, WBTV in Charlotte Tuesday at 8 and WFBM-TV in Indianapolis on Thursday at 9. "Douglas Fairbanks Presents" is on KDKA-TV Wednesday at 8:30 and on KSD-TV in St. Louis Wednesday at 9:30.

Writers Guild Wants to Make Like SAG With Upped Telepix Repayments

Hollywood, Aug. 23.

Alliance of Television Film Producers, which just signed a new contract with the Screen Actors Guild, thus ending a 12-day-old strike, next faces upped demands from Writers Guild of America West, whose negotiating committee is now working on proposals. WGAW, it was learned, will seek generally the same type of agreement it reached with major vidfilmeries last May, wherein minimums were upped all along the line. Talks with the Alliance begin in September.

Although the writers, in disclosing the major deal last spring, said the telefilmeries had signed with the guild, the deal hasn't yet been signatured because "the lawyers are still working on it." A new pact with the majors is due to be renegotiated this fall, and unless the barristers hurry it up, the May agreement won't be signed by the time new negotiations begin.

Writers now receive a total of 150% of the original payment in rerun coin, and it's expected they will seek a hike in their talks with the Alliance.

Under the present Alliance-WGAW pact, writers get 25% for the third and fourth runs; 25% for the fifth and sixth runs, and so on up to and including the 12th run, for the total of 150%. But a number of writers have indicated the guild will seek to increase the rerun situation. SAG's success in eliminating that cuffo second run, obtaining 35% for it in its new

(Continued on page 41)

250G Sales On ABC-TV-Rank Pix

With five additional sales in the bag in the past week on its "Anniversary Package" of 15 J. Arthur Rank features, ABC Film Syndication has hit the $250,000 mark on the package in only three weeks of selling. Group of films is part of the 35 Rank features which ABC acquired, keeping 20 for network firstruns and handing over the "Anniversary" 15 to its syndication arm for station-by-station sale.

Quarter-of-a-million mark has been reached on the basis of only nine sales, but all in key markets. Five new deals are with WJAR-TV in Providence, KLZ-TV in Denver, WFAA-TV in Dallas, an unnamed buyer in Milwaukee and KTVH in Hutchinson, Kans. Films had previously been sold to WCBS-TV, N.Y.; KTVT, Salt Lake City; KOMO-TV, Seattle and KRON-TV, San Francisco.

NBC's Xmas Day 'Heidi'

NBC-TV is negotiating a deal with London Films for a one-time presentation of its "Heidi" pic of several-years-ago vintage.

Plan is to give the film a network exposure on Christmas morning.

Full Breakdown Of New SAG-Producer Terms on Telepix

Hollywood, Aug. 23.

Complete details of the new contract between the Screen Actors Guild and the Alliance of Television Film Producers, inked last week, have been disclosed following ratification by the SAG membership at a meeting at Hollywood Legion Stadium.

For the first time, actors will receive coin for second-runs of vidfilms, with producers granting 35% on the second showing, thus ending the crucial deadlock which resulted in the strike. Producers who previously paid residuals on third to sixth runs only objected from the start to paying any rerun coin on the second-run, while the guild was equally insistent there should be no more cuffo ride for that showing. In addition, instead of a 50% rerun for the third and fourth showings, producers will now pay 30% on the third run, and 25% on the fourth time round. They also will pay 25% on each of the fifth and sixth runs, the sixth run coin covering any subsequent runs.

SAG cracked down on what it feels has been a rerun abuse by including in the new pact a provise nixing any advance buyout of residual payments for all day players and for other players up to double the minimum rate. Under the old pact it was possible for a player drawing $200 a day, for example to learn later that actually

(Continued on page 41)

FORD'S 'YELLOW ROSE' AS '56 CAR THEME

Ford is in the process of shooting its filmed commercials for next season's specs ("Producers Showcase" on NBC-TV and "Ford Star Jubilee" on CBS-TV).

Theme tune of all the commercials is "Yellow Rose of Texas," the Mitch Miller hit platter for Columbia Records. Lyrics, of course, will be themed to the Ford '56 car.

6 TO 10% HIKE IN VIDPIX PROD.

Telefilm production costs can be expected to go up between 6 and 10% by the end of the year as the result of the new Screen Actors Guild contract and other imminent labor hikes. That's the opinion of Milton Gordon, president of Television Programs of America, who also forsees as one of the effects of the SAG contract a "two-way stretch" in the syndication field which will see new properties hard-put to show a profit but current films on the market enjoying a greater margin of profit.

Basis of Gordon's forecast of increased production costs is not only the 35% second-run payment to SAG members and the hike in minimum daily pay scales, but demands from other unions which will soon be presented to producers. Among them is the demand from IATSE cameramen's local for a 5% share in gross telefilm receipts and upcoming negotiations with other technicians, both on above and below-the-line levels.

Since the SAG 35% rerun clause is not retroactive and applies only to current and future production, Gordon believes that in-the-can product will not be forced upward pricewise and that sales consequently will come more easily in the syndicated marts. On the other hand, new product may be hard-hit by the repayment clause, since it's already operating on a close profit margin as a volume business. Gordon believes that the budget hikes will have to be passed on to the advertisers and stations, since the producers, operating at a close profit margin, will be unable to absorb the costs. Price hikes, in turn, will make selling tougher, since there's plenty of older product available which is unaffected by the SAG contract.

In the case of new production on nationally-sponsored programs, or of new shows contracted for by national sponsors before the SAG walkout began, the producers are in most cases protected by escalator clauses in their pacts with the sponsors. Case in point is TPA's "Fury," which General Mills will sponsor in the fall on NBC-TV and which contains such a clause covering labor increases.

Gordon also pointed out that the SAG contract will all but eliminate the "cost-minus" pattern of national sales, under which producers sell their shows to the sponsor at less-than-cost in return for retaining residual rights, the idea being that they'll make their profits from the repeats. With SAG members now being repaid 35% of scale for second runs, plus payments down the line for each run until the sixth, such an arrangement is virtually impossible, since the repayment schedules, distribution fees and other costs of selling repeats would leave too small a margin for profit from the residuals alone.

39 MORE TELEFILMS FOR DREW PEARSON

Drew Pearson is readying another series of 39 quarter-hour telefilms for weekly distribution, this time via UM&M Inc., which is selling the package for a Sept. 24 start. Pearson had done 78 of the 15-minuters over the past two years for Motion Pictures for Television, and when MPTV handed over its syndicated product to UM&M for distribution, the last cycle in the bunch was included. As a logical consequence, Pearson's new cycle, which goes into production Sept. 22 in Washington, will be distribbed by UM&M, but this year MPTV will have no connection at all with the series, ownership or otherwise.

New group will follow the same format as the old, with Pearson grabbing off top political figures for interviews. Having gotten former President Harry S. Truman as a guest a couple of years ago, Pearson's trying for President Eisenhower for the new series.

Unscrupulous Vidpix Salesmen Now Turn to Character Assassination

By BOB CHANDLER

Welcome Stranger

NBC Film Division last week sold its two newest properties, "The Great Gildersleeve" and "Steve Donovan, Western Marshal," in New York. Deal was with WRCA-TV, Gotham flagship of the NBC network, of which the Film Division is a subsid.

But strangely enough, the sales marked the first time in about two years that the station has bought a new property from the Film Division. Last time it happened was when the Film Division acquired "Victory at Sea" from the network and sold it for initial rerun on WRCA. Since that time, "Badge 714" and "Inner Sanctum" have been sold to WOR-TV, "His Honor, Homer Bell" remains unsold in Gotham and "The Falcon" has been sold to WABC-TV. Only concession the station made to the Film Division was to buy reruns on "Paragon Playhouse" and "The Visitor" for afternoon stripping.

The highly competitive field of selling telefilms for syndication has had its share of unscrupulous practices, among them pricecutting, block selling and occasional "taking" by some filmbuyers, but a couple of salesmen out in the field are hitting a new low through a process of character assassination. The practice comes into being when a competitor is close to a good sale, whereupon an unscrupulous salesman goes to the prospective sponsor and starts smearing the star of the show about to be bought in order to spoil the sale. Most local (and national, for that matter) sponsors being highly susceptible and sensitive in identifying their products with questionable characters, the strategy oftimes works and the salesman then pitches his own show.

Latest case in point involved the "Douglas Fairbanks Presents" made-in-Britain dramatic series, which is distributed by ABC Film Syndication. ABC had a sale virtually closed in a southwestern market, when a competitive salesman went to the sponsor and hinted that Fairbanks was about to give up his American citizenship. The sponsor, a respected local institution, was afraid of the possible publicity and was about to forget about the show when ABC rushed into the breach and quickly squelched the smear by pointing to a piece in Time mag which quoted Fairbanks as referring to his 15-years officer's reserve status and his definitive statement that he had no intentions of renouncing his citizenship. Fairbanks' statement in Time, incidentally, was in relation to something else entirely and touched on the citizenship matter only incidentally.

That's only one of a string of incidents over the past couple of years. In another case, competitors of a particular show sought to discredit it with rumors about the star's alleged penchant for getting in trouble with women. In still another case, competitors brought to light a years-old maternity suit against the star of another series. With sponsors about the most ultra-sensitive buyers of any commodity, the rumors, true or not—and in most cases they're not—have an immediate but lasting effect and even when they're disproven the damage is still done.

In virtually every case, it's the men in the field rather than the homeoffice boys who are responsible for the character assassination techniques. Homeoffice execs frown on the practice, but often know nothing about it until the injured party complains. Then they administer a verbal spanking if they've definite proof against the party involved. It's just a few salesmen in the field, who either through their desire for an extra buck (all salesmen work on commission) or just downright meanness, work the practice.

200G 'Presidential' Tintpix Series; Into Theatres Abroad

Hollywood, Aug. 23.

"President of the United States" has been skedded as a one-hour color telepix series by William Rowland and Monte Brice, budgeted at $200,000 per segment. Subjects deal with outstanding highlights in the life of each president during his office tenure. Each will have an added 20 minutes for theatrical release abroad.

Producers will discuss the matter with Secretary of State Dulles to enlist State Dept. endorsement and cooperation to show the American way of life to overseas audiences, according to Rowland. A. B. Guthrie Jr., "Kentuckian" and "Shane" scripter, will be co-producer and story editor; Irma Berk, who research series, associate producer.

Talks have already been held with Bob Weitman of ABC and Al Kemp of NBC, with class AA time made available with proper sponsorship, according to Rowland. Negotiations have already been started for Chrysler and Prudential sponsorship.

CHASE OUT, GALLO IN ON N. Y. 'SHERLOCK'

Gallo Wine, which has already picked up the "Sherlock Holmes" series in 30-odd markets from UM&M, its distrib, is buying the show in New York after Chase-Manhattan Bank's contract expires and is switching the show from WRCA-TV to DuMont. Changeover takes place Oct. 24, after Chase's 52 weeks have been completed. Gallo will use reruns for at least a couple of months, since the new cycle of "Holmes" films hasn't gone into production yet and won't be ready until January.

Relating to the new cycle of 39 "Holmes" pix, UM&M prez Charles Amory planed for Paris yesterday (Tues.) for a week of final pre-production huddles with Sheldon Reynolds, who's producing the series. Amory and Reynolds will discuss final financing plans (UM&M is arranging the bankrolling on the new series, with Motion Pictures for Television out of the picture this year) and expect to set a starting date shortly thereafter.

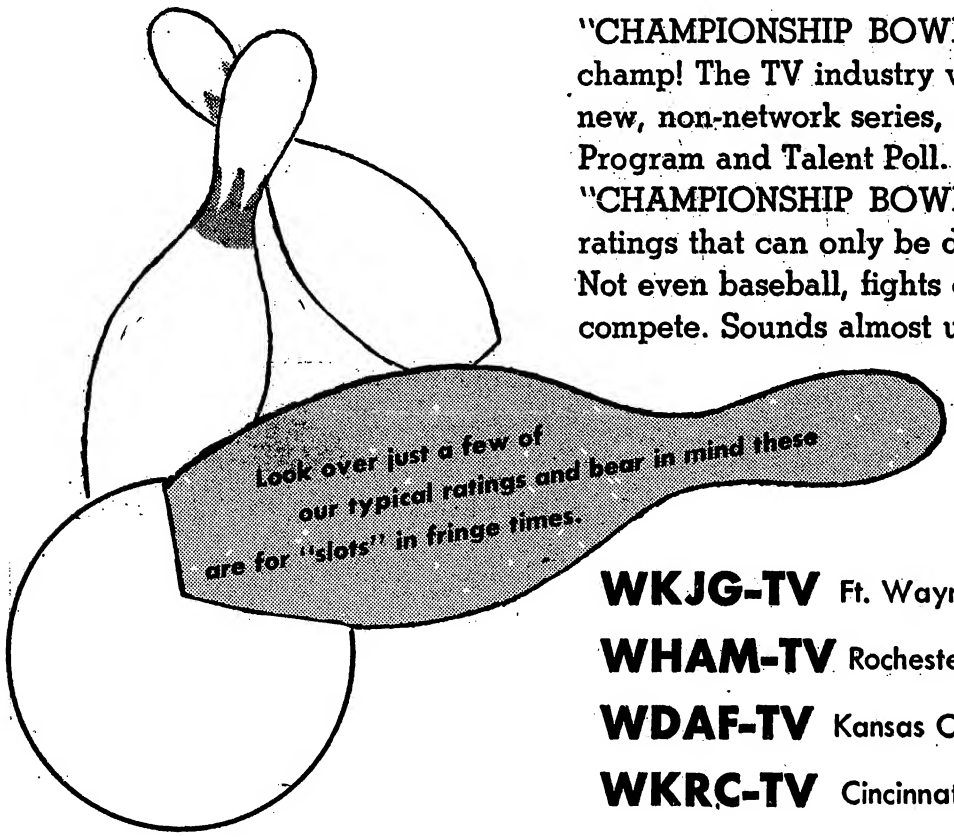
Orr In, Stevens Exits WB Setup

Hollywood, Aug. 23.

William T. Orr will function in a liaison position on the "Warner Bros. Presents" telepix show, following the surprise weekend exit of Gary Stevens as general manager. Production on the series otherwise continues sans change under the direct supervision of Jack L. Warner. Orr is also general talent exec for Warners theatrical film production.

"Presents" goes on ABC-TV as an hour-long series, sponsored alternately by General Electric, Monsanto Chemical, and Liggett & Myers.

VOTED BEST 1955 SPORTS SERIES!



"CHAMPIONSHIP BOWLING" is the TV sports champ! The TV industry voted it first, as the best, new, non-network series, in BILLBOARD'S Annual Program and Talent Poll. And no wonder! "CHAMPIONSHIP BOWLING" is now racking up ratings that can only be described as astonishing. Not even baseball, fights or pro football can compete. Sounds almost unbelievable, but it's true!

WKJG-TV Ft. Wayne, Ind.—5:30 Sat. aft. **40.4**

WHAM-TV Rochester, N.Y.—2:30 Sat. aft. **30.0**

WDAF-TV Kansas City, Mo.—1:00 Sun. aft. **18.0**

WKRC-TV Cincinnati, Ohio—1:00 Sun. aft. **22.4**

CHAMPIONSHIP BOWLING

WE'VE GOT THE STARS!

To be tops, you've got to have the tops. And we've got 'em—under exclusive contract. The bowling champs of the world, the group that comprises the "Major League."

STEVE NAGY	BUZ FAZIO
DON CARTER	JOE KRISTOF
ANDY VARIPAPA	JOE NORRIS
NED DAY	BILLY WELU
BUDDY BOMAR	ED KOWALICS
JUNIE McMAHON	PAUL KRUMSKE
JOE WILMAN	STAN GIFFORD
BILL LILLARD	CARMEN SALVINO

CONNIE SCHWOEGLER

52 HOUR FILMS NOW IN THE CAN

It's a one-hour film show (shot specifically for Television) featuring match elimination games between champions of the bowling world for major cash awards. No sports film can equal this one for excitement and suspense. Here's a show that will build a big rating overnight in any time slot regardless of competition—even the best feature films.

For descriptive brochure, prices, and audition film, write, wire or phone

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75 E. Wacker Drive, Chicago 1, Ill., FRanklin 2-4392
New York Office: Howard Henkin, 16 E. 41st St., LExington 2-1791
Hollywood Office: Tom Corradine, 5746 Sunset Blvd., HOllywood 2-4448
Canada, Spence Caldwell, 447 Jarvis, Toronto, WAlnut 2-2103

a TV show with a *fresh* approach

"EDDY ARNOLD TIME"

If you're looking for a Fall TV series—and you can't decide among the many fine TV dramas and mysteries—don't you think it makes sense to investigate a completely different type of show? And don't you think that the public would gratefully respond to one that's fresh and entertaining?

First returns on "EDDY ARNOLD TIME"

Ratings:

WDXI-TV, Jackson, Tenn....**70.2**
KCMC-TV, Texarkana, Tex..**47.5**
KCJB, Minot, N. D.....**98.0**
(Honest-to-God!)
KFXJ-TV, Grand Junction, Colo.....**75.6**

Then you'll want to investigate "EDDY ARNOLD TIME," a beautiful, stimulating musical series—imaginatively produced and lavishly staged—featuring a splendid cast and America's favorite singer of songs, EDDY ARNOLD.

26 half-hours now in the can, all made in 1955—a quality production, realistically priced.

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I'll never be the same

— YOU'VE ALL BEEN SUCH GOOD BUNNIES TO ME...

BILLBOARD

SHE'S A DYNAMIC GAL

"The new Wendy Barrie daytime show that WABD is airing offers housewives an exciting half hour purely because of the personality of the star.

"Miss Barrie is one of the most vibrant women performers on TV today. She's fairly bursting with sophistication and charm. Her best TV quality, however, is her ability to say things that are completely unexpected and exceedingly frank, all delivered on an ad lib basis." *Jack Singer*

GRAND BROADWAY MANNER

VARIETY

". . . Her new WABD, N. Y., half-hour eyem strip was a pretty lively compilation . . . delivered in the grand Broadway manner . . ." *Art*

EXCLUSIVE CLASS

JACK GOULD
New York Times

"Back again on New York television is Wendy Barrie, the madcap bunny who last year took a sabbatical out in Ohio or some such place. Its high time she returned because there is nobody quite like her in front of the cameras."

BRIGHTENING TV SCREENS

WALTER WINCHELL
Daily Mirror

"Good to see Wendy Barrie back brightening TV screens. She has charm, wit and intelligence. (What more could you possibly want?)"

GREAT CHARM— NATURAL WIT

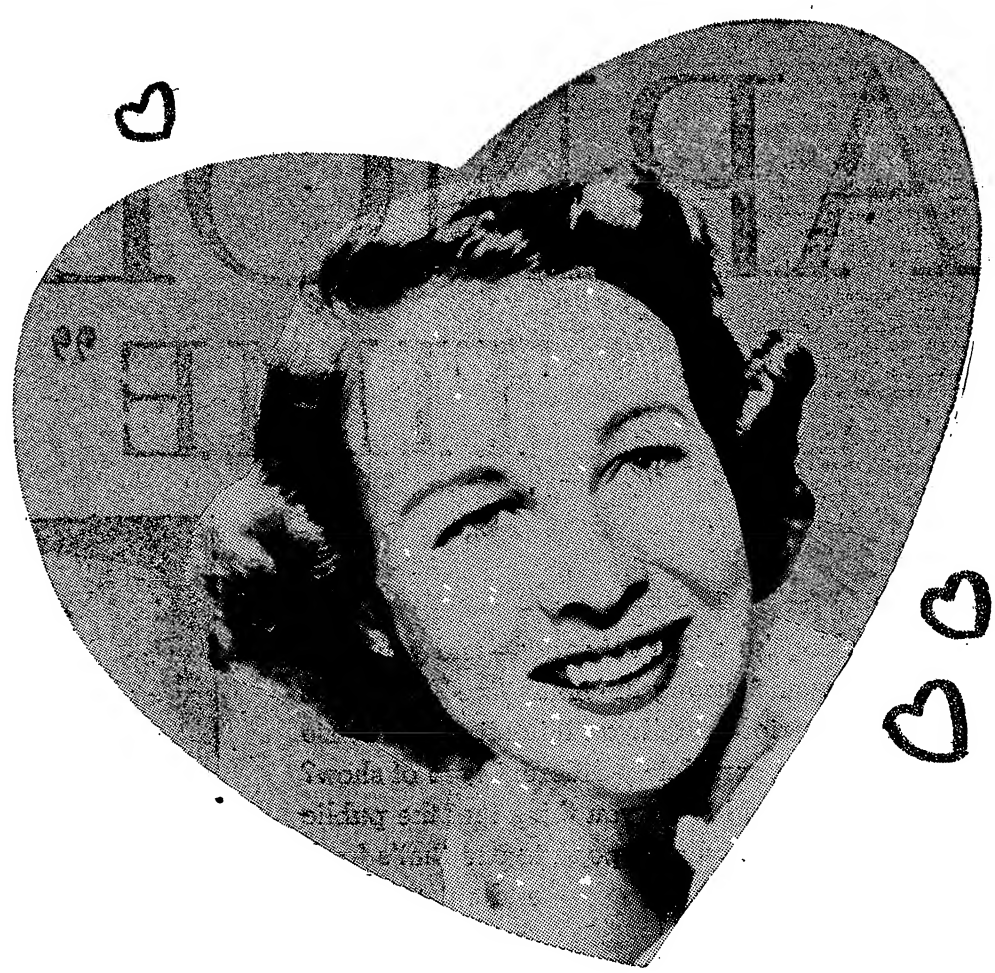
By EDMUND LEAMY
N. Y. World-Telegram & Sun

"She is a glamorous personality, even more so off stage than on. She is an amazing forthright young woman of great charm and natural wit. Her voice has a beautiful lilt to it, with understones of honesty and sincerity and the devil-may-care. Her laughter is joyous and infectious. Her delightful eyes dance mischievously on the slightest provocation. She has a wonderful sense of humor."

MORE ENTERTAINING

HARRIET VAN HORNE
N. Y. World-Telegram & Sun

". . . she's a lot more entertaining than the general run of lady commentators. Her voice is pleasant . . . quick-witted."



WENDY BARRIE

Currently

The WENDY BARRIE Show
WABD-TV
11:30 to 12 N., Monday thru Friday

"$64,000 QUESTION"
for REVLON
NBC-TV
10 P.M., Tuesdays

Recently Concluded STARRING ROLE *in*
"THE RAINMAKER," Capri Theatre, Atlantic Beach

●

Personal Management
ANN EDISON

From the Production Centres

IN NEW YORK CITY . . .

Two WQXR staffers busy in summer stock—**Pola Chasman,** vacationing from her "Spoken Word" series, will be a member of the "Much Ado About Nothing" cast at the Shakespeare Festival Theatre in Stratford through Sept. 2, while **Albert A. Grobe,** the station's chief announcer, joins his 14-year-old daughter in the Holloway Beach (Ontario) Players' presentation of "The Wayward Saint" next week.

G. W. (Johnny) Johnstone, National Assn. of Manufacturers radio-tv director, vacationing with wife on Cape Cod through Labor Day . . . **Rosalind Russell** guests on **Jim Coy's** WRCA "Coy's Corner" today (Wed.) . . . **John Karol,** CBS Radio sales veep, vacationing at Martha's Vineyard . . . WRCA deejay **Al (Jazzbo) Collins** off on a three-week vacation to Salt Lake City and points west, with the possibility he'll do some remotes for the NBC "Monitor" from the Coast . . . **Ed Murrow** returns for the ninth year in his CBS Radio 7:45-8 p.m. cross-board slot on Monday (29) after a eight-week layoff . . . CBS trade editor **Harry Feeney** vacationing for two weeks at his Narrowsburg, N. Y. retreat . . . **Bert Bacharach** subbing for vacationing **Jack Sterling** on "Make Up Your Mind," while **Peter Thomas** takes over Sterling's WCBS waker-upper . . . **Bob Trout** back on his CBS newscasts after two months in Europe.

WINS v.p.-general manager **Bob Leder** named two key execs last week—**Hugh Ben LaRue** to the post of general sales manager and **Jacques Biraben** to assistant to the v.p.-g.m. . . . **Bob Flanigan,** formerly with NBC Spot Sales in Chicago, has moved to N. Y. and joined the WOV sales staff . . . **Gussie Moran** doubling from her WMGM sports commentary chores to writing—she's sold a piece on girl golfers to the American Weekly and a collaboration with **Al Hirshberg,** "You, Too, Ladies, Can Learn to Love Baseball," to Family Circle . . . **M. D. (Doc) Morris,** WAAT account exec, becomes station manager of WORC in Worcester, Mass. . . . **Dr. George Crothers,** CBS director of educational and religious programs, off to his Lake George cottage for two weeks of vacation . . . **James F. Black, Otto Prochazka** and **Austin A. Thomas** upped to v.p.'s at Benton & Bowles; Black's an account supervisor; Prochazka a creative supervisor and Thomas business manager of the art department and supervisor of production and traffic.

IN CHICAGO . . .

WNBQ-WMAQ general manager **Jules Herbuveaux** accepted for chairman **David Sarnoff** the award given RCA for its contributions to the art of photography at the Photographers Assn. of America annual conclave here last week . . . **Tom Brennan,** formerly with Official Films and Young & Rubicam in New York, has signed on at Foote, Cone & Belding as a radio-tv supervisor . . . Chi NBC-TV salesman **Ed Stockmar** vacationing with his family at Fawn Lake, Wis. . . . Daytime Broadcasters Assn. board of directors convened here last week for another kickaround of its project to get uniform operating hours for the daytime-only licensees . . . NBC-TV program chief **Alan Beaumont** and publicist **Al Weisman** off to the Coast to arrange for the homecoming of the junketing "Zoo Parade" contingent . . . WGN prepping its fourth annual Corn Harvest Days downstate farm festival skedded this year in Pontiac, Ill., Sept. 29-Oct. 1 . . . J. Walter Thompson's Chi radio-tv director **Peter Cavallo** off for a Colorado hiatus . . . **Austin Kiplinger** subbing for vacationing **Jack Angell** on his two nightly WNBQ news shows . . . Marshall Field Co. purchased a bundle fo 40 station breaks a week on WGN for 20 weeks . . . Deejay **Howard Miller** working his CBS morning show from his Chicago Theatre dressing room while fronting the current stage bill . . . **John Blair** in this week for a fast round of conferences at his station rep firm's Chi offices . . . Mutual salesman **Tom Henry** beating the heat in northern Wisconsin.

IN PHILADELPHIA . . .

Jack Webb in to promote "Pete Kelly's Blues" (18), cancelled scheduled 10-minute date for film spot announcements to plug Dragnet" at WPTZ. Camera crew had been set up for star . . . **George Cahan,** former producer-announcer at WFIL, now directing the **Johnny Carson** show . . . **Piggy Barnes,** "Captain Nemo" of WCAU-TV's "Adventure" series and a former Eagles tackle, added to the Villanova coaching staff . . . **Wally Parker,** formerly with WIP, now a WATV Paterson, N. J. announcer . . . **Cal Milner** and **Larry Brown,** WPEN deejays are alternating handling the two shows for vacationing **Bud Brees.** Brown, a progressive jazz afficianado, also subbing for **Art Raymond,** "Pancho, the Man in the Black Sombrero" and his Latin rhythms . . . **Herbert Mayer,** Ajax Enterprises, Greenwich, Conn., has filed an application with FCC to operate a UHF tv station, Channel 23 in Philly . . . **Jeff Scott, KYW** disk jockey, an entrant in the sports car hill climbing test near Wilmington, will record the event for "Monitor" . . . The Marciano-Moore title bout, only televised in theatres, will be broadcast by WFIL (Sept. 20).

IN BOSTON . . .

Hub radio and tv staffs had no sooner recovered from the hectic coverage plans made for threatened Hurricane Connie, when the unexpected backlash of Hurricane Diane clouted the Hub and southern N. E. with a torrential rain which washed out roads and towns, flooded cities and disrupted all activities Friday (19). Only lack of hurricane winds made the storm less damaging than that of last year's Hurricane Carol which did millions of dollars of damage last Aug. 31 . . . WBZ-TV news had 27 movie cameramen convering southern Mass. for storm damage. The 6:30 Esso News and the 7:15 Shawmut Bank News were devoted practically entirely to storm damage reports . . . While **Don Kent** was giving his WBZ-TV morning weather bulletins, Weymouth, Mass. police were evacuating his family from the Great Hill section of Weymouth . . . **Dick Hand,** WBZ-TV correspondent from Concord, N. H. hired a plane to fly into storm area to get air shots of the floods . . . **Carl Dickerman** of WEEI left Sunday (21) from WEEI for a month in the sun . . . **Ed Penney,** WTAO deejay, feted a stag party in honor of his coming nuptials attended by platter and radio personalities.

IN CLEVELAND . . .

WTAM's **Tom Manning** pacted for Ohio State grid tilts on Saturday for Graybar Electric . . . **Wayne Mack** disking at WDOK . . . Participants at Cuyahoga County Fair include WHK's **Bill Gordon, Eleanor Hanson, Tom Fletcher, Tom Brown** and **Brian Hodgkinson,** while WGAR sends **James Taylor, Hal Morgan** and **Ruth Allen** to host the Ohio State Fair special . . . **Elaine Brant** cohosts WNBK's studio dance party . . . Sponsors for **Pinky Hunter** memorial include **Johnny Andrews, Ken Hackathorn, Reg Merridew, Franklyn Snyder** . . . **Harmon Spanner** is WSRS's new promotion and merchandising manager . . . **John Deegan,** ex-WHUM, is news reporter at WSRS . . . **Wally King** doing summer announcing at WTAM-WNBK . . . Radio-tv editor of Cleveland Press, **Stan Anderson,** set for London junket . . . **Sam Sague,** WSRS prexy, and wife, off on European trip . . . **Ray Elias,** formerly with Play House, on NBC production staff.

IN DETROIT . . .

The trend is clearly to get out of the studios and remote it. Disk jockeys are flocking for the Detroit River where they'll spin records

(Continued on page 45)

WCCO-TV in 8-Part Documentary Series On Minn. Alcoholics

Minneapolis, Aug. 23.

State authorities are cooperating fully with WCCO-TV newscaster Charles McCuen in an eight-part documentary video series covering Minnesota's program for the treatment and rehabilitation of alcoholics, marking the first time Minnesota tv has gone behind the scenes to report on a subject of this nature.

Authorities have permitted McCuen to have ingress to the Minnesota State hospital where alcoholics are treated and to follow, firsthand, the case of a Minneapolis 41-year-old woman who was committed there for treatment at her own request.

The woman, the series' central character, is making no attempt to conceal her identity or the alcoholism symptoms which prompted her to seek desperately needed treatment at the hospital. In the initial show, McCuen pointed out "there are no actors or actresses in this film story." He added that "these are real people, with serious problems, and the people who treat them are engaged in serious, conscientious work."

SAG Breakdown

Continued from page 37

meant $130 a day with $70 advance against the reruns.

Minimum day rates are hiked as follows: Daily players, from $70 to $80 a day; singers mouthing to playback, $45 to $50; airplane pilots, $100 to $115; freelance pact, $250 to $285 a week; stuntmen and airplane pilots, $300 to $345 a week; three-day pact, $175 to $200; multiple vidpix, from two telefilms for $320, and three vidpix of $375, to $185 per pic; series pact, 13 pix in 6½ weeks, $125 to $145 per episode; 13 pix in 13 weeks, $250 to $285 per episode; term pact, 20 out of 26 weeks, $160 to $185 per week; 10 out of 13 weeks, $225 to $255 per week.

Rerun provisions specify that producers may defer payment for each respective rerun until six months after the first telecast of the respective rerun in any city in the U. S. or Canada, or after the rerun has been telecast in 70 cities, whichever occurs first.

In regard to vidpix whose second running is intermixed with pix in their first run, all such second runs shall count as second runs with following sale exception: When a syndicated, non-network series of 39 vidfilms in its original sale is sold for viewing in not more than 20 cities for a given sponsor, 13 of the 39 may be rerun once in the same year on an intermixed basis, and such shall not count as the second run, the actor waiting until the next run to collect his second-run coin. This exception does not include the summer hiatus type of reruns in which a number of vidpix are run consecutively for the second time.

It was also agreed that SAG conditions other than guild shop shall be extended beyond the continental U. S. as in the former pact, to include Canada and all territories and possessions of the U.S. When a guild member is inked here on a pact to make pix abroad, guild conditions shall prevail for him anywhere in the world.

Writers Guild

Continued from page 37

deal, is believed to be a potent factor in this reasoning.

Present Alliance pact sees the writer of a half-hour vidfilm receive $700 for original story and teleplay. But under the agreement with the majors, which will serve as the pattern in new talks, writer of a half-hour vidplay receives $750 and, if it's his original, gets an extra $250. It's common knowledge majority of writers don't like the present Alliance pact, and will consequently be pushing for terms either as good or better than those reached with the majors. However, it's expected minimums will follow the major deal, but scribblers will probably seek to hike the rerun coin both with the indies and majors.

Radio Followup

"State of the Nation," half-hour forum type show aired via WOR-Mutual, came up with a controversial topic Saturday (20) in "Should Congress Investigate the Entertainment Industry?" Taking the affirmative was Godfrey Schmidt, president of Aware Inc., described as "an organization to combat the Communist conspiracy in entertainment and communications." His adversary was Dr. Clark Foreman, director of the Emergency Civil Liberties Committee.

Question was a particularly timely one in view of the fact that only two days previously the House Un-American Activities Committee concluded a four-day hearing in New York to probe whether show business was being infiltrated by Communists. But after Schmidt and Dr. Foreman had consumed practically all of their allotted time in shouting invectives at one another, the issue was still unclear to an impartial listener for both too frequently digressed from the topic at hand.

Before moderator Hardy Burt managed to steer the participants back on the course, they dragged in such varied analogies as the Spanish Civil War, tyranny in Russia and the Catholic hierarchy in addition to embarking upon a heated discussion as to "what is a Communist?". Schmidt's general sentiments were indicated by his observation: "I certainly feel that Congress should investigate infiltration in entertainment because they are there." He charged that actors' names are taken by the Reds who use them as "prestige for the Communist conspiracy."

Dr. Foreman, who scoffed "at how could actors overthrow the government by reciting a few lines?" emphasized that a Congressional investigation of the theatre "to spread fear of one's fellow citizens" is a "dangerous practice and a gross abuse of power." In championing the Bill of Rights and Constitution, he asserted "I don't believe Congress has the right to ask questions in which a man could lose his job."

Schmidt, on the other hand, claimed that Communists are always tools—"we want to protect actors from their political idiocies." To this Dr. Foreman exclaimed "Congress has no right (to conduct an investigation) unless they pass a law!"

Formerly a "Facts Forum" show, "State of the Nation's" Saturday airing was its preem under auspices of Linguaphone Institute. Plugs for the outfit's method of teaching languages were modest and did not intrude too abruptly upon the continuity of the subject.

Gilb.

WMAQ, NBC's Chicago radio anchor, parlayed some luck and a lot of enterprise into one of the top radio reporting jobs of this or any other year on its "Night Desk" last Thursday (18). "Desk" was hatched some weeks back by WMAQ-WNBQ news director Bill Ray whereby all the modern tools of AM communications would be harnessed to capture the doings of the town for a half-hour each night. Show has run sort of an in-and-out course, depending on how the local news was breaking on a given evening.

But last Thursday the boys had their big story and they were ready for it. Roughly 45 minutes before "Desk's" 10 p.m. sign-on, word hit the police shortwave circuits that the most intensive manhunt since the Biograph Theatre capture of John Dillinger back in the early 30's was about to climax. Object of the four-day search was a young gunman who has subsequently confessed that he fatally shot one police officer and shot and wounded another two nights later. During the four-day span it was the Page 1 banner in practically every edition and the leadoff local yarn on the radio-tv newscasts.

NBC newsman John Chancellor already out on assignment for "Desk" as well as possible tapes of the network's "Monitor" picked up the flash in the remote unit and tailed a squad car to the rooming house where the killer was holed up. He got onto tape an eyewitness account of the capture, complete with such natural "sound effects" as a round of shots and the yells of the crowd that was gathering. The aural yarn was fed back to the station for almost immediate airing on the news show which was helmed this night by Sun-Times chief editorial writer Robert Kennedy, subbing for S-T city editor Karen Walsh who was sick.

With Kennedy filling in with the details as they flowed into the newsroom from the City News Bureau, Chancellor dashed across town to the Bridewell hospital where the young hoodlum was taken for repairs. Newsman commandeered a phone at the hospital and called back an on-the-air description of the scene there.

It's a cinch bet there wasn't a single turnout during the dramatic 30 minutes. And it's to Chancellor's credit that despite the hectic circumstances in which he was working he kept his running account on a true reporting level, apparently knowing instinctively that an event like this needed no histrionics.

When the annual radio reporting awards are passed out, look for "Night Desk" to be up there. It was one of the most exciting half-hours spent with a radio set in a long, long time. *Dave.*

IT'S TIME
With Westbrook Van Voorhis
Producer: Van Voorhis, ABC News, Time Magazine
Director: Drex Hines
Writers: Dog Higgins, Ted Wear, Joseph Alger
18 5-Min. Stories; Sat.-Sun.
ABC, from N. Y.

"It's Time," new ABC Radio network weekend series, shapes as a winning newcomer. On its preem two-day presentation, Saturday and Sunday some 18 five-minute dramatized news programs were used in introducing this rather new conception of radio journalism.

Produced by Time, weekly news mag, and part of the Time-Life, Inc. setup, it boasts having all available news sources and research libraries of ABC and Time. But what makes it click is the deft scripting, choice of material, fine casting and direction plus the voice of Westbrook Van Voorhis, who long was the "voice" and principal narrator for the March of Time motion picture short, formerly put out by Time.

Amazing thing about "It's Time" is how much material was packed into these five-minute news segments. They started at 10 a.m. and ran till 10:30 p.m., both Saturday and Sunday. For instance, one five-min. sequence told of the passing of the oldtime organ grinder (even in Naples), how a Riviera cafe was moved to a new site without patrons knowing it, a quickie about "Mr. Livingston" and finally the Montgomery, Ala., filling station attendant who was robbed by the same man three times.

Later Saturday, the producers concentrated on a single event—the first helicopter pilot ever given the Medal of Honor, and how he won it. Night lineup included the prize fish story concerning a four-foot sturgeon that landed on the porch of a home a quarter of a mile from the ocean.

Possibly the most original as well as humorous segment told the story of a bank prexy who took up composing of music as a hobby. He drew most attention for his piece on income tax report, tagged "Lament April 15," in which many references to the income tax blues are worked into a tuneful piece. Then, there was the new Bell Telephone Co. automatic gadget for telephone use, with a funny tagline.

One spot announcement after a "It's Time" shot, said "It's time for ——beer," which gives an idea how this series may pick up sponsors. As of now, ABC and Time are going 50-50 on the cost of the series. Future lineup probably will have definite spots, like 10 minutes after the hour and more of these five-minute programs starting at 10 a.m. and running until midnight on both Saturday and Sunday. *Wear.*

MELODY LANE
With Vern Cook, others
120 Mins.; Mon.-thru-Fri., 9 a.m.
Participating
WOKO; Albany

Vern Cook has moved his popular, long-running "Melody Lane" from WTRY in Troy to the pioneer Albany station. Show features him as a personality on a program of recorded music, interspersed with human interest and humorous news stories, chatter, jokes and puns, interviews with summer theatre stars, a bit of history, a recipe, five-minute news segment and spot announcements. One quarter-hour section is sponsored by Menands Building Supply Co. Cook also does a bit of vocalizing to instrumentalized platters. Last time heard, he chorused a ballad, topped by whistling.

Program should make particularly pleasant listening for housewives. Cook, possessed of a friendly air personality, spins a wide variety of numbers—from current hits to standards and hillbilly, plus Latin-American rhythmics. An interview with Charles Coburn revealed an interesting facet on the actor's early days as a Georgia theatre manager.

Jaco.

Phil Spitalny

Rose-Marie

VARIETY, (ABEL)

AUGUST 17, 1955

"...it's a setup f

PALACE, New York

Phil Spitalny, with his all-girl "Hour of Charm" orchestra, is making history on several counts during his current Palace engagement.

For one thing, he is the only band act to play a Broadway showcase in five years.

IF EVER THERE WAS A READYMADE VIDEO PACKAGE THIS IS IT. They play everything from r&b to the classics; they sing like a church choir with Brill Bldg. blessing; they deport themselves like the seasoned 25 — count 'em — 25 beautiful buglers, bongo-beaters and beaucoup-on-the-beat babes that they are. Exception is Maestro Spitalny, of course.

He's what he is, a sincere gent who manifests painstaking craftsmanship, a not unrigorous standard, a dedication to the precept that he can produce a pulchritudinous pot-pourri of feminine musical fanfareists who don't have to defer to the males. In effect, that's the finale thematic of the "challenge" routine, with Evelyn (dispensing "her magic violin") batoning the Charmers, to a paraphrase of Irving Berlin's "Anything You (They) Can Do We Can Do Better," out of "Annie Get Your Gun." Thus unfolds a femme Krupa, Goodman, Tommy Dorsey, James, Liberace, Clyde McCoy. It's an act all by itself.

Spitalny's sincerity projects all the way. He gives them the 100% spotlight. He maneuvers them into graceful groups. The solid 60 minutes is the essence of showmanship in the nth degree, and seemingly soon recognized, judging by the "Connie"-stormy Friday opening which, none the less, produced **STANDEES AND HOLDOUTS**—a population quotient only reserved for the Palace when it really turns on a Danny Kaye or a Judy Gar-

The Hour

All Girl Orche

Featuring EVELYN

under the

PHIL SP

says . . .

r television . . ."*

land. What's more, the hand-to-hand music matched the enthusiasms reserved for the two-a-day headliners.

RKO toppers Sol A. Schwartz, William Howard & Co. gambled wisely with this deal, said to carry a percentage over a $20,000 break, although in actuality the Spitalny staple has been too standard over the years to fall even loosely into the orbit of being a "gamble."

Spitalny's team comprises four sax, three trumpets, three violins, flute, trombone, traps, piano, bass tuba, string bass, femme vocal quartet, augmented by the stellar virtuoso of the act, Evelyn. And she sure does make with the magic on her Strad, as she runs the gamut from a Dietz-Schwartz item, "You and the Night and the Music," to "Unchained Melody," to her original "Perpetual Motion." Latter is backed by an equally adept violin quartet, but Evelyn's showmanship makes for her distinction.

The specialists are all consistently socko. Highlight is a brunet looker, Rose-Marie, heralded as the winner of a Paris competition and marking her Broadway debut. She chirps a Victor Herbert medley with authority and verve and is a real standout in every department. Viola is on the 17 drums, an unusual trapster. Louise, at the Steinway, plus Tchaikowsky and boogie with equal facility, and proved it with that sequencing.

In short, this is not an "act." Spitalny has a full-blossomed, brimming package of musico-variety entertainment that's one of the most compact, intact roadshows extant. Can play anywhere and anything. Having proved itself at the boxoffice, in the elementary rotating method city-by-city, theatre-by-theatre booking, *it's a setup for television.

Abel.

Evelyn

Viola

of Charm

ra and Choir

nd her Magic Violin

ection of

TALNY

There's ONE best way to promote your TV show this fall!

And These Advertisers Know the Answers

Here's an up-to-the-moment list of the advertisers who are already signed up for Fall program promotion in TV GUIDE:

Oldsmobile	Scott Paper Co.
U. S. Steel	Household Finance Corp.
ABC-TV	Sylvania
Ford	Texaco
Chrysler	Proctor & Gamble
Nescafe	Philco
Gruen	Elgin National Watch Co.
Quaker Oats	Pall Mall
RCA	R. J. Reynolds

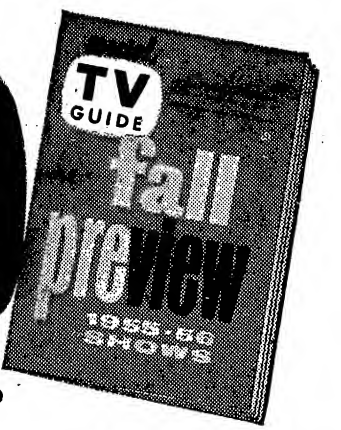
Every week 3,000,000 families buy TV GUIDE... and read it every day to find the best in TV entertainment. It's a *magic door* to bigger TV audiences!

Give your show a head start in TV GUIDE'S BIG FALL PREVIEW ISSUE!

On September 24, TV GUIDE will publish its 3rd Annual Fall Preview Issue... the most comprehensive TV GUIDE ever issued. It's the ideal place to *presell* your new show. For rates and reservations contact your nearest TV GUIDE office now.

Before they tune in, millions turn to

TV GUIDE



America's Television Magazine

Don't Miss Out! Fall Preview Issue Closes Sept. 9th! Call Plaza 9-7770 Collect!

From The Production Centres

Continued from page 41

and conduct interviews in view of the crowds expected for the first annual Riverama which will sing the praises of Detroit's progress. **Ross Mulholland**, WWJ, and **Fred Wolf, Johnny Slagle, Ed MacKenzie** and **Paul Winter**, all of WXYZ, are among those to be a part of Riverama festivities . . . WXYZ-TV's Lady of Charm, **Edythe Fern Melrose**, will remote her cooking show at the Michigan State Fair next month . . . **Robert Hund**, formerly with the Detroit Free Press retail display advertising department, has been added to WJR's sales staff . . . Buick dealers of greater Detroit will sponsor all of Michigan football games over WWJ with Bill Flemming handling the play-by-play. It's the 34th season U. of M games have been aired over WWJ which is celebrating its 35th birthday.

IN WASHINGTON . .

Weatherman Louis Allen, ex of WTOP-CBS, and one of few professional meteorologists on tv, debuted on WMAL-ABC past Sunday (21) with SRO commercial schedule for his 11 weekly shows . . . CBS newsman **Peter Clapper** spent 11 hours flying through Hurricane Diane to bring web's listeners first-hand account of trail of storm . . . WTTG-DuMont newsman **Matthew Warren** teed off new interview series with **Louis Burman**, spokesman for a syndicate interested in buying town's transit system, as guest . . . American Research Bureau has added to its staff **Herbert S. Kaufman**, ex of Army Counter-Intelligence, and **Rupert R. Ridgeway**, formerly of Tele-Que, and more recently of the U. S. Navy . . . New Latin-American music-commentary show bowed on WGMS (Washington Good Music Station) via a plush party attended by Congressional and South-of-the-border brass . . . **Lynn Hart**, WMAL home economist and femmecaster, adding tv as well as radio to her schedule of homemaking shows . . . WTTG's **Rev. Joe Uhrig**, emcee of "Hand to Heaven" teleshow, currently to Europe collecting material for future shows.

IN SAN FRANCISCO . . .

Eddie Fisher, finished with a five-week vacation, shot Chinatown and cable car scenes for his Coca-Cola show, wound up the day at Trader Vic's with a party for local deejays . . . **Margaret Wahlborg**, former writer and producer of the Standard School Broadcast, became executive secretary of the Society of Artists and Art Directors . . . New promotion assistant at KPIX is **Flo Bloom** . . . NBC's **Stockton Helffrich** in town . . . **Ronald Reagan**, doing an Air Force Association chore here, reports, "I've met 100,000 GE employes in about 50 plants" . . . **Charles A. Larrance**, former film boss at Moulin Studios, has joined tv department of Guild, Bascom & Bonfigli . . . KRON is moving **Marjorie Trumbull's** weekday interview show to a 3:30 p.m. Sunday slot, retitling it "Sunday Supplement" .

IN MINNEAPOLIS . . .

After exclusively broadcasting the St. Paul American Association baseball games the past six years, always with sponsorship, and other sports events, WMIN is stepping out of all athletics' broadcasting in which field there's now considerable local tv as well as radio competition. **William F. Johns**, general manager, says station will devote all programming henceforth to music and the periodic newscasts. It'll be the only one of Twin Cities' 11 radio stations devoted entirely to music, excepting the news, he points out, and he believes this assures a higher audience potential. WMIN is one of the oldest Twin Cities' radio stations and under different ownership shared a tv channel with WTCN which the latter now operates exclusively .

Rev. Boyd, Ex-Showman, Back After Yr. Abroad

The Rev. Mal (for Malcolm) Boyd who was one of the initials in the BPR television packaging outfit—before quitting show biz for the cloth (Mary Pickford and hubby Buddy Rogers supplied the rest of the alphabet-letter billing) is back from a year's sabbatical in England. He studied under Anglican Church auspices at Oxford U., and visited Switzerland and Greece under auspices of the British Council of Churches while abroad.

Boyd, who is houseguesting with McCann-Erickson veepee Harry McMahan in Scarsdale, N. Y., this week, returns to Hollywood, his home base, for future clerical assignment.

Meantime, he is polishing his book, which is an extension of over a dozen pieces first published in the Episcopal Churchnews and Christian Century. They all have to do with tv, radio, press and tv films' relation to the church. Book tentatively has the somewhat pedantic title of "Church Crisis In Christian Communication" but the cleric, as a former showman, recognizes this is too stuffy a tag, especially because of his light approach to the thesis.

Westinghouse Shifting 'Chuck' Burrow to Boston

Boston, Aug. 23.

Charles L. "Chuck" Burrow, promotion manager for Westinghouse Station KEX in Portland, Ore., is being transferred to WBZ-WBZA, Westinghouse Radio operations in Boston, as advertising and sales promotion manager.

Paul E. Mills, general manager, said Burrow will replace C. L. Richards, who has been named national account exec for WBZ-WBZA radio in New England.

Burrow, graduate of the U. of Oregon with a fine arts degree in advertising, was an assistant publisher for the Oregon Voter in Portland, before joining KEX in 1947. He takes over his new radio duties in the Hub Aug. 29.

Television Chatter

New York

Harvey Lembeck back on the **Phil Silvers** "You'll Never Get Rich" telefilm set after appearing in "Phoenix '55" in Washington . . . **Don Murray**, currently in "Skin of Our Teeth" on Broadway, signed by NBC-TV for its Sept. 11 spec version of the **Thornton Wilder** play . . . ATV Film Productions completed the first two 90-second color commercials for the "Teeth" specola, for Standard Brands and Chase & Sanborn Coffee, via Ted Bates and Compton . . . **Eric Sevareid** touring European capitals in an old jalopy with wife and sons, collecting background for his "American Week" CBS-TV'er, which returns Sept. 25 . . . **Boris Karloff** guests on "I've Got a Secret" tonight (Wed.) . . . CBS public affairs director **Irving Gitlin** will be guest speaker at the convention of the National Council of Teachers of English at the Commodore Nov. 25 . . . Bardahl Mfg., which is national-spot-bankro'ling Guild Films' "Confidential File," signed **Don Morrow**, who does the Philco institutional commercials, to pitch institutionals for its motor additive. Guild's **Joel Spector** is producing 13 of the blurbs at the Biltmore Studios in N.Y.

Bill Asip leaving the NBC-TV network sales staff to join Edward Petry station reps as a tv account exec . . . **Jan Murray** planed to the Coast yesterday (Tues.) for huddles with William Morris topper **Abe Lastfogel** about a possible film deal based on Murray's "Dollar a Second" quizzer, and while there houseguests with the **Milton Berles** . . . **Betty Madigan** guests on the "Robert Q. Lewis Show" the week of Aug. 29, and also does a shot on the "Vaughn Monroe Show" Aug. 30 . . . Parsonnet & Wheeler shooting two commercials for Colgate for the Bryan Houston agency, one of them to feature **Bess Myerson** . . . **Denise Darcel** guests on "Pantomime Quiz" Friday (26) . . . General Teleradio sales topper **Pete Robeck** planed back to the Coast over the weekend after a week of homeoffice huddles on current properties and the recently-acquired RKO library . . . NBC Film Division producer-director **George Wallach** proud father of a girl born last Thursday (18) . . . Mel Gold Productions, which recently expanded its commercials operation, currently turning out two one-minute spots for Genesee Brewing for the Rogers & Porter agency of Rochester . . . **Ted Capp** signed as choreographer for "Caesar's Hour" in the fall . . . **Bill Lundigan**, host on "Climax," to Detroit for conferences on Chrysler's new 1956 line . . . **Mary Stuart** (she's the wife of "Today" special events producer **Dick Krolik**) returns to "Search for Tomorrow" Sept. 6 after having given birth to a daughter on July 30 . . . Ruby TV-Film Productions, headed by **Ed Ruby** and **Jack Reiger**, filming 30 commercials starring **Laraine Day** for Amana Products, via Maury Lee & Marshall, for use on the **Phil Silvers** show on CBS-TV.

Betty Cox vacations from WCBS-TV's "George Skinner Show" week of Aug. 29, with **Shirley Harmer** subbing as featured vocalist. **Bob Eberle** and **Stu Foster** sub on the same show, male vocalist side, for **Tommy Furtado** while he vacations Sept. 12-30, with Eberle taking the first week and Foster the latter two . . . **Mary Costa**, who does Chrysler's "forward look" commercials, in N.Y. for a short visit . . . **Ron Cochran** vacations from his WCBS-TV "Late News," with **Douglas Edwards** spelling him weeknights and **Ned Calmer** Saturdays.

CBS Pacts Ira Ashley

Ira Ashley, who's been producing the "Kathy Godfrey Show" on CBS Radio for the past few months on a freelance basis, was signed as a staff producer - director by the network last week. He'll continue as producer of Miss Godfrey's segment and additionally will produce and direct the "Young Dr. Malone" soaper.

A vet of 16 years in radio, Ashley directed "Grand Central Station" for some 12 years and also was director on such shows as "Stage Door Canteen" and "Aunt Jenny."

HARRY SOSNIK

Producer's Showcase

NBC-TV

Composer - Conductor - Original Scores

"Dateline"

"Yellow Jack"

"The Women"

"Reunion in Vienna"

"Darkness at Noon"

"Petrified Forest"

"Wide Wide World"

"The Fourposter"

Musical Direction

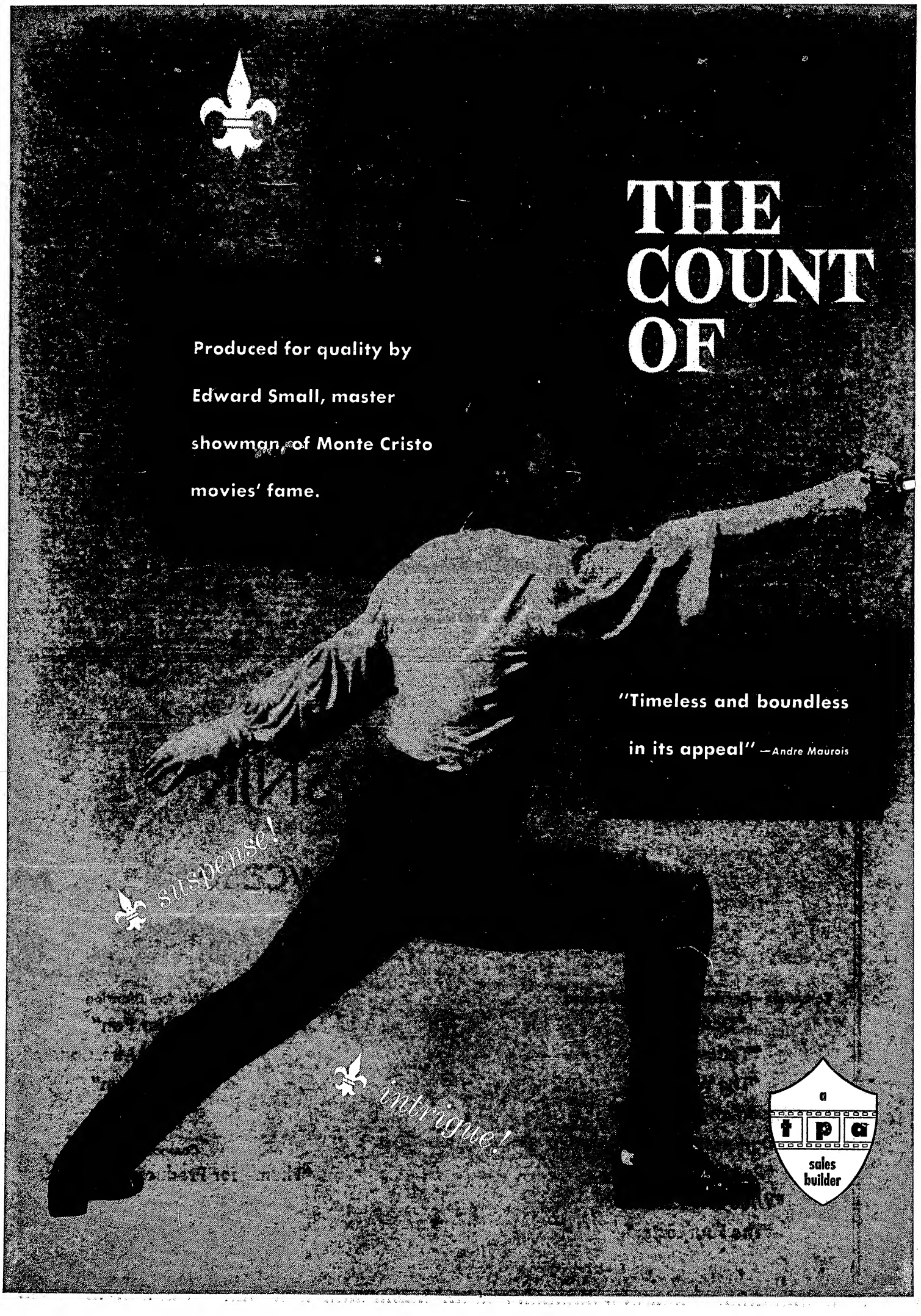
"Peter Pan"

"The King and Mrs. Candle"

"Our Town"

Composer

"Theme for Producer's Showcase"


THE COUNT OF
Produced for quality by Edward Small, master showman, of Monte Cristo movies' fame.
"Timeless and boundless in its appeal" —Andre Maurois
suspense!
intrigue!
a tpa sales builder

MONTE CRISTO

starring

GEORGE DOLENZ

the leading idol of the TV screen

and

FAITH DOMERGUE

romance!

adventure!

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If your product calls for an exciting quality, dramatic program which appeals to every member of the family—"The Count of Monte Cristo" is the treasure you are seeking.

For higher sales through quality programs . . .

Television Programs of America, Inc.

477 MADISON AVENUE, NEW YORK • PLAZA 5-2100

Radio-TV's Bangup Flood Coverage

Continued from page 28

itor" and several eastern indie stations. WGTH managed to stay on the air, but WGTH-TV was blacked out all day Friday. WCCC, Hartford indie, also scrapped its program sked for a distaster schedule.

In Bridgeport, WKNB-TV was knocked off the air for nearly 12 hours due to flooding, but WKNB-AM was on the air all during its daytime-only sked with reports. WHAY was off for a couple of hours, but fed the eight-station Connecticut State Network and its sister stations WNHC and WNHC-TV in New Haven flood reports. In Bristol, the WBIS daytimer stayed on overtime at the request of city officials, while in Putnam, WPCT went off the air Friday afternoon.

Philly On the Job

In Pennsylvania, the powerful Philadelphia stations did a top job, both on coverage and in a sometimes-pooled effort to help stations in the stricken areas, while the latter kept the Philly outlets appraised of late developments. WIP, for example, maintained a constant beep phone vigil with stations in key areas, including WVPO in Stroudsburg; WTTM, Trenton; WSAN, Allentown; WEST, Easton and WBUX, Doylestown. Station maintained contact with ham operators who flashed news of survivors as they were rescued, and kept highway reports coming in from State Police covering bridge washouts, etc.

KYW in Philadelphia acted as a clearinghouse, not only for other Philly stations but for outlets in Allentown and Reading, with Bill Givens and Vince Lee on the air all day Saturday with reports from children's camps. Station had listed, with the cooperation of listeners who phoned in as they got news of their family, the situation at 53 camps in the Poconos, while the Sunday morning papers carried reports of only 37 camps.

Entire staffs of WPTZ, WCAU and WFIL were put on the job for continuous coverage of the floods, with staffs of the tv outlets supplying footage as well as verbal reports. State Police, impressed by WCAU's coverage, sent out teletype dispatches addressed, "Attention AP, UP and WCAU News."

In Rhode Island, WPRO-TV in Providence chartered a plane and a camera crew and station newscaster Morton Blender flew over stricken areas. Four special newsreel crews covered the stricken areas of three New England states, with the station airing five special filmed reports between Saturday and Monday in addition to its news coverage. WPRO-AM maintained a constant flow of bulletins.

In Boston, WBZ radio and tv operations were knocked out briefly Friday morning, but emergency equipment got them back on in only three minutes. Stations broadcast highway bulletins all day, at the same time sending out 27 newscameramen to hard-hit areas. While WBZ-TV announcer Don Kent was delivering his regular morning weather show, police were evacuating his family from nearby Weymouth, where landslides threatened. Dick Hand, the station's Concord, N. H., correspondent, hired a plane to fly over the western Mass. area so he could get air shots of flood damage. In Worcester, WTAG maintained a phone hookup over all New England, broadcasting bulletins as they arrived. Station's FM'er went on the air five hours early.

In New York the networks leaned heavily on reports from affiliates, with NBC's "Monitor" in particular doing a good coverage job, using reports from KRNY in Kingston, N. Y., WLEV-TV in Bethlehem, Pa., and WPTZ handling most of the work. Local New York stations were active, with WINS maintaining steady contact with WBZ, WGTH and WALL in Middletown, N. Y., the heart of the camp area. WNYC, the municipal station, kept a flow of bulletins going on specific camps reported safe, plus special messages from the Health Dept., the Red Cross, the Automobile Club and the Police Dept., with the city departments taking the opportunity to deny several rumors which had sprung up.

WRCA's roving reporter, Gabe Pressman, hit the flood areas by car and later on foot, phoning through his first report Friday at 8 a.m. from Port Jervis, N. Y., and remaining in the flood areas until Friday night, when he returned to do a wrapup at 11 p.m., then returning once again to the floods Saturday and Sunday. His Sunday broadcast, with the Governors of the areas, was aired on the network.

Connecticut's 'Politics'

Speaking of governors, Connecticut's Gov. Abraham Ribicoff found himself in hot water with the state's radio-tv outlets even as the disaster mounted, with stations accusing him of "playing footsie" with WTIC in Hartford and with the newspapers. Claim was made that he wouldn't grant radio interviews and that radio people at first were not allowed into troubled areas although the newspapers were. A Sept. 15 meeting of the Connecticut State Network will take up these gripes, plus an additional one that several made to the effect that they weren't alerted to the flood. It's said that WTIC received a state police alert at 3:40 a.m. Friday and was on the air an hour later, beating other stations to the punch.

One radio newsman in the hardest-hit area, Stroudsburg, Pa., made frontpages all over the country. He was S. Bryden Taylor, news director of WVPO there, who did a by-lined eyewitness story for the United Press.

Davis Cup Matches

Continued from page 31

sporting events, NBC has already done a tinted indoor event, the Al Andrews-Gustav Scholz middleweight bout from Madison Sq. Garden in March of 1954.

Matches, aside from their tintcasts in the U. S., are also set for worldwide exposure via a series of deals notched up by Paul Talbot, head of Fremantle Overseas Radio & TV. Canadian Broadcasting Corp. is carrying the events live in all of Canada in black-and-white, while kinnied versions will be aired in Japan, Venezuela, Great Britain, France and Italy. Japan telecasts will be sponsored by General Bussan Co., which recently sponsored the interzone finals in the matches.

A 47-station radio lineup in Australia, the Macquarie Network, will carry a live radio pickup, with Ampol Petroleum sponsoring for Down Under.

Canadian Govt's 'Gotta Have Set of Rules' For Employees Going on Air

Ottawa, Aug. 19.

Department of Agriculture was the first Canadian federal government department to set down a policy for staffers' participation in radio and television airers. With its more than 9,000 employees spread coast to coast, the department's deputy minister, Dr. J. G. Taggart, found workers, principally district office personnel, becoming increasingly popular as guesters on farm, panel and other shows and gave them a set of rules to go by.

"Public relations may be regarded as part of our job," Dr. Taggart advised, adding that employees, while not promoting their own participation in a show, should not refuse an invitation to appear without good reason. The only time staffers should appear on "entertainment" programs, he said, was when they were doing it entirely apart from their department duties. He cautioned them to avoid panel shows unless they were absolutely sure they wouldn't get drawn into controversies on public policy, and to stick to giving technical advice or factual descriptions of departmental work. Any staffer in doubt appearing on radio or video was urged to check with his boss, even if located some distance from his headquarters, "by telephone if necessary."

Don McNeill Spreading Into Packaging Field

Don McNeill, toastmaster of "Breakfast Club" on ABC radio, is spreading his wings in the tele packaging field. His Don McNeill Enterprises corporate adjunct is assembling a series of special hour-long shows which would be presented six times a year tied in with the major holidays.

McNeill, who will host the series, is currently on the prowl for a producer-writer and plans to pitch the shows to all three networks. His longterm pact with ABC permits outside tv activity.

U. of Minn. Gridcasts

Minneapolis, Aug. 23.

All sellout U. of Minnesota home football games will be televised this fall, as permitted now by the NCAA, it has been announced by Ike Armstrong, athletic director.

Program also calls for the video of two Minnesota tilts on a regional basis.

Armstrong himself said he favors the regional telecast of one home and one road contest.

Houston—Six Houstonians have been named as a television advisory board for the U. of Houston. They are Jack Harris, veepee of the Houston Post Co., and general manager of KPRC and KPRC-TV; John T. Jones, prez of the Houston Chronicle and of KTRK-TV; Paul Taft, prez and general manager of KGUL-TV; John Paul Goodwin, of the Goodwin-Dannenbaum Advertising Agency; Roger Jeffery representing the school's Alumni Association and Corbin Robertson, representing the regents.

Inside Stuff—Radio-TV

RCA is collaborating with the U. S. Dept. of Commerce to give southeast Asia and the Middle East their first look at television via demonstrations at three international trade fairs between now and Dec. 15. First of the fairs, at Jakarta, Indonesia, is already under way; the others will be held at Karachi, Pakistan and New Delhi.

Some $500,000 worth of equipment and a team of 15 engineers is being provided by RCA for the demonstrations, the equipment including complete television studios with three-camera setups and installations, a closed-circuit transmitting system, a theatre-tv projection unit and many 21-inch sets. Six hours a day of live and film programming are being provided for a theatre setup and a lineup of sets located for viewing by thousands of people each day. RCA prez Frank M. Folsom estimates that 12,000,000 Asians will see tv in operation for the first time.

"The Search," which has occupied the CBS-TV Tuesday-at-10:30 time period as summer filler, is being extended for four telecasts past its original cancellation date. Show which was slated to leave the air Aug. 30, will now remain on through Sept. 27, with the Frigidaire-sponsored "My Favorite Husband" then premiering for the fall in the time slot. Reason for the extension is the fact that "Husband" is going film after two years of live, and the CBS Coast programmers won't have any film in the can until near the end of September. "Search" will air four more repeats, the first on automation (shot at the Massachusetts Institute of Technology), a study of hurricane disasters shot in Waco with the U. of Texas, a film on aviation medicine made in conjuction with the Air Force and a look at educational systems produced at Harvard.

A recreation of the first commercial radio broadcast—a musical show on WEAF, N. Y., interrupted for commercials for a Jackson Heights realty firm on Sept. 7, 1922—will be aired, ironically enough, by a non-commercial outlet next week. WYNC, the New York municipally-operated station, will do the recreation Aug. 30 as part of its regular Tuesday noontime Battery Park Band Concert show. Specific show will salute the American Institute of the City of New York.

WQXR, the New York Times good music station in N. Y., is revising its late-night pattern to present two hours of symphonic music from 11 p.m. through 1 a.m. starting Sept. 1. Station previously ran an hour of symphony at 11, then switched to chamber music from midnight until the 1 a.m. signoff. Under the new pattern, movements from symphonies and shorter works will occupy the first hour, while complete major works will be used in the second stanza.

Mutual pressagent Harry Algus, after several years away from the reportorial field, made a comeback for himself last week. Away on vacation in Wurtsboro, N. Y., in the Borscht Belt, Algus got caught in the middle of the flash floods that hit New York along with four other states.

Algus got to a phone and called in an eyewitness story to WOR-Mutual in N. Y., where it was taped and aired Friday (19) on the local Allen Grainger show and subsequently on the network's newscasts all during the evening.

NBC has handed out the first two awards in its recently announced scholarship and fellowship program aimed at perpetuating high standards in radio and television drama. Winner of the 1955 "Presidents Award," carrying a cash prize of $6,000 and an opportunity to work with top producers and directors, is 27-year-old Robert E. Dierbeck, television coordinator of the Milwaukee Public Museum and writer-producer-director of several educational shows there, who will study documentary television techniques with Henry Salomon and Fred Coe.

Frank M. Skinner Jr., a 24-year-old page at NBC, won the NBC Employees Award, carrying a $2,700 prize and a scholarship to a college of his choice. Skinner will go to Yale for graduate study in scenic design at the Drama School.

Indian TV Study

Continued from page 31

higher income children enjoy the reverse.

Study also covers parents' attitude toward children's show, and rank as most beneficial to their offspring the cartoon and science programs. They also feel the light adult comedy shows are beneficial —as some parents put it, "such programs relaxed their children and put them in a good frame of mind before bedtime." Less popular were comedies, westerns and science fantasies, but decidedly unpopular with mom and pop were programs of crime, mystery and violence. Parents suggested the need for more programs of a "broad educational nature set in an appropriate format" and more religious show, insisted that proper scheduling is as important as the programs themselves, and emphasized that the parents themselves "have an important place in the television activities of their children, this responsibility ranging from proper indoctrination in their children of a sense of values, to active monitoring of the television set on a program-to-program basis."

'Git Along, Gitlin'

Continued from page 26

of the major series (probably spanning four or five shows) will explore the whole mental health picture. Separate unit is already at work on this one.

Sunday afternoon "Face the Nation," CBS' answer to "Meet the Press," is being retooled for the new semester. Stuart Novins, who was Gitlin's No. 1 administrative aide, becomes the new moderator of the series.

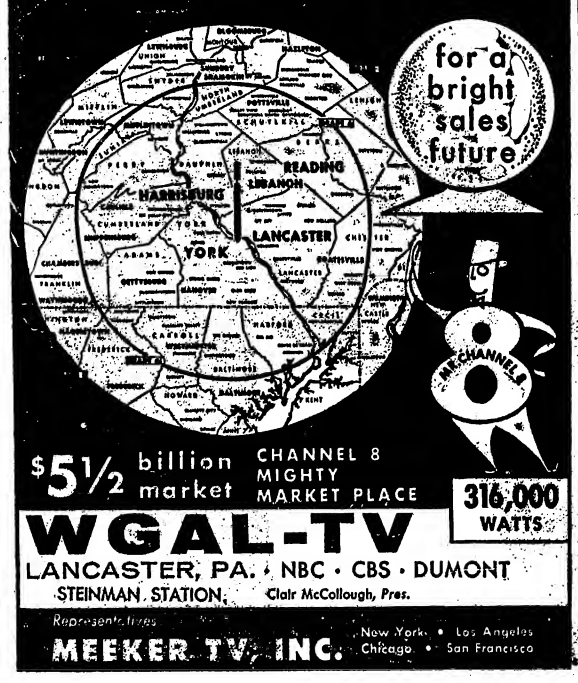
Also within the public affairs area are the 10-by-Ed Murrow "supers," although these are budgeted and produced (by Fred Friendly) separately.

'GOONS' IN CANADA

Ottawa, Aug. 23.

Canadian Broadcasting Corp. has pacted with the British Broadcasting Corp. to air the BBC comedy show, "The Goons," on CBC's Trans-Canada radio web, preeming Sept. 29. "Goons" will be scheduled at 9 p.m.

Airer stars British comics Peter Sellers, Harry Secombe and Spike Milligan, with Milligan and Eric Sykes scripting.



9th Year!

Burr Tillstrom's

KUKLA, FRAN and OLLIE

with Fran Allison

Starting 9th YEAR on

TELEVISION

Next Monday, August 29th

ABC-TV

Seen Coast-to-Coast, Monday thru Friday, 7 p.m.

Presented Through the Courtesy of

GORDON BAKING COMPANY

Bakers of Silvercup—the World's Finest Bread
In New York, Chicago, Detroit and Elkhart-South Bend

AN ABC-TV CO-OP PROGRAM

***Produced by* BEULAH ZACHARY**
***Directed by* LEWIS GOMAVITZ**
***Assistant to Burr Tillstrom*—JOSEPH LOCKWOOD**
***Music by* CAROLYN GILBERT**

Round-The-World Farm Study To Be Sponsored by KCMO in Kaycee

Kansas City, Aug. 23.

An around the world farm study tour is being planned by KCMO and KCMO-TV this winter. Jack Jackson, director of agriculture for the stations, will be in charge of a three-section tour leaving here Nov. 1, 1955.

One section of the tour is scheduled for Yugoslavia, expecting to be the first radio-tv farm group to visit that country since it was recently opened to visitors.

One section will make a 22-day tour including Europe only. The second section will add 14 days to the tour, including Belgrade and the Scandinavian countries. The third section will proceed eastward from Yugoslavia and continue around the world. This is believed to be the first radio-tv-farm tour to go the complete circle on an educational tour.

Gen. Tire to Sponsor Turkey Grid on ABC-TV

ABC-TV last week tied up rights to the Thanksgiving Day Detroit Lions-Green Bay Packers pro football game and then went out and got the owner of another network to sponsor the gridcast. General Tire & Rubber Co., which owns General Teleradio and controls the Mutual Broadcasting Co., will sponsor the Nov. 24 outing, with the concession that Teleradio's WOR-TV in New York and KHJ-TV in Los Angeles will carry the contest along with WABC-TV and KABC-TV, the Gotham and L. A. o&o's of ABC.

Harry Wismer, who doubles from sportscasting to exec duties with Teleradio, will handle the commentary from Detroit's Briggs Stadium. Game time is 12 noon.

Albany—Johnny Lee, longtime program manager of WOKO and later program-station manager at WROW, will return to broadcasting with an hour-long children's program over WPTR, starting Sept. 10.

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Hub's 'BZ Scoreboard'

Boston, Aug. 23.

"BZ Scoreboard" is the new upcoming WBZ-WBZA football coverage show skedded for the pigskin season from 1 to 5 Saturdays to beat the play-by-play format classed as "plague by plague" bit for radio stations by the Westinghouse outlet here.

WBZ sports director Leo Egan, sports staffer Lindy Miller, Fred Foy, schoolboy sports editor of the Boston Traveler, and newsman Vern Williams along with music personality Nelsong Bragg comprise the new team for football coverage. Info on all college, pro and high school games from kickoff to final gun is to be presented.

Fund for Republic

Continued from page 31

top winners are all professional writers: Burton Benjamin is a documentary writer for RKO Pathe while brother James is a freelance magazine writer; Mrs. Andrews is an ex-ABC Radio scripter and wife of Martin Andrews, ABC director; while Miss Sinclair is a novelist.

Runners-up in the documentary class, with prizes of $1,500 each, were Lew Andrews, Mrs. Kristin E. Hunter, J. F. Breg, Clayre and Michel Lipman, Muriel O'Donnell and Hugh Gore Whittington. Additional prizes of $750 each in the drama class went to Robert Spencer Carr, Leo Goldman, Andrew McCullough, John W. McGreevey, Jean F. Merrill, William O'Toole, Rose Leiman Schiller, J. G. Severns, Marian C. Skedgell and Victor Ullman. Total of 54 scripts reached the finals in the competition.

Herblock series, in which the cartoonist will discuss current affairs and illustrate them with cartoons, will be a quarter-hour series of 26 on film and will be distributed on a market-by-market basis by Reggie Scheubel. Films will be put up for sponsorship on each station, and thus far some 25 outlets have committed themselves to the show for the first cycle of 13. Cost of the 26-show package will run about $200,000, but the Fund hopes to get the production coin back via sales to sponsors. Joe Wershba, formerly of the "See It Now" staff, will direct the show which will be produced by Information Productions, Inc., headed by Alfred Butterfield and Thomas H. Wolf.

Ottawa—Staff switches in Canadian Broadcasting Corp. television include: W. Hugh Clark, from asst. supervisor of commercial sales, to supervisor; Donald J. Macdonald, from asst. mgr. of national CBC tv news, to mgr.; Ken Brown from tv news editor to asst. mgr., replacing Macdonald; Gunnar Rugheimer, from commercial division of CBC tv news to senior sales rep.

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Revive 'Esso Reporter'

Esso Standard Oil has revived its television version of "Your Esso Reporter" and has signed with WRCA-TV, N. Y. for a 10-minute cross-the-board version of the show plus two additional cross-board five-minute local new cutins on "Today." Station is creating a 6:45-7 p.m. news & weather block, moving Tex Antoine and his Con Edison weather capsule to 6:45 and following at 6:50 with the 10-minute Esso segment with Ken Banghart featured.

"Today" cutins previously have been used as spot carriers, with Esso taking over as regular bankroller of the two five-minute capsules at 7:25 and 8:25 a.m. Roger Bowman continues as commentator. Business was placed through Marschalk & Pratt.

Not All V's Profit

Continued from page 25

es during the 10-month period studied.

In markets served by one other V, new VHF stations were doing better. Of 55 new V's in these areas, 71% were making money last year or had reached the black by October. The remaining 29% had continuing losses.

In markets served by two or more VHF stations, the new V's were doing almost as well. Of 44 new stations in these areas, 68% were showing profits or reaching the black while 32% were sustaining continuous losses.

As for the ultra high stations, the survey bore out reports of UHF difficulties. Of 122 U's which started in 1952 or 1953, nearly three-fourths showed continuous losses during the 10-month period. By last June, 31 of the 10 went off the air and 58 others were sustaining losses of more than $8,000 a month.

Contentions by UHF operators that they cannot survive in areas served by two or more VHF stations do not appear to be borne out by the survey. Of 34 U's in such areas, nearly one-third were showing profits or approaching the black by last October and eight stations were grossing better than $20,000 per month.

In areas served by one VHF station, more than one-fourth of the U's were in or approaching the black. In areas with no VHF competition one-third of the U's were losing money throughout the 10-month period.

Cowan

Continued from page 27

tion of a party he would like to see get a crack at the riddle. Here's where automation comes in. Show will employ a giant "alternating" machine which will have on card file descriptions of millions of persons in the U. S. When the agent gives his description, it will be fed into the machine and out will come the name of a person, presumably the one the agent describes. That person will be called during the show and asked the riddle, getting the prize if she or he furnishes the right answer. Initial problem will be getting the complete index of descriptions, but as a starter it's hoped to get people to write in.

There's an element of poetic justice, aside from the Cowan angle, to the deal. That's Speidel's buy-in as alternate sponsor. Speidel had practically begged CBS-TV for the then-open Tuesday at 10:30 time slot following "Question," asking to put in a quiz show "compatible" with "Question." CBS had turned Speidel down cold, giving the time to Frigidaire, which is installing "My Favorite Husband." By taking on "Surprise," Speidel gets its "compatible-type" show but not the powerful spillover audience. Howeved, the bankoller believes "Surprise" has enough merit of its own to cash in on the big-bankrolled quiz bonanza, and the entire idea behind the show and its quick purchase serves to point up the "hot for the quizzers" attitude engendered by the success of "Question."

"Surprise" bows Oct. 8.

Chicago Burke-Stuart Inc., station rep firm, has opened a Windy City office. Ed Paro, who has been heading up the Texas State Network office here, will helm the new operation as veepee.

Only an Elephant Never Forgets

San Francisco, Aug. 23.

KPIX, the Westinghouse-CBS outlet here, was cooperating with The San Francisco News last week in an elephant-naming contest. The cooperation consisted of elephantine plugs on Pete Abenheim's filmed "Captain Fortune" show.

One afternoon all the KPIX cameramen were busy; there was no one available to shoot 300-400 feet at the zoo. The station's general manager, Philip G. Lasky, and the assistant general manager, George Mathiesen, threw themselves into the breach. They volunteered to shoot the film.

Off they went to the zoo and filmed lots of kids, elephants and Pete Abenheim. But, unfortunately for "Captain Fortune," the footage will never go out over the air. When Lasky and Mathiesen returned from the zoo and had the film developed, they discovered they'd forgotten to take the cap off the camera's lens.

WPIX

Continued from page 31

for Adventure" and such network reruns as "Life With Father" and "San Francisco Beat" that are proving the sponsor draws, says Thrower.

Coincidental deemphasis on sports doesn't mean an abandonment by any means, with the station continuing with the N. Y. Yankees and Giants telecasts and three nights a week from Madison Sq. Garden. But the Garden slate has been trimmed down — hockey and other weaker attractions eliminated—to three nights weekly starting at 9 p.m. and ending about 10:30. It's the "cream sports events," says Trower, and to prove it points out that the Madison Sq. schedule is three-quarters sold, to Bristol-Myers, General Cigar and an unidentified beer client.

Outlet's program sales include alternate weeks on "Ellery Queen," which it just acquired from Television Programs of America, to Carter Products via SSC&B; Fromm & Sichel (wines) via Geyer to alternate weeks on "City Detective" and "San Francisco Beat"; General Electric via Y & R on alternate weeks of "City Detective"; Quaker City Chocolate on its "Ramar" renewal; Buitoni Marcaroni via J. Walter Thompson to full sponsorship of "Life With Father." That's above and beyond the Simoniz, Brown & Mars and Heinz deals. On the live side, Buitoni has picked up the Friday portion and Renfield Importers the Thursday segment of the Dione Lucas cooking show. In the feature film category, Flagstaff Foods, via Weiss & Geller, has signed for full sponsorship of a one-a-week feature showcase titled "Flagstaff Theatre."

Last-inute sale was that of "Confidential File" to Gold Seal in the syndicated pix category.

Berle

Continued from page 25

ever, in view of the Broadway speculation at the time of its publication, insiders are impressed by irony of Berle's current interest in video rights to the script. Jack Carson is being mentioned for the lead role if Berle will participate merely as producer-director of the one-shot.

Lehman's most recent credit on tv was an adaptation of his mag yarn, "Slide, Darling, Slide," performed on the filmed "Ford Theatre" series a month ago with Virginia Field starred.

Perlmutter Upped

Al Perlmutter has been named manager of special projects in the news and special events department of WRCA and WRCA-TV, the NBC flagship stations in N. Y. Perlmutter had previously operated in the NBC o&o advertising-promotion department, where he is being replaced by Al Slep as ad-promotion coordinator.

Slep moves over from Republic Pictures.

Los Angeles—Jim McCulla, former Coast director of Liberty Broadcasting System, has been appointed to the news and special events staff of KABC as newscaster.

Calif. Labor Fed. In Toll-TV Rap

San Diego, Aug. 23.

Pay-tv proposals now before the FCC were rapped at last week's California State Federation of Labor convention here, as Federation adopted an anti-toll video resolution introduced by the California State Theatrical Federation, an org of AFL theatrical unions and guilds.

Resolution charged that subscription tv would impose an economic burden on those least able to afford it; that it would seize an already-established medium; that it would make millions of sets useless unless owners were willing to pay additional tab; and that it would monopolize limited supply of talent now employed on live tv.

Average yearly expenditures for pay-tv, should the proposals be approved, would run about $1,156 per family, said resolution.

DODGE CITY SEEKS TV'ER

Kansas City, Aug. 23.

New tv station is being sought for the Dodge City area of southwestern Kansas.

Application for a construction permit now is before the FCC, according to Leigh Warner, Cimarron, president of Southwest Kansas Television, Inc.

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These two engaging comedy characters, beloved by children as dolls, are now available for T.V.—puppets and animation.
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DISK CLUBS NOW UP TO DEALER

WINS Blacks Out Carbons

Established idea in the disk biz that note-for-note copying of someone else's disk is ethically okay, has finally met some formal opposition. Bob Smith, program manager of WINS, New York indie, has ordered all of the station's jockeys to cut out disk copies from their shows. Smith has drawn a distinction between a "copy" disk, in which the original version's arrangement is duplicated completely even to the vocal tricks of the artists, and a "cover" disk, in which an artist does a version of a song with his own interpretation. Covers will continue to be played on the station.

Smith has started to compile a list of recent original waxings on which "copies," some of which turned out to be bigger hits than the kickoff version, have been made. The originals include such sides as The Nutmegs' "Story Untold"; Laverne Baker's "Tweedle Dee"; Billy Vaughn's "Melody of Love"; Fats Domino's "Ain't It a Shame"; the Crazy Otto piano disks; Roger Williams' "Autumn Leaves"; Priscilla Wright's "Man in the Raincoat"; Chuck Berry's "Mabelline"; Lillian Briggs' "I Want You to Be My Baby," and a flock of r&b tunes.

Smith stated that the new policy versus carbons was being inaugurated as a matter of fairness to the artists. It will, he said, help to prevent the "stealing of hits."

Another Round of Tunes Now Try For That Jackpot Payoff on Video

Another round of shooting for song hits via a video dramatic showcase is coming up. On the CBS-TV "Studio One Summer Theatre" show next Monday (29) a new tune, "A Chance At Love," will be introduced in a drama of the same title. Tune, recorded by Paul Weston for Columbia, was written by Eugene Cines, director of CBS-TV program music, with lyrics by Carl Sigman.

On Sept. 4, "Philco Playhouse" is doing a show called "Miss America," which will feature a title song by Bernie Wayne. Johnny Desmond, who clicked with another tv tune, "Play Me Hearts and Flowers," from a show in which he appeared, will star in the show and disk the tune for Coral Records. Tune is also due for a plug at the Miss America Pageant in Atlantic City, Sept. 10. E. B. Marks Music is publishing.

The drive to get that video plug was launched in earnest early this year after the CBS-TV "Studio One" plug for "Let Me Go, Lover," as sung and recorded by Joan Weber for Columbia. It was an overnight smash that underlined video's power to make hits by a single mass exposure.

Although no tv song since has reached the status of "Let Me Go, Lover," several other video-plugged tunes have made the grade. In addition to "Play Me Hearts and Flowers," there have been Gisele MacKenzie's "Hard To Get," from the "Justice" series; "Blue Star," the theme of "Medic," recorded with lyrics by Felicia Sanders for Columbia; and the Puccini aria, "O Mio Babbino Caro," also spotlighted on a "Studio One" show and recorded for Mercury by Ralph Marterie.

Disk Jockey Is Boss

Rutland, Vt., Aug. 23.

One way for a disk jockey to set his own policy is to buy the station. That's exactly what Jack Bennett, jockey on WHWB in this town, did.

Transfer of the 1,000-watter from the former owner Charles J. Bates to Bennett was recently approved by the FCC.

Glaser Packages Top Cool Combos For Arena Swing

First largescale jazz show for the arena and auditorium trade is being produced by Joe Glaser's Associated Booking Corp. for a swing around the country this fall. Show will comprise Dave Brubeck Quartet with Paul Desmond, Gerry Mulligan Sextet, Australian Jazz Quartet and Carmen MacRae. Layout in the modern idiom to be designed for the arenas.

Group will hit 41 cities starting at the Arena, New Haven on Nov. 1 and will hit Carnegie Hall, N.Y., on Nov. 4 or 5, both nights have been reserved in the Hall, but decision as to playdate will be made later.

Since "The Biggest Show of 1955" had to curtail its route last season because of declining biz, there has been little activity in jazz shows for arenas except for "Jazz at the Philharmonic." Glaser's outfit marks an attempt to reactivate what was once a lucrative business.

Gelatt's 'Fabulous Phonograph' History A Comprehensive Work

By JIM WALSH

Thomas A. Edison invented the phonograph almost 80 years ago—78 years ago, to be exact—but, culturally speaking, it has come of age only since the introduction and popularization of satisfactory LP records during the past decade. Another sign that the platter-player has reached musical maturity is the appearance of the first accurate and comprehensive book ever devoted to the story of the talking machine—"The Fabulous Phonograph," by Roland Gelatt (Lippincott; $4.95.)

Gelatt has done a job that needed doing and did it well. Over the years, other writers in such widely separated spots as New Zealand, England and the U.S.A., have tried to trace the history of Edison's favorite instrument, but only musicologist Gelatt has written lucidly and entertainingly, given the whole story, or nearly all of it, and made the minimum of mistakes. There are omissions, as there necessarily must be in

(Continued on page 56)

LANDOWSKA'S $50 SET A QUICK RCA SELLOUT

In another display of the selling power of some longhair packages, RCA Victor's $50 limited edition set of Wanda Landowska's harpsichord playing of Bach's "Well-Tempered Clavier" was a sellout in less than four weeks after its release in June.

Company execs initially figured it would take at least six months to turn over the 1,000 albums, which contained six 12-inch LPs each. Rapid sellout occurred despite the fact that the album did not comprise new disks. They all had been issued previously as single LPs.

Mischa Violin's Agency Spot

Hollywood, Aug. 23.

Mischa Violin, formerly musical director of the Roxy Theatre, N. Y., in the '30s, has joined the Jack Linder agency as head of the music department.

He will book bands and orchestras.

AWAIT REACTION TO COL SETUP

Developing dealer reaction to the Columbia Record LP Club, which was launched last week, will determine whether similar plans will be put into operation by some of the other major companies. If the dealers support the Columbia project, then it's likely that other club plans will be set up. Another disking exec, for instance, indicated that if the Col club plan proves successful in pulling plus business without antagonizing the retailers, his label could also be expected to come up with a disk club.

The dealer jury, however, is still out on the Columbia club plan. While Col has received support from many outlets around the country, opposition to the club plan was also shaping up as a strong factor in several cities. Crystalization of dealer opinion to the Col plan will take place in the next couple of weeks after the dealers have a chance to become more familiar with the Col setup. During this time, dealer groups in several cities have scheduled meetings to discuss Col's move and to determine whether to support or oppose it.

Columbia, meantime, has made several refinements in the club's promotion to accommodate the local dealers. Full-page Col advertisements in the press over last weekend, for instance, included the names and addresses of local dealers through whom membership applications could be obtained. The ads also informed prospective members that they could join the Col club directly by applying to the national headquarters in N. Y. The big bone of contention over the Col plan is whether the direct membership applications will draw business away from the local dealers.

Col execs are taking precautions to prevent or minimize this development. Spot radio announcements plugging the club in various localities were revamped to push dealer membership rather than direct applications. Followup ads in the

(Continued on page 58)

Satchmo to Spark Italy Jazz Fest

Rome, Aug. 16.

Louis Armstrong makes his third grand tour of Italy this September, during a European swing, in a combo which is to include Barney Bigard at the clarinet and Trammy Young, among others. Armstrong's package, which in the past two stanzas here has received top welcome, will be followed on a peninsular tour by the Jerry Mulligan Quartet.

Fall jazz activity in Italy will spotlight a two-day Jazz Festival, to be held in Milan, this year on an international scale. All the Italian combos will be repped as in past years, including the Milan College Jazz Society, the Roman New Orleans Band, etc. Among the soloists to be featured are such European names as Albert Nicolas, pianist Lil Armstrong, Lays Gullin from Sweden, and Hans Koller from Germany.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Houston's 'Wash-Out-the Air' Comm. Knocks 26 R&B Tunes Out of Box

Houston, Aug. 23.

Objectionable rhythm and blues records have been cleared off Houston airlanes for the most part, says a committee that has declared war on them. Group is the "wash-out-the-air" committee of Houston's juvenile delinquency and crime commission. Commission was formed uder a city ordinance.

Main targets of the committee were records beamed to this area's large Negro audience. Movement to clean up the ether got big impetus from a "Miss Peaches" broadcast which burlesqued Negro singing. Local chapter of the National Assn. for the Advancement of Colored People was stirred to action by the show, which originated live from a Houston station.

As a result of strong feeling in Negro quarters over the broadcast, Dr. H. A. Bulloch, sociology professor at Texas Southern Univ., (a Negro school), took the matter before the commission.

The cleanup committee resulted, with Dr. Bulloch named chairman. First act of the group was to list 26 waxings mostly by indie labels, that had bothered Negro leaders as degrading or possibly contributory to juvenile delinquency. Most of the 26 were by Negro artists.

List was sent to Houston's nine stations, which include two stations that beam most or all of their programs to Negroes—KCOH and KYOK.

Tacit indication of the move according to Dr. Bulloch, was that if the station didn't clean up, the FCC would be notified. All nine outlets cooperated sooner or later, said Dr. Bulloch, and the 26 biscuits disappeared from the air in

(Continued on page 55)

Mitch 'Tex' Miller

Mitch Miller, Columbia Records' artists & repertoire chief who is currently riding with a click in "Yellow Rose of Texas," was made an honorary citizen of the Lone Star state in Dallas last week.

He was palmed in Texas en route to the Coast where's due to stay about two weeks.

Blaine Sells Out Jubilee and Josie Labels to Combo

Jerry Blaine has sold out his two indie labels, Jubilee and Josie, to an investment syndicate for a reported $200,000. Syndicate, which owns extensive holdings in diversified fields, has named Herb Dexter as general manager of the two labels. Dexter, former Philadelphia disk jockey who has been artists & repertoire chief for Blaine's disk operation for the past three years, takes over the g.m. spot Sept. 1.

Blaine, who organized Jubilee some nine years ago, will henceforth concentrate on his wholesaling outfit, Cosnat Distributors. Latter is one of the biggest indie distrib outfits in the disk biz, with five branches in as many cities handling such labels as Dot and Atlantic. Cosnat will continue to distribute for Jubilee.

Under Blaine's aegis, Jubilee concentrated on pops and packages while the Josie diskery was slanted for the rhythm & blues market. It's expected that Dexter will continue the same operational format.

KING GOES POPWARDS; HY GRILL JOINS LABEL

King Records, which has been virtually dormant in the pop market since the exit of Dewey Bergman about two years ago, will again become active in that field. Hy Grill, formerly artists & repertoire staffer at RCA Victor and Decca, has been named pop a&r chief. He'll headquarter in New York. King, which is a prominent label in rhythm & blues and the country & western markets, has its home-office in Cincinnati.

Grill currently is looking for talent to showcase on the King label.

D.C. Legalite Enters Disk Biz With New Label

Washington, Aug. 23.

New company, Ruby Records, has opened here with plans for pushing pop disks in the national market. First platter, by Dolly McVey, nitery singer who has made several records under other labels, will be released next month. She has done "It's My Heart" with "Nobody Told Me" on the reverse.

Firm is headed by James Sfarnas, D. C. attorney with some show biz experience. Capitol Records is doing the pressing for Ruby.

Capitol Pacts Judy

Hollywood, Aug. 23.

Judy Garland has been signed by Alan Livingston, Capitol records artists & repertoire veepee, to a new recording pact. Miss Garland's initial album under the new pact will be "Miss Show Business," which diskery plans to have in release late next month.

Simultaneously, Capitol signed single pop records pacts with Robert Roubian, and with three country and western artists: Ray Parks, Gloria Henson and Freddy Frank.

Jack Robbins Forms New Music Co. With Herb Wise of Ashley

Vet music publisher Jack Robbins, who sold out his J. J. Robbins & Sons music firm to the Ashley Music interests several months ago, has organized a new publishing operation in partnership with Herbert H. Wise. New firm is called Robbins-Wise Inc. and will specialize primarily in legit and film production tunes. Wise, incidentally, is the son of the late Al Wise, part owner of the Ashley combine, which also includes such firms as Amsco, Lewis and Consolidated.

The Robbins-Wise firm has wrapped up the John Latouche-Jimmy Mundy score for the legiter, "Delilah," which went into rehearsal for fall production last week. RCA Victor, incidentally, has the inside track on the original cast album of the Carol Channing starrer.

The firm also has the rights to the Sammy Gallup theme song, "Moon Magic," and the David Broekman score for the IMPS pic production, "Crowded Paradise," a film about Puerto Rico which has been bankrolled by that country with Nancy Kelly and Hume Cronyn starring. The firm is also publishing the Leonard Bernstein score from the film "On the Waterfront."

Coming up on the new firm's roster is the score to a projected legit musical, "Lady Luck," an Albert Lewis production. Score is by Ted Fetter (lyrics) and Milt Peterson (music).

Wiswell Back to N. Y.

Andy Wiswell, Capitol Records' eastern artists & repertoire chief, returns to his N.Y. desk this week after a two-week trip to the Coast.

Wiswell, who was recently appointed to his new post, visited Cap's Coast homeoffice to be oriented on the diskery's policies.

New Astaire-Whiteman Set Spotlights Majors' Showmanship; Other Pkges.

By ABEL GREEN

The pop business isn't what it should be, especially for the major labels, but they certainly know their stuff package-wise as some of the new albums indicate. Where the majors perhaps lack that "impudence" and adventuring which has distinguished the small, independent diskeries—and garnered for them an outsize portion of the pop crop—they have the advantage of smoothness when it comes to the packaged goods.

"Fred Astaire's Cavalcade of Dance, played by Paul Whiteman and his 'new' Palais Royale Orchestra" (Coral 57008) is a good example thereof. It's a perfect coupling as the cavalcade unfolds the Turkey Trot, circa 1910; Castle Walk (1912), Ballin' the Jack (1916), Hesitation Waltz ('19), Charleston ('24) and winds up with something called "Jukin'" by Bill Katz, Dick Jacobs and Ruth Roberts. In between also are such items as polkas, the Varsouviana ("Put Your Little Foot Right Out"), the Texas Tommy, the Grizzly Bear, the Maxixe and the Black Bottom.

It's a showmanly conceived package, professionally produced and presented by a couple of show biz greats. Whiteman plays it all in the idiom of the days of the Palais Royale and his "new" Rhythm Boys (1955 counterpart of the original Bing Crosby-Al Rinker-Harry Barris combo) perform in the same trademarked brand of scat vocals. Incidentally, somewhat akin to Hollywood "taking over" television for plugs, the dancing masters have been doing all right on the platters, notably Arthur Murray. Latter's tieups with sundry dance styles have been spread generously on wax with Capitol and RCA Victor. Astaire also has turned up on a recent Epic album of standards, and a couple of years ago, he was showcased in a deluxe multi-disk set under the Norman Granz label.

Columbia's "Girl Meets Boy" (CL 713) is also a 12-inch LP package, produced by Irving Townsend, and well thought out titularly as Peggy King and Jerry Vale are the initial romantic vis-a-vis, until Felicia Sanders enters the triangle, but it ends well with the King-Vale combo reunited as he pleads for "Just One More Chance" and they wind up dueting the Gershwins' "Love Is Here To Stay." The fact that Miss King (who was launched by the Hunt's Tomato Sauce commercial) sounds like Judy Garland, and Miss Sanders manifests some Lena Horne influences, is negligible—what's wrong with Judy or Lena? Percy Faith gives the mixed three-some excellent backing. The bridge dialog is brief; the songs best tie it all together as this sequencing indicates; "The Boy Next Door," "Would You Like To Take A Walk?," "All I Do Is Dream of You," "Let's Fall In Love," "You Better Go Now" and "Goodnight My Love" until the sultry Felicia Sanders crosses Vale's vocal path with "I Wanna Be Loved," "Temptation" and "It's Easy to Remember," but it all ends well with "Just One More Chance" and "Love Is Here To Stay" as above indicated.

In another idiom, of the "blooper" genre, is "Howls, Boners and Shockers from Art Linkletter's House Party Kid Interviews," some funny and some kinda precious excerpts off the tapes of the vet radio impresario's show. It's out-of-the-mouths-of-babes stuff, and most of it really funny. His "House Party" bloopers have been well departmentalized and edited, and the sound balance is good all the way (Columbia 703, 12-inch LP).

Marcel Legrand, who first rang the bell for Columbia with his lush "I Love Paris" potpourri of surefire serenades to the Seine, and followed it with a relatively indifferent "Holiday In Rome" (somehow the Ginas are not as musically inspiring as the Piafs and Boyers), is back in high again with "Vienna Holiday" (CL 706). Given a richer canvas with a more surefire medley—how can you go wrong with a blend of Lehar and Strauss plus the two themes from "The Third Man"?—Legrand's pizzicato strings and full-toned orchestral treatments make this an above-average package.

Perry Como: "So Smooth" (RCA Victor). This is a standout package of standards delivered by Perry Como in his most relaxed style. Unlike the pop singles which have to slug from the opening bar, each of these tunes are handled with an easy-to-take casualness. Mitchell

(Continued on page 58)

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
209th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.*

Survey Week of Aug. 12-18, 1955

A Blossom Fell	Shapiro-B
Banjo's Back in Town	World
Bible Tells Me So	Paramount
Blue Star	Young
Domani	Montauk
Don't Stay Away Too Long	Bourne
Female on the Beach—†"Female on the Beach"	Northern
Fooled	Harms
Hard to Get	Witmark
Hummingbird	Jungnickel
If I May	Roosevelt
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
Kentuckian Song—†"Kentuckian"	Frank
Kiss Me and Kill Me with Love	Chappell
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man from Laramie—†"Man from Laramie"	Columbia
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
Piddily Patter Patter	Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
Toy Tiger	Northern
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
You Are My Sunshine	Southern
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

A Blossom Fell	Shapiro-B
Alabama Jubilee	Remick
Appollo Umberto Silvano Roberto Romano	Witmark
Bella Notte—†"Lady and the Tramp"	Disney
Blue Star	Young
Domani	Montauk
Don't Stay Away Too Long	Bourne
Experience Unnecessary	Pincus
Gobelues	Longridge
Heart—*"Damn Yankees"	Frank
He's a Tramp—†"Lady and the Tramp"	Disney
Hummingbird	Jungnickel
I Want You to Be My Baby	Victory
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love is Many-Splendored—†"Love Is Splendored"	Miller
Nineteenth Hole	Jericko
Pete Kelly's Blues—†"Pete Kelly's Blues"	Mark VII
Piddily Patter Patter	E. B. Marks
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Siamese Cat Song—†"Lady and the Tramp"	Disney
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Strange Noise in the Attic	Cromwell
Sweet and Gentle	Peer
Two Lost Souls—*"Damn Yankees"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
Young Ideas	BVC

Jocks, Jukes and Disks

By HERM SCHOENFELD

Frank Sinatra: "Fairy Tale"-"Same Old Saturday Night" (Capitol). Frank Sinatra should maintain his grip on the jocks with this coupling on which he delivers with the same kind of flawless phrasing and easy belting that has given him a one-two punch for both the pop and jazz buffs. "Saturday Night" is a good rhythm number with a solid beat and a commercial lyric. "Fairy Tale" is a pretty ballad with a nice lilt that Sinatra projects to the hilt, while "Saturday Night" is a good rhythm number with a solid beat and a commercial lyric.

Jo Stafford: "Suddenly There's a Valley"-"The Night Watch" (Columbia). "Suddenly" is an inspirational pop with strong possibilities. Standout lyric and the light oatune melodic line get a fine interpretation by Jo Stafford. Patti Andrews also has good version of this tune for Capitol. On the Columbia flip, "Night Watch" is a nice lullaby with fair chances. Paul Weston's baton gives an important assist on this disk.

Al Hibbler: "Breeze"-"He" (Decca). Now that Hibbler is getting a crack at firstrate material, the blind Negro singer is shaping up as one of the top contenders in the male vocalist sweepstakes. "Breeze" is a solid bluesy type of ballad which Hibbler's intense delivery should blow into the hit lists. "He" is a good religioso pop that Hibbler handles with sincerity.

Mantovani Orch: "Begin the Beguine" - "Our Dream Waltz" (London). It's been some time since a new topflight instrumental version of the great Cole Porter standard, "Begin the Beguine," has hit the market. Mantovani's lush cut, with an arresting solo accordion opening, is bound for plenty of spins by the jocks and the jukes looking for a fresh treatment of this evergreen. "Our Dream Waltz" is a pretty entry played in the usual tasteful Mantovani style.

Hugo Winterhalter Orch & Chorus: "Kiki"-"The Oranges of Jaffa" (RCA Victor). One of the best disks Hugo Winterhalter has batoned in some time. The sound values and the orch and choral arrangements on both sides are standout and should cop lotsa spins. "Kiki" gets a powerful workover while "Oranges," an exotic number, is set in a swinging framework for highly attractive results.

Jane Froman: "I Wantcha Around"-"A Sound Foundation" (Capitol). "Wantcha Around," another clever Bob Merrill tune, is a cute change-of-pace for Jane Froman who, perhaps too often, has been given those "class" ballads. This tune has a catching bounce which Miss Froman handles adroitly. It could be a big one for her. "Sound Foundation" is a revivalist-type handclapping ballad with romantic lyrics. Miss Froman belts it energetically.

Count Basie Orch: "When The Sun Goes Down"-"Alright, Okay, You Win" (Clef). Count Basie, whose current band is generally acknowledged to be the swingingest in the business, has been hitting the pop lists recently. That's due primarily to the vocals of the fine blues singer, Joe Williams, who's regular vocalist with the Basie crew. He has an authentic, flavorsome style and in "When the Sun Goes Down" he has an excellent slow-tempoed ballad tailor-made for his pipes. It's a topflight production that should go in both the jazz and pop fields. Flip is a jump tune which Williams belts brightly.

Kenny George: "Bedevilled"-"Heads You Win, Tails I Lose" (Unique). In Kenny George, this indie label has a "new sound" which could hit out of left field. George, who originally cut this side for a small label in Florida, has bass pipes which he uses somewhat in the style of Billy Daniels. "Bedevilled" is one of those dramatic opuses which he talk-sings with unusual effect. Flip is an unrelated coupling with another sing-

(Continued on page 58)

Best Bets

FRANK SINATRA	FAIRY TALE
(Capitol)	*Same Old Saturday Night*
JO STAFFORD	SUDDENLY THERE'S A VALLEY
(Columbia)	*The Night Watch*
AL HIBBLER	BREEZE
(Decca)	*He*
MANTOVANI ORCH	BEGIN THE BEGUINE
(London)	*Our Dream Waltz*

VARIETY 10 Best Sellers on Coin-Machines

1.	YELLOW ROSE OF TEXAS (3)	*Mitch Miller*—*Columbia*; *Johnny Desmond*—*Coral*
2.	AIN'T THAT A SHAME (4)	*Pat Boone*—*Dot*; *Ronnie Gaylord*—*Wing*; *Fats Domino*—*Imperial*
3.	ROCK AROUND THE CLOCK (13)	*Bill Haley's Comets*—*Decca*
4.	HARD TO GET (10)	*Gisele MacKenzie*—*Label X*
5.	LEARNIN' THE BLUES (12)	*Frank Sinatra*—*Capitol*
6.	SEVENTEEN (2)	*Fontane Sisters*—*Dot*; *Boyd Bennett*—*King*; *Rusty Draper*—*Mercury*
7.	SWEET AND GENTLE (7)	*Alan Dale*—*Coral*; *Georgia Gibbs*—*Mercury*
8.	UNCHAINED MELODY (19)	*Roy Hamilton*—*Epic*; *Al Hibbler*—*Decca*; *Les Baxter*—*Capitol*
9.	A BLOSSOM FELL (14)	*Nat (King) Cole*—*Capitol*; *Dickie Valentine*—*London*
10.	IT'S A SIN TO TELL A LIE (9)	*Somethin' Smith*—*Epic*

Second Group

DOMANI	*Julius LaRosa*—*Cadence*; *Tony Martin*—*Victor*
HONEY BABE	*Art Mooney*—*MGM*
SONG OF THE DREAMER	*Eddie Fisher*—*Victor*; *Johnnie Ray*—*Columbia*
WAKE THE TOWN AND TELL THE PEOPLE	*Les Baxter*—*Capitol*; *Mindy Carson*—*Columbia*
MAN IN A RAINCOAT	*Marion Marlowe*—*Cadence*; *Priscilla Wright*—*Unique*
THAT OLD BLACK MAGIC	*Sammy Davis Jr.*—*Decca*
I'LL NEVER STOP LOVING YOU	*Doris Day*—*Columbia*; *Les Baxter*—*Capitol*
SOMETHING'S GOTTA GIVE	*McGuire Sisters*—*Coral*; *Sammy Davis Jr.*—*Decca*
HUMMINGBIRD	*Les Paul-Mary Ford*—*Capitol*
IF I MAY	*Nat (King) Cole*—*Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Heath to Bow Brit. Com'l TV Series

London, Aug. 16.

Ted Heath and his band are to launch the opening program of the first dance band series to be scheduled for commercial tv.

Associated-Rediffusion is transmitting the program on alternate Tuesdays from Oct. 4. It will embrace all forms of British popular music. It's being produced and directed by Tig Roe.

Other bandleaders who have also been approached by the commercial web to help capture the popular music public are Harry Parry, Nat Temple and Humphrey Lyttelton.

Canadian Gerry Wilmot, who made a name as an emcee at the BBC during the war and has latterly been a radio executive in Bermuda, is to handle "The ABC Music Shop," a half-hour program for the pop music public.

Further commercial tv news is that 29-year-old Pete Murray, leading disk jockey on Radio Luxembourg, is leaving to join a commercial tv organization here.

The BBC meantime is reviving its "Hit Parade" series on Oct. 17, and is capturing as many stars as are available for the big "Off The Record" show. Exclusive contracts have also been offered to singers Petula Clarke, Carole Carr, Yana, etc.

Local 802 Gets Vacations From N.Y. Philharmonic; Deal With Legiters Near

New York's Local 802, American Federation of Musicians, wrapped up an agreement with the N.Y. Philharmonic management last week under which the longhair sidemen would receive one week's vacation with pay each year, starting in 1956. Due to abbreviated concert seasons, longhair symphs rarely get vacation pay.

Tooters also obtained a cut in their contributions to the Philharmonic pension fund. The previous payments of from $100 to $200 annually paid to the fund by the symph's sidemen have been cut in half, but they will receive the same benefits. New pension deductions are effective with the start of the next season.

Local 802, meantime, is expected to wrap up its negotiations for a new deal with the League of N.Y. Theatres this week. Current pact with the Broadway legit houses expires Labor Day. Negotiations for the past couple of weeks have been proceeding amicably.

RED CLYDE TAKES OVER IN BETHLEHEM REVAMP

In a complete revamp of the exec setup of Bethlehem Records, Red Clyde, diskery's Coast rep, has been brought to the N. Y. homeoffice to take over the top sales and artists & repertoire spots. He replaces Murray Singer, who was sales chief, and Creed Taylor, former a&r boss.

Diskery has recently inked pacts with Marilyn Maxwell, Frances Faye, Bobby Troup and Charlie Shavers. Paul Werth remains as promotion chief with Gus Wildi, prexy, wielding the administrative reins.

Chirp Asks 50G For Tune 'Infringement'

Los Angeles, Aug. 23.

Singer Muriel Landers wants $50,000 in damages for asserted wrongful use by another chirp of a song, "Born in a Booth," which she claims was specially written for her by George Jones and Charles R. Mayer and which she had planned as a "musical signature and byline."

Plaintiff named Barbara Staples, also known as Barbara Heller, and Miriam and Hans Schiller, operators of the Cabaret Concert Theatre, Hollywood, as defendants. Complaint states that Miss Staples warbled song in Cabaret's "11:45 Revue."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
2	2	PAT BOONE (Dot)	Ain't That a Shame
3	3	MITCH MILLER (Columbia)	Yellow Rose of Texas
4	5	LES BAXTER (Capitol)	Wake the Town / Unchained Melody / I'll Never Stop Loving You
5	6	FRANK SINATRA (Capitol)	Learnin' the Blues / Not as a Stranger
6	4	GISELE MacKENZIE (Label X)	Hard to Get
7	7	NAT (KING) COLE (Capitol)	A Blossom Fell / If I May / My One Sin
8	8	CHUCK BERRY (Chess)	Maybellene
9		JOHNNY DESMOND (Coral)	Yellow Rose of Texas
10		EDDIE FISHER (Victor)	Song of the Dreamer / Don't Stay Away Too Long

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*YELLOW ROSE OF TEXAS	Planetary
2	1	*ROCK AROUND THE CLOCK	Myers
3	3	†AIN'T THAT A SHAME	Commodore
4	4	*HARD TO GET	Witmark
5	6	*LEARNIN' THE BLUES	Barton
6	5	*UNCHAINED MELODY	Frank
7	7	*I'LL NEVER STOP LOVING YOU	Feist
8	...	†SEVENTEEN	Lois
9	10	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
10	9	*A BLOSSOM FELL	Shapiro-Bernstein

50 Music Pubs Take Part In Band & Choral Clinic

Philadelphia, Aug. 23.

More than 500 school and college music teachers from 29 states will take part in the first Eastern Band and Choral Clinic at the U. of Delaware, Aug. 24-27. Clinic is held primarily to demonstrate new publications and is sponsored jointly by J. W. Pepper & Son, oldline Philadelphia music pubbery and the university, with 50 music publishers participating.

Support of the major music publishers indicates widening trend of music houses to exploit their copyrights in the educational field. Heading the outstanding staff of composers, arrangers and music educators who will conduct the clinic is Phil Lang, director of standard and educational music for Edwin H. Morris & Co. Author and arranger of several hundred band and choral numbers, Lang also scored three current Broadway musicals, "Pajama Game," "Fanny" and "Plain and Fancy."

Other staffers include Harry Simeone, composer-arranger for Fred Waring; John D. Raymond, music director of Lafayette College; Paul Yoder, Chicago composer-arranger; Alfred Reed, Baylor U., Waco, Tex., and Leonard B. Smith, director of the Detroit Municipal Opera.

Publishers cooperating in the clinic include Robbins, Feist & Miller, Carl Fischer, Inc.; Music Publishers Holding Corp.; Shapiro Bernstein, G. Schirmer Inc., Bourne Inc., Chappell & Co., Mills Music Inc., H. W. Gray & Co., Boosey-Hawkes Inc., Belwin Inc., E. H. Morris & Co., Frank Music Inc., and E. B. Marks Inc.

A highschool and college band of 60 will "clinic" more than 150 new band numbers, while a teachers chorus will sing some 175 new choral arrangements. An innovation will be the filming of all band scores for projection on a screen so that teachers may follow as experts direct the band.

Chile Cleffers Get $25,000 in Royalties

Santiago, Aug. 16.

Some 600 Chilean composers and lyricists received performance royalties totalling slightly more than 5,680,000 pesos ($25,000) for the second semester of 1954. Luis Bahamondes, composer, topped the list with approximately 280,000 pesos. Francisco Flores del Campo, Donato Roman Heitman and Carlos Ulloa Diaz each hit the more than 100.000 pesos division.

Official rate of exchange in Chile is 200 pesos per dollar, but free market rate is about 700.

Can. AFM Raps Service Band Use On Pay Dates

Toronto, Aug. 23.

While professional musicians in Canada have no objection to the appearance of service bands—Navy, Army, Air Force—at functions where the public is admitted free, the use of service bands is objected to where these are used to provide free music for promoters when the public is charged admission. This is pointed out in a letter from Walter Murdoch, executive head for Canada of the American Federation of Musicians, which has been mailed to all members of the Canadian Parliament and Senate.

The union objects to the use of service bands where professional musicians should be used, says Murdoch, at commercial functions where admission is charged—unless agreement in writing is given by the musicians union to the commanding officer of the unit concerned. Wrote Murdoch: "The Army does not call out its plumbers nor the Air Force its electricians to build houses for private contractors at Government expense," but okays the use of permanent force or militia bands for "all occasions of a purely military character" for charitable and community projects where no admission is charged and professional musicians are not deprived of employment by private promoters.

Prep Chicago Unit Of Bandleaders

Chicago, Aug. 23.

Preliminary talks leading to formation of a Chicago unit of the projected national organization of dance band leaders, the Dance Orchestra Leaders of America, were held here recently. Framework of the national group was formed in Los Angeles some months ago, with election of Les Brown as president; Harry James, vice-president; Lawrence Welk, treasurer, and Freddie Martin, secretary. American Federation of Musicians prexy James C. Petrillo has been named honorary president. At the Chicago organization meeting, Frankie Masters, longtime Conrad Hilton Hotel batoneer, was named chairman of the Chi group.

Purpose of the fledging organization is to increase public interest in dance bands through cooperative action between the orchestra leaders and musicians, the union, the employers and the booking agencies.

With Les Brown appearing at Chi's Blue Note recently, time was ripe for formation of the Chicago unit. A few weeks ago, a New York group held preliminary talks also. Formal organization of the national group and its local chapters will take place at the National Ballroom Operators Assn. convention in Chicago, Sept. 26-27, with the country's major dance band leaders in attendance. Some 150 bandleaders approached have pledged their attendance at the NBOA conclave and will avoid bookings for the two-day session.

Transfer of Disk Works To Tape Still on Upbeat; Stereo for Hi-Fi Fans

As part of the increasing trend of indie diskeries to tie up with tape companies, Berkshire Recording Corp. is now releasing prerecorded tapes from the Haydn Society. Berkshire is packaging the tapes in both the standard seven-inch per second and the longplay 3¾ i.p.s. speed, which provides up to three hours of music on a seven-inch reel. Catalog contains 21 longhair packages selling from $6.95 to $12.95 per reel.

Although a flock of indie labels have authorized release of their disk catalogs on tape, only RCA Victor, among the major companies, has been selling prerecorded tapes. Victor came out with its first tape packages last year and followed up last month with another tape release. Victor's tape catalog now consists of 16 longhair works and eight pops on conventional double-track tape, in addition to four longhair works packaged on stereophonic tapes designed for special equipment.

Stereophonic tapes, while about twice as expensive as ordinary packages, are currently riding the hi-fi hobby horse. Hi-fi fans are impressed by the realism of the stereophonic sound. Ampex, which manufactures professional tape equipment, is now marketing a stereophonic tape phonograph for the home. This machine, priced at about $800, can only play the tapes back and cannot record.

JAMES MASON TO CUT POEMS FOR CAEDMON

Hollywood, Aug. 23.

James Mason has signed a disk deal with Caedmon Records, affiliate of the N.Y. pubbery, to cut recitation disks. Mason's initial waxings will be a series of poems taken from the works of Robert Browning.

Incidentally, Mason's deal with Caedmon will not interfere with pact he recently made with Norman Granz to narrate and introduce an upcoming jazz series he will co-produce with Granz.

Boyd Assists Tarr

Charles Boyd, RCA Victor field staffer, has been brought into the N.Y. homeoffice to assist Irwin Tarr, syndicate store sales manager.

Duo will help step up Victor's sales activities in the chain and department store fields.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												FAR WEST					TOTAL POINTS
						Phil Goulding—WMGM—New York	Bob E. Lloyd—WAVZ—New Haven	Jackson Lowe—WUST—Washington	Herb Fontaine—WCOU—Lewiston	Tony Donald—WITH—Baltimore	Jim Pansullo—WVDA—Boston	Ken Carberry—WESX—Salem	Alan Owen—WMID—Atlantic City	Dick Doty—WHAM—Rochester	Danny Fusco—WRUN—Rome-Utica	Bill Brant—WJAS—Pittsburgh	Ed Needham—WCAX—Burlington	Bill Wright—WAPI—Birmingham	Chuck Thompson—WALA—Mobile	Frank Tucker—WCOV—Montgomery	Bob Watson—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Harry Nigocia—WJBW—New Orleans	Bill Dawson—WAKE—Greenville	Dick Covington—WHBQ—Memphis	Bob Larimer—WSIX—Nashville	Mike Woloson—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	Sandy Singer—KCRG—Cedar Rapids	Robin Seymour—WKMH—Dearborn	Ed McKenzie—WXYZ—Detroit	Jack Thayer—WTCN—St. Paul-Mpls.	Eddie Clarke—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Jim Price—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Lou Emm—WHIO—Dayton	Rudy Erlis—WTOL—Toledo	Gene Platt—KELO—Sioux Falls	Chuck Phillips—WEMP—Milwaukee	John McShane—KMPC—Los Angeles	Russ Goglin—KROW—Oakland	Ray Perkins—KIMN—Denver	Len Ross—KONE—Reno.	Bruce Vanderhoof—KING—Seattle	
1	1	5	Mitch Miller	Columbia	*Yellow Rose of Texas	2						1	1	1	6	5	1			1	7		7	8	1		2		5	1				1		3	1			6		3		148
2	2	12	Gisele MacKenzie	Label X	*Hard to Get			7				2	10		2	6		5	5	2	4	1	1	1			2		9				3			6			7		2	10	2	9	135
3	6	8	Pat Boone	Dot	†Ain't That a Shame	5			2	5			2	7					6						3		3	2			1	1	1	1							6		1	119
4	4	10	Julius LaRosa	Cadence	†Domani	4	2	2	4		8			3				3		5	5	6	2				3				6			9			9		4		10		6	10	3		8	107
5A	3	17	Frank Sinatra	Capitol	*Learnin' the Blues			3	1	2	10		5	5	5		2	1		9	7			7																					104
5B	7	16	Bill Haley's Comets	Decca	*Rock Around the Clock									8			8			1			8			4		5	1				2	2	10	5			2	1	3	9	3	104
5C	5	5	Johnny Desmond	Coral	*Yellow Rose of Texas				10	1				1						7			3					2	8		1	2		10	3	1	9			1				2	104
8	11	11	Alan Dale	Coral	†Sweet and Gentle			1	3	3		6			1	7			7			4	2	4												1		8							85
9	15	4	Perry Como	Victor	†Tina Marie		7				2	5	3			2			8		3					5				6	2		8					6			8				78
10	9	4	Jaye P. Morgan	Victor	*Longest Walk	7	8			8	3	4				10			1											7	8	4		5						1	9				68
11	33	4	Perry Como	Victor	*Fooled	6	3							9					8	6		4	5			4						10									7				57
12	10	8	Les Paul-Mary Ford	Capitol	*Hummingbird	3				7	1				4	1					2																								48
13	22	9	Les Baxter	Capitol	*Wake the Town		1				9			7									10				8			7				4		1							5	47
14	23	4	Fontane Sisters	Dot	†Seventeen				6			9	6			4				10	8									5		7								5		4	46
15A	20	3	Four Aces	Decca	*Love Is Many-Splendored														5				8		2	10	7	5						8	7	2							45
15B	15	9	Chuck Miller	Mercury	*House of Blue Lights				8																7	1						6	5				4		1			45
17	37	3	Mindy Carson	Columbia	*Wake the Town								9	6															4	7	6					4	2			9			41
18A	..	2	Eddie Fisher	Victor	*Don't Stay Away Too Long			5				3	8	4						9								7				8			10								34
18B	19	8	Frankie Laine	Columbia	*Hummingbird				5														3	6		5						9		4								34
20	13	7	Patti Page	Mercury	†Piddily Patter Patter				9							6	8											3							3			4					33
21	8	14	McGuire Sisters	Coral	*Something's Gotta Give				7	9				9						3			5																8	4		32
22	17	9	Doris Day	Columbia	*Never Stop Loving You	1								10											9		1			9						6							30
23	18	4	Nick Noble	Wing	*Bible Tells Me So																							2	4							5		4					29
24	27	16	Nat (King) Cole	Capitol	*A Blossom Fell													4					4										7					5		7		28
25	33	2	Roger Williams	Kapp	*Autumn Leaves	9				6																			1	1													27
26	28	3	Don Cornell	Coral	*Bible Tells Me So																		9					4		7	5									5		25
27	..	4	Tony Martin	Victor	†Domani			2		4																										3						24
28	33	7	Sammy Davis Jr.	Decca	*Something's Gotta Give			4										3					5																			21
29A	..	2	Chuck Berry	Chess	†Maybellene																				8				10		2	4										20
29B	..	26	Perez Prado	Victor	*Cherry Pink Mambo			10										2					2																	10		20
31	30	10	Sammy Davis Jr.	Decca	*That Old Black Magic		5											6																								19
32	..	7	Nat (King) Cole	Capitol	†My One Sin	10										4				6						6																18
33A	38	4	Tony Bennett	Columbia	†May I Never Love Again											8						5						3														17
33B	12	12	Priscilla Wright	Unique	†Man in a Raincoat													10						3																		17
35	14	8	Hilltoppers	Dot	*Kentuckian Song																												5	2								16
36	44	13	Nat (King) Cole	Capitol	†If I May			8											2					9			10															15
37A	25	2	Rusty Draper	Mercury	†Seventeen																											9	8			10		3					14
37B	...	7	Marion Marlowe	Cadence	†Man in a Raincoat															4													9							6	14
37C	31	2	Johnnie Ray	Columbia	†Song of the Dreamer	8						7	4																													14
40A	..	1	Georgia Gibbs	Mercury	†I Want You to Be My Baby								7													7		9								8						13
40B	24	6	Boyd Bennett	King	†Seventeen																												3	8								13
42	42	24	Les Baxter	Capitol	*Unchained Melody					10				10										1																			12
43A	..	1	Tony Martin	Victor	*Young Ideas						7										6	10																				10
43B	32	20	Somethin' Smith	Epic	*It's a Sin to Tell a Lie		10									5				8																						10
43C	..	9	Kay Starr	Victor	†Good and Lonesome																					8	6										9						10

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Houston Cleans The Air

Continued from page 51

time. During the transition period, as many as 11 representatives of Dr. Bulloch's committee monitored local stations, checking to see if the objectionable disks appeared. If they did, said Dr. Bulloch, "it was called to the attention of the station manager."

According to the committee head, the effect has been to erase most suggestive or obscene race music from the air here, with some stations using committee suggestions as guide to disk selections, and others creating their own screening panels.

Dr. Bulloch said plans for the committee's campaign were patterned on those used in a similar movement sponsored by WDIA in Memphis.

Records listed for banning were: Ray Charles singing "I Got A Woman"; Little Walter, "My Babe"; The Lamplighters, "Smootchie"; B. B. King, "Everyday I Have The Blues"; Ray Charles, "Come Back Baby"; Lowell Fulson, "Reconsider Baby"; Clyde McPhatter, "Watcha Gonna Do Now"; The Midnighters, "Sexy Ways"; Little Walter, ". . Last Night"; B. B. King, "You Upsets, Me Baby"; Etta James, "The Wallflower"; The Midnighters, "Annie Had a Baby"; Dominoes, "Sixty-Minute Man"; Roy Brown, "Good Rocking Tonight"; The Spiders, "I Didn't Want To Do It"; The Five Royals, 'Too Much Lovin'"; The Midnighters, "Annie Pulled a Humbug"; Drifters, "Honey Love"; The Midnighters, "Work With Me Annie"; The Four Jacks, 'Tired of Your Sexy Ways"; Jimmy Liggins, "Drunk"; Emitt Slay Trio, "Male Call"; Lightning Hopkins, "Candy Kitchen"; Lightning Hopkins, "Another Fool in Town"; The Five Royals, "Laundromat Blues"; Bull Moose Jackson, "I Want a Bowlegged Woman"; Lazy Slim Jim, "Wine Head Baby"; Lamplighters, "I Can't Stand It"; Tommy Collins, "Watcha Gonna Do Now" and Elvis Presley, "Good Rocking Tonight."

Basie Heads Package

Count Basie's orch will head up a jazz and rhythm & blues package to tour the southwest this fall for three weeks starting Nov. 16. Shaw Artists is booking.

Package will include George Shearing, Ruth Brown, The Orioles, The Hearts and T-Bone Walker.

Platz Put in Charge Of Richmond's Brit. Firm

London, Aug. 23.

American music-publisher Howie Richmond has formed a new publishing company, Essex Music Ltd., which begins operations on Sept. 5.

To take charge of the new organization, David Platz has left his post as general manager of Latin-American Music. Platz joined the Southern Music group of companies in 1942 as an office boy and was put in sole charge of the Latin-American subsidiary five years ago.

Cleffing Army Major To Wax Tunes O'Seas

Dudley Manners, nom de clef of a retired U. S. Army doctor, Major D. D. Krup, leaves for Europe at the end of next month to record several of his tunes. He plans to use the BBC band of Ralph Elman (Mischa Elman's cousin) with EMI to handle the masters.

In Germany, he will record two of his Viennese waltzes, "Pawn of Love" and "Love Me Alone," with a GI orch. Several of Manners' tunes are currently being plugged in Germany via AFRS recordings.

Musicians' Union Demands Add To Brit. Com'l TV Woes; Delay Likely

London, Aug. 23.

Faced with a Sept. 22, deadline, the operators of London's new commercial tv station are having anxious moments and are still not certain they will be able to go on the air with their scheduled programs. They're not only having a race against time to get their equipment ready, as reported last week, but are involved in last minute complex negotiations, with the Musicians Union, who have reportedly put forward demands which would make the whole operation uneconomic.

An executive of one of the tv programmers, at the end of a two-day negotiating session last week, suggested that the MU's demands were designed to restrict the use of filmed programs and were imposing crippling restrictions to ensure employment of live tooters. If they had their way, he noted, the program contractors would be working for the musicians and not vice-versa.

It was expected of course that the MU would put forward a stiff minimum wage demand, with consequent special bonuses for repeats either in this country or overseas. But no one was prepared for the extravagant demands which include a definite prejudice against the use of filmed programs. They have even suggested that where celluloid is used, the background music should be provided live by musicians in the studio. As an alternative, they indicated they might concede pre-recording by a live orch, but each break in their performance would be regarded as another session, calling for extra pay. It would be necessary for the orch to play non-stop to get the recording regarded as a single session.

Because of the late start of the negotiations, the program contractors are not left with time to take this dispute to the Industrial Court. They will, therefore, either have to make the best possible terms with the unions or abandon their schedule, released last week, and put in alternative programs so as to keep faith with the public.

Best British Sheet Sellers

(week ending Aug. 12)

London, Aug. 17.

Unchained Melody	Music
Evermore	Rogers
Dreamboat	Leeds
I Wonder	MacMelodies
Ev'rywhere	Bron
Stranger in Paradise	Music
Where Dimple Be...	Cinephonic
Cherry Pink	Maddox
Stowaway	Morris
Day of My Life	Robbins
Don't Worry	Wright
You, My Love	Dash

Second 12

Softly	Cavendish
Bridges of Paris	Southern
Mama	MacMelodies
Earth Angel	Chappell
Sincerely	Dash
Love Song Was Born	Chappell
Learnin' the Blues	Connelly
John and Julie	Toff
Cool Water	Feldman
Stars Shine in Eyes	Maurice
Crazy Otto Rag	Kassner
Melody of Love	Connelly

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Birmingham—(Loveman's, Inc.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Six, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	3	3	3	3	8	2	3	..	3	1	2	1	2	..	8	..	3	1	2	4	2	144
2	3	MITCH MILLER (Columbia) "Yellow Rose of Texas"	2	1	1	1	1	..	2	2	6	2	1	..	..	6	1	6	1	..	..	3	4	136
3	2	PAT BOONE (Dot) "Ain't That a Shame"	1	2	..	8	2	1	1	4	..	3	3	..	1	2	3	..	2	..	5	..	1	126
4	8	FRANK SINATRA (Capitol) "Learnin' the Blues"	4	..	..	9	..	3	7	..	7	5	7	2	..	..	..	..	..	8	1	9	6	64
5	4	GISELE MacKENZIE (Label X) "Hard to Get"	6	10	2	..	7	..	4	..	4	4	..	..	..	..	..	..	..	..	4	..	3	55
6	6	LES BAXTER (Capitol) "Wake the Town"	..	..	..	..	3	..	5	..	9	9	..	..	4	..	2	..	9	7	8	..	9	46
7	9	CHUCK MILLER (Mercury) "House of Blue Lights"	9	..	..	..	..	..	8	10	..	8	..	..	8	..	6	..	6	2	..	1	..	41
8	7	NAT (KING) COLE (Capitol) "A Blossom Fell"	7	8	5	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	3	6	5	..	37
9	5	CHUCK BERRY (Chess) "Maybellene"	..	..	..	..	..	..	6	1	1	..	..	..	..	7	4	..	..	..	..	..	..	..	36
10	9	LES BAXTER (Capitol) "Unchained Melody"	..	4	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	5	6	3	..	..	35
11A	11	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	9	..	4	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	5	23
11B	..	RUSTY DRAPER (Mercury) "Seventeen"	..	..	..	..	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	2	..	23
13	17	FOUR ACES (Decca) "Love Is Many-Splendored"	..	..	..	..	..	..	3	..	..	..	..	..	..	1	..	8	..	10	..	..	..	..	22
14	..	FRANKIE LAINE (Columbia) "Hummingbird"	..	..	..	2	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	19
15A	..	FOUR LADS (Columbia) "Moments to Remember"	..	..	4	..	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	..	..	..	18
15B	18	ROGER WILLIAMS (Kapp) "Autumn Leaves"	..	..	..	..	..	..	..	..	..	5	..	9	..	..	..	1	..	..	..	..	..	..	18
17	14	CREW—CUTS (Mercury) "Gum Drop"	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	2	..	..	..	..	..	..	17
18	..	PRISCILLA WRIGHT (Unique) "Man in a Raincoat"	..	..	..	..	9	..	..	5	..	..	..	..	..	..	..	..	..	4	..	..	..	10	16
19	24	JAYE P. MORGAN (Victor) "Longest Walk"	..	..	..	6	..	..	9	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	13
20A	19	EDDIE FISHER (Victor) "Song of the Dreamer"	..	5	..	10	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
20B	..	HILLTOPPERS (Dot) "Kentuckian Song"	..	..	..	..	..	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	8	12
22	12	BOYD BENNETT (King) "Seventeen"	8	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
23	22	SAMMY DAVIS JR. (Decca) "That Old Black Magic"	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	8	5	..	..	..	10
24A	15	JULIUS LaROSA (Cadence) "Domani"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	7	..	..	—	9	..	..	9
24B	15	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	10	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME Doris Day Columbia CL 710 B 2090	STARRING SAMMY DAVIS JR. Sammy Davis Jr. Decca DL 8118 ED 2214-5-6	LONESOME ECHO Jackie Gleason Capitol W 627 EBF 1, 2-627	IN THE WEE, SMALL HOURS Frank Sinatra Capitol W 581 EBF 1, 2-581	PETE KELLY'S BLUES Lee-Fitzgerald Decca DL 8166 ED 758	DAMN YANKEES Original Cast Victor LOC 1021 EOC 1021

Native 'Davy Crockett' Now No. 9 Hit in Sweden

Stockholm, Aug. 16.

Top disk here is "Cherry Pink and Apple Blossom White," played by Chicago-born Ernie Englund Jr., on Metronome label. Second is "Isn't It Romantic," with Bengt-Arne Wallin (trumpet) on Musica. No. 3 is "Billy Boy," a duet between Alice Babs and Charles Charles Norman on Metronome. Next is "Majorca" with Johnston Brothers on Decca, followed by "I Love Paris" with Les Baxter on Capitol.

Eddie Calvert comes at sixth place with his instrumental reading of "Cherry Pink" on Columbia. No. 7 is a Dutch melody, "No Flowers Growing On a Sailor's Graveyard," sung by Ingvar Olsson on Philips. A Swedish reading of "Majorca" with Staffan Broms on Metronome is eighth, followed by a Swedish version of "Davy Crockett" sung by Cacka Israelsson on the Odeon. Tenth is a Dutch recording of the Italian melody "Mama El Baion" sung by Maria Zamora on Philips.

Houston Wax Party

Houston, Aug. 23.

A fullscale recording session in which local people supplied the songs, the words, the voices and the music was held at the Music Hall here. Ed Gerlach, whose 16 piece orch participated in the record cutting session, said the masters will be leased to a company for future release.

Jimmy Duncan, young local songwriter who composed two of the songs, was featured vocally on four. Two other tunes recorded were composed by Johnny Lee now active in local musical and recording fields. The Bill Knight, eight voice chorus, also took part in the session which was arranged by Gerlach and local disk jockey Larry Kane.

On The Upbeat

New York

Lou Krefetz's "Top 10 Revue," a rhythm & blues package, now booked for 66 consecutive days beginning yesterday (Tues.) in St. Louis. Shaw Artists is handling the booking . . . Disk jockeys **Dick Reynolds** and **Frank Jay** are copiloting a new all-night show on WHK in Cleveland . . . **D. Dudley Krupp**, retired major in the U. S. Army who writes songs under the nom de clef of **Dudley Manners**, applying for ASCAP membership . . . **Billy Williams Quartet** opens a nine-week stand at the New Frontier Club in Las Vegas Sept. 5 . . . **Ella Fitzgerald** headlines at the Michigan State Fair Sept. 9-11 . . . **Crew-Cuts** will play the Indiana State Fair Sept. 3-9 . . . Coast tunesmith **Don R. George** and his wife sailing for Europe next month and will spend a couple of weeks in N. Y. prior to making the trip . . . Disk jockey **Herb Fontaine** shifting from WCOU, Lewiston, Me., to WPDA, Quincy, Mass. . . . Vet tunesmith **Edward Rosenbaum**, who has retired after 55 years activity in film biz and legit, elected to ASCAP membership along with **Carleton Carpenter**, film and legit player who has done several legit and film scores . . . **Bob Larsen**, disk jockey on WEMP, Milwaukee, in New York vacationing last week.

Chicago

Bill Huff enters the scene at **Max Miller's** The Scene, Chi Club, to spell host at the 88 . . . **Ernie Rudy** set for the Aragon Ballroom, Chi, Sept. 11-Oct. 16 . . . **Ralph Marterie** plays the Melody Mill, Chi, Sept. 23-25 . . . **Ralph Flanagan** currently doing one-nighters in the midwest . . . **Jan Garber** also currently barnstorming the midwest territory . . . Chi's London House, inaugurating a jazz music policy in the fall, set to book **Red Norvo**, the **Billy Taylor Trio**, and the **Ralph Sutton Trio** . . . **Buddy Moreno** appearing nightly at the Riviera, Lake Geneva, Wis., when not spinning disks on Chi's WJJD or emceeing the WNBQ show "Contact."

Hollywood

Fred Steiner signed by 20th-Fox to orchestrate score composed by **Hugo Friedhofer** for "Seven Cities of Gold" . . . **Sammy Cahn** signed by Metro to pen special lyrics for "Frankie and Johnnie," which **Sammy Davis, Jr.**, will singnarrate for **Cyd Charisse's** ballet in "Meet Me in Las Vegas."

George Redman group, recently at New Frontier in Las Vegas, will provide music at the new Shalimar Restaurant in the Valley . . . **Red Norvo Trio** has exited the Associated Booking Corp. and signed with **Cliff Aronson** of the Milton Deutsch Agency . . . Songstress **Connie Russell** guests with **Jimmy Durante** on his "Texaco Star Theatre" vidpix series Sept. 1 . . . **Joe Burton Trio** currently at Castle Restaurant have been held over two-weeks . . . **Bob Hamilton Trio**, a dance team, joined the Cocoanut Grove show yesterday (Tues.) **Dick Haymes** headlines . . . **Bobby Short Trio** holds over three-weeks at Court & Leo's nitery.

Rusty Draper has been inked by Columbia music exec **Joni E. Taps** to record the Ned Washington-Lester Lee tune, "Last Frontier," for Col pic of same name. Draper will also record tune for Mercury . . . Trumpeter **Shorty Rogers** left yesterday (Tues.) for Mexico. While there he plans to wax a new Atlantic album called "Shorty Rogers' Mexican Holiday" . . . **Jeri Southern** in N.Y. for her guest stint on Stan Kenton's "Music' 55" show today (Wed.) on CBS-TV.

Kansas City

Four Lads in for a stand at Wildwood Lakes, their second session at the outdoor resort here this summer . . . Comic **Bob Melvin**, at Eddys' Restaurant currently, heads for The Bolero, Wildwood, N.J., playing on the bill with **Eartha Kitt**, opening Aug. 29 . . . **Karen Chandler** from Eddys' to the Fontainbleu, Miami, opening Sept. 6 . . . **Kay Benson** at the keyboard of piano and organ in the Cabana of Hotel Phillips currently . . . **Les Brown** orch due in for a one-nighter at the Pla-Mor Ballroom next Saturday (27).

Scotland

Eric Delaney orch, newly-launched on British vaude tour, set to play Empire, Edinburgh, Oct. 24 and Glasgow Empire, Oct. 31 . . . **David Hughes**, who topped at Glasgow Empire, awaiting new pianist from Australia, **Ronnie Loughhead** . . . **Frank Weir** orch into Playhouse, Glasgow, with singers **Ric Richards, Lisa Ashwood** and **Russ Hurren**. Also featured are the **Four Staves** and **Don Savage Modernists** . . . **Guy Mitchell** following London Palladium stint with week at Empire, Glasgow.

Buff Infringe Suit

Buffalo, Aug. 23.

Activity on the music copyright infringement front was resumed here recently after a long lapse. Irving Berlin, Edwin H. Morris & Co. Inc., Rylan Music Corp. and Robbins Music Corp., all of New York, filed suit in Federal Court against Walter Broda, proprietor of the Plantation Restaurant, Niagara Falls.

They alleged that on several occasions four songs, titled "The Girl That I Marry," "We Three," "Make Yourself Comfortable" and "Pennsylvania 6,5000," were played in the place without permission. Injunction and damages are sought by each publisher.

Charlotte Rink Sued

Greensboro, N. C., Aug. 23.

The Willamette Skating Rink near Charlotte is being sued by songwriters and publishers for unauthorized performance of popular songs.

Irving Berlin, W. C. Handy and Edwin H. Morris & Co., who filed suit in U. S. District Court, claim the rink played "Marie," "St. Louis Blues," and "Sentimental Journey" without authorization.

The plaintiffs asked the court to stop further performances, and to award damages of not less than $250 for each unauthorized performance, plus court costs and attorneys' fees.

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
ROBBINS MUSIC CO.
799 7th Ave. New York

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	6	*Yellow Rose (Planetary)	1	1	8	6	5	2	3	4	6	4	1	7	3	92
2	1	*Rock Around Clock (Myers)	..	..	..	1	1	1	2	3	3	2	5	4	5	83
3	2	*Hard to Get (Witmark)	..	7	7	4	4	4	7	1	..	7	6	1	1	72
4	4	*Never Stop Loving (Feist)	9	6	3	9	3	7	1	5	5	8	..	2	7	67
5	3	*Unchained Melody (Frank)	..	3	1	..	2	..	..	6	2	1	..	10	..	52
6	13	†That a Shame (Commodore)	3	..	..	..	..	5	5	..	9	..	3	8	2	42
7	5	*Blue Star (Young)	..	2	..	3	10	..	4	2	..	..	..	..	..	34
8	11	*Hummingbird (Jungnickel)	..	10	6	..	9	..	10	8	1	9	8	..	6	32
9	..	*Wake the Town (Joy)	2	4	..	2	..	..	9	..	..	..	..	..	8	30
10	..	†Seventeen (Lois)	6	..	..	..	..	8	..	..	..	5	..	5	4	27
11	..	*Bible Tells Me (Paramount)	4	..	..	..	..	6	..	..	7	..	2	..	..	25
12	7	†Man in a Raincoat (BMI)	5	9	9	..	7	..	6	..	8	..	..	..	9	24
13	10	*Cherry Pink (Chappell)	..	..	..	..	6	..	..	..	..	3	4	..	..	20
14	9	*Learnin' the Blues (Barton)	..	..	..	..	..	3	..	7	..	10	7	..	..	17
15	12	*A Blossom Fell (Shapiro-B)	..	..	5	..	..	..	..	..	..	..	9	3	..	16

Gelatt's 'Fabulous Phonograph'

Continued from page 51

a book of 320 pages, but they are of interest chiefly to persons, like this reviewer, who specializes in phonograph lore.

On the debit side, perhaps the most regrettable error is the identification of a photo of Charles Hart, currently appearing on Broadway in a dramatization of the Agatha Christie mystery, "Witness for the Prosecution," as another equally well-known tenor, Charles Harrison.

Role of Bell Skimped?

Specialists will feel that the role of the pioneer Edison Bell company is skimped, as far as popularizing the phono in England is concerned, and some space should have been given to its president, J. E. Hough, the tough "Lancashire Laddie" who did valiant battle against so many competing companies, some of whom were grossly unfair in their tactics. Another omission is the lack of mention of the many disk firms that flourished, more or less, in the States until Victor and Columbia put them out of business in 1907 after winning patent suits. These included Leeds and Catlin, Talk-o-phone, International, American, Duplex and several others.

Russell Hunting, the original "Michael Casey," and one "Pat Brady" are said to be the most popular performers of the '90's. In all likelihood neither was as popular as Len Spencer or several others who could be mentioned. This writer, who has been amassing phonograph data ever since the age of 7, had never before heard Brady mentioned from any source or seen his name in print. Such pioneer stalwarts as Ada Jones, Arthur Collins and Byron G. Harlan are given generous mention, but it's a pity that Billy Murray and Henry Burr, who contributed more than any other pop singers to the companies' coffers, are overlooked.

Only Minor Flaws

However, as said, these are minor flaws, pointed out through a sense of duty, and immeasurably overbalanced by the book's merits. Gelatt has followed the sound policy of going back to original sources and, wherever possible, interviewing still living persons who were associated with the talking machine's development.

Outstanding in "The Fabulous Phonograph" is the author's objective attitude and freedom from bias. Victor rates praise for the prestige it gave the sound recording and reproducing industry through pioneering "Red Seal" records by opera stars (Caruso's Victor associations are recounted in detail) and by the invention of the Victrola, which drove the outside horn phono into obsolescence, but Eldridge R. Johnson's mammoth firm is shown as the victim of moribund, unprogressive policies in the 1920's. Gelatt shows that Columbia's failure to follow up the "classical" records which it pioneered doomed it to a second-rate standing, always trailing far behind Victor in the days before microphonic methods came into vogue. While conceding that Edison's recording and reproducing methods were superior to any of his competitors, Gelatt castigates the fumbling business methods and frequent miscasting of recording artists that marred Edison achievements. A gratifying feature is the way that for the first time the complicated interrelationships of Berliner, Victor and Zon-o-phone are made clear. Readers, other than those primarily interested in large-scale recordings of fine music, probably will consider the final chapters rather overloaded with references to extended works that have been recorded since the advent of LP and consider the last 50 pages the least interesting in the book.

However, let's not cavil unnecessarily. Gelatt has told the story of the phonograph "from tinfoil to high fidelity" and told it superbly. His book should become a standard reference work.

Austria's Jukes In 'Co-Existence' Setup

Vienna, Aug. 23.

Jukeboxes are finally catching on in Austria, though not to the extent as expected by the agents of the juke firms. Even for a first-rate cafe or bar a $2,000 investment on a two years' instalment plan is enormous.

A new "co-existence" operates in Vienna and also in the provinces. Setting up a jukebox does not always mean dismissal of the pianist or small band playing in the spot. About 50% keep live music after 10 p.m., when the jukeboxes rest for the night.

K.C. Philharmonic Preps Pops Sked in Dance Hall; Beer, Terps, Ham Included

Kansas City, Aug. 23.

Concert music in a dance hall is the plan of the Kansas City Philharmonic Orch for its fall-winter series of pop concerts. And the programs will be carried on while food and drinks are being served.

Under plans now being formed, the Philharmonic will present a series of 10 concerts in the Pla-Mor Ballroom, which regularly brings in the name orchs and caters to the dancing crowd. Concerts are to be modelled somewhat after those of the Boston Symphony's pops, according to George Morgulis, orch manager. The Pla-Mor can seat about 1,500, and has facilities for serving soft drinks and beer, ice cream and sandwiches.

Sponsorship by industrial firms and others is being sought, principally for personnel of the sponsoring outfit. And the orch will be thoroughly obliging about content of its concert programs, possibly even playing an hour of dance music if the sponsor desires. Music generally will be in more varied and popular taste, all designed to stir increased interest in the pop concerts. And all in addition to the orch's regular 10-concert longhair schedule.

Morty Wax has been named professional manager of the Maggie and TeePee Music companies owned by maestro-songwriter Teddy Powell.

Another BMI "Pin Up" Hit
SONG OF THE DREAMER
Recorded by
EDDIE FISHER..... Victor
JOHNNIE RAY..... Columbia
BUNNY PAUL..... Capitol
BILLY BROOKS..... Duke
Published by
LUDLOW MUSIC, INC.

Angel Bells
MILLS MUSIC, INC.

THE HIT OF THE WEEK
PETULA CLARK
THE PENDULUM SONG
MGM 12049
ROMANCE IN ROME
K 12049
M-G-M Records

RCA VICTOR AND YOU, THE DEALER

Let's look at the RCA Victor Record for 1955

1 The new low price of only $3.98 per Long Play Record is bringing you, the dealer more new buying customers than you've ever seen before!

2 Simplified pricing (just 5 basic lines) provides you, the dealer with the most streamlined merchandising operation in record history!

3 Increased discounts on traffic merchandise are giving you, the dealer a larger dollar gross for your day-to-day operations!

4 Three quality record lines (RCA Victor, RCA Bluebird and RCA Camden) are giving you, the dealer the opportunity to sell more records to more customers in every price range!

5 RCA Victor's Store Modernization Program lets you, the dealer re-style your layout for faster, easier selling at a price you can afford!

6 Full page ads on a regular basis in Life and The Saturday Evening Post... consistent commercials on NBC-TV Spectaculars, other network television and radio shows...all combine to attract millions of new customers for you, the dealer.

7 RCA Victor's "Fabulous 55th" Anniversary Release brings you, the dealer the greatest values in record history...and customers must come to your store to buy.

8 RCA Victor's new Personal Music Service Plan is positive insurance that you, the dealer need never lose a sale on merchandise temporarily out of stock. Every retail sale through Personal Music Service must be made in your store.

A STATEMENT ABOUT MAIL-ORDER RECORD CLUBS BY MANIE SACKS, VICE-PRESIDENT AND GENERAL MANAGER, RCA VICTOR RECORD DIVISION

We have received many dealer inquiries as to whether RCA Victor plans to start its own record club. We do not. It has always been our conviction that the record dealer has always been the backbone of the record industry, and all our plans have been designed to strengthen the dealer's position. The best way to realize the tremendous growth potential we see for the record industry is through aggressive dealers, stocked with competitively priced, quality merchandise. That is why we lowered the price of our Long Play records as much as 40% earlier this year. As a result, record sales have soared to a new high, and dealers, both large and small have benefited. ***RCA Victor*** *has no intention of adopting any plan that will by-pass the dealer, cut his income, take record customers out of his store or narrow the consumers' freedom of choice of the wide variety of fine recordings on all labels now available to them. We are out to find new customers for our dealers, not to compete with them for retail sales. We will continue to direct all efforts toward making sure that our dealers never lose a sale—or a customer.*

RCA VICTOR

Disk Clubs Up To Dealer

Continued from page 51

press and mags will probably make a similar emphasis.

The 20% Cut

Under the Col setup, the dealers receive 20% of every purchase made by members applying through their stores. They get nothing on direct members. According to Col execs, expenses in running the club with free bonus disks, credit checking, mail handling, etc., makes it necessary that one out of every five members join the club directly. If the proportion becomes weighted too heavily towards direct members, Col execs have stated that they will make further adjustments of their promotion to boost the dealer end.

Col has already been stung by some thorny opposition. In Pittsburgh, several dealers have organized a boycott of Columbia. In Chicago, Jack Tunis, who runs a newsletter for disk retailers and who sparked a dealer fight against Col's experimental clubs last year, is again on the warpath against the diskery.

Several outlets, on the other hand, are taking the initiative in soliciting members for the Col club. In addition to the cuffo disk which Col is offering every member with his initial disk purchase through the club, numerous retailers and discount houses are adding their own incentives to get members. These outlets are offering cuffo platters, dust jackets and other giveaways to lure membership applications.

Col's explicit motivation for starting the disk club was to buck the existing disk clubs which are allegedly siphoning business away from the regular diskeries and retailers. The latter clubs, which Col stated did about 35% of the classical disk volume, have also been angling for top longhair names to step up their business. While no longhair artists have signed up with the disk clubs, the volume sales of the clubs was feared as an irresistible attraction.

Top disk clubs now in operation are Concert Hall Society, the Book-of-the-Month Club disk club, Music Treasures of the World and its subsid, the Children's Record Guild. While the top clubs operate exclusively in the longhair field, several jazz disk clubs have recently entered the field as well.

The key to whether the rest of the majors will adopt club plans now rest with Victor. While Manie Sacks, RCA veepee and general manager of the disk division, announced last week that Victor has no plans to start a club of its own, that doesn't necessarily mean forever. Whether or not Victor do start a club, according to Victor execs, depends on the dealers. If they want clubs, Victor execs will go along with that too.

Leonard W. Schneider, Decca Records exec vice-prexy, said that Decca "has no plans to organize any disk clubs."

Columbia Club Meets Mixed Reaction in Hub

Boston, Aug. 23.

Eight Hub record dealers climbed aboard the Columbia Record Club Plan with a two page ad in the Boston Sunday Herald (21) after conflicting reaction which had a number of dealers nixing the plan and others feeling little enthusiasm.

Mosher Music, Krey's, Melody Shop, Peters Music & Appliance, Phonograph and Record Shop, Homeyer's, Winchester Appliance Co. and Belmont Music were represented on one page of the ad and the other page was Columbia's announcement.

Previously a secret session of Hub dealers at which 15 were represented was held and feeling was reported as cool.

One dealer, John Waugh, Minute Man Radio, Cambridge, Mass., cancelled standing orders of Columbia records and advised employes not to take plan orders.

Manny Josephs, Book Clearing House, Boston, claiming Book of Month Clubs has hit book stores, indicated he felt the plan would do the same for the record industry.

Other dealers said the plan will force them to go into sidelines to make a living. Some big dealers said they would go along with the plan, but wouldn't push it. Several dealers said they had no choice but to go for the plan. Others were worried about Columbia's paying out the 20% profit.

Highest feeling for the plan came from smaller merchants in suburban areas, who visualized good turnover with 20% clear profit against present selling of 4 to 5% net, and elimination of clerical work.

Mosher Music Co. set up a special department to handle club member applications and offered choice of any one of twelve 12" Columbia records to start club memberships. Homeyer's offered a free gift for joining. Krey's offered a double bonus, a 12" LP case and a 12" LP.

Frank Homeyer of Homeyer's and Son was lukewarm about the plan. He said they would have application blanks available. He indicated there would be no all out "pushing" promotion on it.

Fred Hartstone, of Krey's Inc. felt the plan had little to offer dealers, but that they were going along with it on a big scale.

New Coast Pubbery

A new publishing firm, T-C (Texas-California) Music, has been organized on the Coast by a group of music men. Charles Morris is prexy of the new outfit, with Arthur Valando, viceprexy and professional manager; Elmer Holt, v.p.; B. C. Garrison, secretary, and Dean Son, treasurer. Firm's first publication is "Three Little Stars," written by Virginia Henry. Julie Losch has been named head of the company's New York office.

British Pop Reviews

Vera Lynn: "Show Me the Way"-"Doonaree" (Decca). When a Vera Lynn performance is overshadowed by the accompaniment, something's wrong somewhere. She certainly comes a bad second on these two sides. Catchiness of "Doonaree" might save it, but "Show Me the Way" is downright dull.

The Beverley Sisters: "I Remember Mama"-"I've Been Thinking" (Decca). The trio is an Andrews Sisters carbon, and very well done. Lead singer Joy is rather a letdown on her own, but the threesome give slick renderings of both "Mama" and "Thinking."

Ted Heath Orch: "Bell Bell Boogie"-"Amethyst" (Decca). For precision, beat and musicianship, the Heath band is still Britain's finest, and these titles are well up to standard. "Bell Bell Boogie" is catchy enough for both platter spinners and juke operators to sit up and take notice. Art Tatum's "Amethyst" makes a pleasant, if undistinguished backing.

Jocks, Jukes, Disks

Continued from page 52

er, Ray Johnson who does "Heads You Win," a so-so number.

David Carroll Orch: "Twin 88 Boogie"-"Red Petticoats" (Mercury). David Carroll's band is a sound organization with a consistently commercial sound. This coupling showcases the crew's versatility. "Twin 88 Boogie" is a boogie-woogie piece delivered with precision and a sustained beat with a piano solo in the forefront. Flip has a radically different approach with Carroll dispensing a dance tune in a sweet, cornball style.

Sunny Graham: "I Want To Love You"-"Puddin' 'n' Pie" (RCA Victor). Sunny Graham, young vocalist from the Bronx who was given a break on the Victor label after copping first prize in a jukebox competition, shows considerable promise on this coupling as a rhythm & blues songstress. Her belting of the fine slow ballad, "I Want To Love You," is very stylish for the genre. Miss Graham knows all the vocal gimmicks used by the topflight r&b canaries. Flip is an uptempo ballad, perhaps too closely styled after a recent hit for it to step out.

Album Reviews

Continued from page 52

Ayres orch supplies its finest backing when it simply lays down a beat for Como. The Ray Charles Singers join in a couple of tunes, but fundamentally, it's the parlay of Como and a great repertoire that sells this package.

Cyril Ritchard: "Odd Songs and A Poem" (Dolphin). As the teeoff for the new Doubleday entry into the disk market via the Dolphin label, this collection of songs and recitations sets an offbeat, and somewhat too precious note. Cyril Ritchard, the accomplished British actor, is showcased here in a light satirical display which never quite builds into more than a faint smile. Among the best efforts in this set is "Color Blind," a comment on Sen. McCarthy and his Red-hunting tactics. It's perhaps a comment on the times that the lyrics to this song, which are obvious, sound daring in the present context. "Lizzie Borden," by Michael Brown, gets some humor out of a grisly joke, while "Turk In The Murkadurk" is an okay folksong takeoff. Two songs by Richard Adler and Jerry Ross, "You're So Much A Part of Me" and "When Am I Gonna Meet Your Mother" are only so-so. "And Her Mother Came, Too" is one of the funnier tunes in the package. Ritchard's handling of the songs are skillful but his recitation of the Ella Wheeler Wilcox poem, "The Duet," is surprisingly broad.

For Squeezeboxes Only

London, Aug. 23.

A new record label for accordion players has been launched by the Bell Accordion Co. Two titles have been recorded by Maltese accordionist Camilleri and they will be on sale by direct mail.

The title of the new diskery is The Bell Accordion Record Label.

Inside Stuff—Music

Recent VARIETY banner headline in the Music Section, "There's No Song Like An Old Song," has proven to be a hypo for an actual song of that title written in 1948 by L. Wolfe Gilbert and Harry Akst for the late Al Jolson. After the latter's death, Eddie Cantor performed the tune once on radio but nothing happened and it was never picked up by any publisher. The VARIETY headline, however, parked interest in the tune and Ralph Peer, head of Southern Music, recalled the Gilbert-Akst number and made a deal to publish "There's No Song Like An Old Song."

CBS Radio's ad-promotion catchline, "What A Wonderful Way To Spend A Summer Sunday," is the inspiration for a new tune penned by Ervin Drake and Jimmy Shirl. The tune, which contains references to summer Sunday mike fare, will get a hefty push by the net. CBS programming execs are now driving for plugs by Bing Crosby, Tennessee Ernie, Martha Wright and Gary Crosby, plus exposure on such other house shows as "Amos 'n' Andy," "Disk Derby," "The Woolworth Hour" and Kathy Godfrey show.

The "Birmingham Song" by Hugh Martin and Ralph Blane from the new film, "Girl Rush," got the biggest single plug in radio history in that city recently. All of the city's 11 radio stations played a recording of the song simultaneously at 1:30 p.m. on Sunday (14). The promotion was engineered by Norris Hadaway, manager of the Alabama Theatre, where "Girl Rush" will have its premiere tomorrow (Thurs.).

Harry Ruby (Bert Kalmar &), surviving member of the famed K&R songsmithing team, has issued an attractive cue-sheet of their top songs for ready reference for filming, telecasting, etc. It stemmed from Metro's biopic, "Three Little Words," based on the lives and songs of Kalmar & Ruby.

Decca Records has made a tie-in with the Louis I. Steinman Co. to manufacture a pocketbook, called the Dee-Jay Bag, specially designed for teenage girls. With each bag sold, Decca is giving a premium of one early Glenn Miller band recording. The bag is made to hold 45 rpm platters.

Band Review

THREE CHORDS
Hotel President, Kansas City

As it has done occasionally in the past, the Hotel President has come up with a new musical unit that proves topflight and rates an extra nod from customers to its de luxe Drum Room. Three Chords generally have been playing the south, but came in here from a long stand in Grove's Steak House in downstate Springfield, Mo.

Combination of electric organ, piano and vibes and accordion double is one not seen too often in these parts, but is put together for effective rhythms by trio of Stan Walker, Jim Anderson and Ted Alexander. Their setup is principally geared for danceable rhythms, a basic must for this room, and they embellish their work with much interchange of instruments, variety of vocals and vocal groupings, and generous supply of tunes selected from current pops, standards, Latins and novelties.

With each member capable of playing the other's instrument, and with fiddle and drums and others thrown in as extras, there's a wide range of versatility among the three, and they work it to the best advantage to keep things lively throughout the evening. They came in originally for a fortnight, have had their options lifted, and likely will make a long stand of it. Undoubtedly they will be back for a second stand later.

Quin.

Liberace Grosses 27G In Salt Lake City Date

Salt Lake City, Aug. 23.

Liberace's preem appearance here in an al fresco session at the State Fair Grounds Aug. 9, was a socko performance with a capacity crowd of 7,000 paying up to $6 for a $27,000 gross.

Impressario Eugene Jelesnik, in the kickoff of his new career, hit a jackpot return for his efforts. Jelesnik, who has previously been on radio and tv with his fiddle, is part owner of The Cinegrill, local eatery.

DeVol Cuts Special Pkge. To Plug 'Knife'

Hollywood, Aug. 23.

Special sides cut by Frank DeVol of the score he composed and conducted for the Robert Aldrich production, "The Big Knife" will be part of a special album package which DeVol will take along with him on a cross-country deejay tour to plug the United Artists pic.

Because of a tieup with Columbia which is pressing the sides, diskery has first refusal rights on a regular album of the score. The special package including DeVol instrumentals, features vocals by Eileen Wilson and Eddie DiMarlo. Plans are to distribute the package to over 600 disk jocks around the country.

Fred Waring's Pennsylvanians have been booked by the Lincoln National Life Insurance Co., Fort Wayne, Ind., to mark the 50th anniversary of the founding of the firm on Sept. 15.

FOR YOUR PROGRAM
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DECCA RECORDS
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AGVA in Drive to Make Chi Niteries Toe the Union Mark; 2 Spots Settle

Chicago, Aug. 23.

Lengthy feud between the American Guild of Variety Artists and Club Hollywood ended last week in a victory for the performers' union. At same time, the Black Orchid management agreed to post a cash salary bond under AGVA rules for the first time in its history. Both developments came as a result of a visit here by AGVA's new national administrator Jackie Bright.

Bright was here for three days, conferring with union's midwest regional director Ernie Fast in a survey of local conditions. In addition to the immediate results of his Chi visit, he ordered a concerted drive to get all clubs employing AGVA members to comply with three basic demands: signing of the minimum basic agreement setting salary minimums and working conditions, posting of a cash bond guaranteeing entertainers' salaries for one week, and contribution by club ops of $2.50 per week for each entertainer to the union's welfare fund. Clubs will be tackled one at a time till all are signed up.

Bright's program will undoubtedly be met with strong opposition in certain quarters and will probably result in calling off the truce in effect between AGVA and the Calumet City stripperies. Shortly after Fast came out to Chi as midwest regional director, he atttempted enforce compliance by the Cal City peel spots with the three basic demands. After a long drawn-out war, the AGVA rep had to be satisfied with the clubs' compliance with two of the points and their refusal to make the welfare contributions. They signed minimum basic agreements and posted cash bonds only. So, until now, all has been well between AGVA and the Cal City stripperies but it looks like the battle is about to be joined again.

Immediate outcome of Bright's

(Continued on page 62)

MINNEAPOLIS' 5-YEAR BIG SUPPERTIME PLAN

Minneapolis, Aug. 23.

Local bistro amazer is the comparatively inexpensive floor show policy at local Schiek's cafe which is still packing 'em in after five successive years and will start a sixth season next December.

Entertainment comprises capsuled musical comedies with a cast of six locally recruited singers—an equal number of young men and young women—and running from 35 to 45 minutes. There are both a dinner and supper show nightly.

In the five and a half years, the sextet had presented 13 shows a week for more than 3,500 performances and has become a Minneapolis tradition. An all-time record for continuous performances here, both for theatres and night clubs, was established long since.

Schiek's has been famed here for its food and beverages, but when Bennie Berger, theatre circuit owner, acquired it in 1948 its business had sunk to a low ebb. When it began to look like a white elephant for Berger the latter tried unsuccessfully to peddle it.

In a desperate effort to arrest slumping business, Berger was persuaded by a local producer, Glyde Snyder, to install the capsuled musical comedies in the entertainmentless establishment. The policy caught on immediately. It wasn't long before reservations became necessary in order to assure accommodations for the dinner show and that condition still prevails and has done so uninterruptedly.

Snyder has continued as producer, but the singers change frequently. The musical accompaniment is provided by a four-piece orchestra, but there is no customer dancing. Tunes, however, are dished out before and after the shows.

Since prosperity's arrival, Berger has expended a considerable sum on beautifying the spot's front and installing a new cocktail lounge. It still has a reputation for its food and drinks.

Operation was subject of Minneapolis Sunday Tribune roto section article with a large spread of art.

Gilbert Becaud to Open Persian Room in N.Y.

Gallic singer Gilbert Becaud has been signed to open the season at the Persian Room of the Plaza Hotel, N. Y., Sept. 15.

He's currently at the Beverly Hilton, Beverly Hills, and will make a tour of other stops on the Hilton inn circuit.

Brit. Cafe Quota Considered By Labor Ministry

London, Aug. 23.

Because the Hotel and Restaurant Proprietors Assn. has failed to signature a pact with the Variety Artists Federation for a British quote in cabaret, the ball has now been passed to the Ministry of Labor, which is expected to take action within the next two months.

Earlier in the year, Leslie Macdonnell, acting in a personal capacity as mediator, brought the two parties together and succeeded in obtaining agreement on the main points of a British quota. It was then thought that the pact would be ratified by each of the organizations.

The VAF, which has been agitating for this agreement for years, is not prepared to allow the restaurateurs to stall any longer. It advised the Ministry of Labor of the delaying tactics and as a result, the government department is now intervening to bring about an early settlement.

The eventual pact will be substantially the same as that agreed under Macdonnell's mediation. There will be a 33⅓% British quota for all hotels and restaurants which stage cabaret, but resident dancing lines will qualify as an act. For example, a cafe, which normally employs two acts, plus a line of girls, will always be in the clear.

ROY ROGERS TO WORK THREE MORE RODEOS

Hollywood, Aug. 23.

Roy Rogers is slated for three more rodeo appearances around the country, following his stint last Sunday (21) at the Los Angeles Sheriff's Rodeo in the L. A. Coliseum.

He will participate in the N. Y. Madison Square Garden World Championship Rodeo for 18 days in September and October, his seventh stand there; following will be 12 days in the Boston Garden, and 12 days at the annual Houston Rodeo in February. Opening stanza was last June in San Antonio.

Steinberg Retires As G.M. of Hillcrest Club

Hollywood, Aug. 23.

John Steinberg has voluntarily retired as general manager of the Hillcrest Country Club here after 17 years. Club's directorate has voted him a lifetime honorary membership and appointed him to the post of special advisor to the board.

Steinberg, prior to coming to Hillcrest, was one of New York's top nitery operators. Emil Lepp, Hillcrest's former head chef, succeeds in the g.m. post.

Before and during the Prohibition era, John & Christo were Gotham landmarks.

Eileen O'Dare Ill

Dancer Eileen O'Dare has been admitted to the Will Rogers Memorial Hospital at Saranac Lake, N. Y. Miss O'Dare had been playing dates in Miami Beach and Hollywood while under care by medicos.

Her last New York date was at the Hotel Waldorf-Astoria last summer.

Everybody Gets Into Ice Cream Parlor Act

Margaret Truman is making her contribution to the forthcoming Maxfield's, a new ice cream parlor to be operated by Max Gordon, owner of the Village Vanguard and co-owner of the Blue Angel, both N. Y., with Herbert Jacoby. Miss Truman is contributing a recipe for chocolate sauce that has been in the family for many years along with a few suggestions that the management has adopted.

Miss Truman suggested that no liquor be served, that there be no revolving door on the premises, and that a place be provided under the fountain where women customers can park their packages temporarily.

Spot, however, will be backed by a flock of show bizites among others. Among those in the entertainment field who are shareholders are producer Paul Feigay, comic Orson Bean, actress Phyllis Hill, agent Deborah Coleman, concert manager J. Kenneth Allen, concert pianist Jerome Rappaport, and an assortment which includes several varieties of engineers, painters, sociologists, ad agency execs and others. Michael Field, a concert pianist, will be the other major partner along with Gordon.

Patti Andrews Exits Chez Paree In Billing Row

Chicago, Aug. 23.

Patti Andrews, who opened at Chi's Chez Paree Sunday (21) night, is cancelling out of show in billing conflict with Jimmy Nelson, also appearing there. Wally Weschler, Miss Andrews' husband, accompanist and manager, says the William Morris Agency misrepresented terms of contract for the Chez date. He says Miss Andrews ordinarily receives 100% sole star billing but the contract for this date, which he did not receive until rehearsal day of the opening, reads only 100% equal billing.

Miss Andrews stays on through tomorrow (Wed.) to give the club chance to book a replacement, as yet not obtained. Weschler says Miss Andrews will try to obtain release from the Morris Agency. Jimmy Nelson's contract calls for full sole star billing and his manager, Lou Cohan, remains adamant on terms. Nelson was booked into Chicago Theatre three months ago and was yanked at last minute because of failure to receive top billing. Miss Andrews and Weschler head for New York first of next week where Miss Andrews will read for the lead in Anita Loos' musical, "Amazing Adele."

NASH MOTORS BRAKES 'MISS AMERICA' CUFFOS

Atlantic City, Aug. 23.

Nash Motors, in an overall reduction in its promotional activities, has withdrawn from its Miss America Pageant activities, effective after the event of the week following Labor Day. Company had provided a fleet of cars for transportation of beauties and officials since 1948. Since that time it has contributed $10,000 in scholarship funds and provided winners with eight custom built Nash motorcars.

Pageant girls this year will be driven in cars provided by the Plymouth Motor Division of the Chrysler Corp. Cars are driven by local firemen and police.

GOLDEN JUBILEE YEAR

VARIETY

1905 - 1955

Las Vegas Pacts Now a Gamble; Hotels Ask Out on Hildegarde, Walters Deals

The Las Vegas hotels, which had major hassles in connection with the cancellations of Wally Cox and Edith Piaf, are at it again. The Riviera, which paid off Miss Piaf even before she opened, is attempting to make a settlement with Hildegarde who is set for four weeks at that spot at $10,000, starting Aug. 31.

The Dunes Hotel, which cancelled Cox with a lot of publicity, has been taken over by the management of the Sands Hotel, and is attempting to get out of a contract signed with Lou Walters who was to produce a 12-week show for them starting in September. Walters was contracted at $25,000 weekly for his services and it's stipulated that he was to have complete control over the shows. He's the operator of the Latin Quarters in New York and Miami Beach.

Cancellations are expensive pastimes for both hotels. The Riviera previously paid out $40,000 to Miss Piaf for not opening at the inn, while the Dunes was clipped for $44,000 representing four weeks of Cox at $11,000 per. Cox worked only a short time. Inn wanted to cancel him after the first night and make a settlement, but he insisted on staying. They returned him to the show, and after a few nights, he was told to go and bulk of the money was given him. Hotel is still paying out at the rate of $3,000 a week until the entire sum is cleared. The Riviera, in the case of Hildegarde, will get off with a comparatively small $40,000, but the Dunes is reportedly liable for $300,000 for the Walters pact.

The Sands Hotel ops reportedly wants to book Frank Sinatra for its preem show at the Dunes under its management. Sinatra, a stockholder in the Sands, is one of the regular headliners at that inn. Meanwhile, it has to get out of the

(Continued on page 62)

Book Soph for Repeat Stand at Beachcomber

Sophie Tucker has been booked for a term at the Beachcomber, Miami Beach, starting in February for three weeks and options.

Possibility is that she'll work similarly to last season, when she stayed through several shows with a week off before starting with a subsequent layout.

K. C. Baseball Fever Gives Show Biz Mixed B. O.

Kansas City, Aug. 23.

Facing American League competition with a sixth place club, the Kansas City Athletics already have set an attendance figure of 1,100,000 and may well set a record that may stand for some time before the season is concluded. Team began a homestand this week that will run well into September, and much of the heavy attendance has been chalked up at home where the 32,000-seat park has been jammed to capacity on more than one occasion.

Effect of this trek to the ballpark has had mixed results locally. Theatres report Athletics traffic does not dent trade when a big attraction is on the marquee, but likely over the season the A's have made inroads on theatre trade. Managers feel it a mixed blessing, bringing traffic to town, but also taking a huge bite of the family entertainment budget.

Night clubs are finding the A's also a mixed blessing. In some of the more de luxe spots it has hypoed dinner business at spots which furnish bus service to the ballpark. But it has seriously dented trade at first evening shows when an exciting series is on at the park.

SHAW, DEUTSCH END MUTUAL REP DEAL

Mutual representation deal between the Billy Shaw Agency, N.Y., and the Milt Deutsch Agency of Hollywood, has been cancelled. Pact had been in effect for three years. Shaw veepee Jack Archer planed out to the Coast to set up machinery for the handling of Shaw's Coast bookings.

Joe Marsolais, who recently resigned from the Gale Agency to join Shaw's staff, will take over most of Archer's duties while latter is on the Coast.

Al Martino Set For British Vaude Dates

Liverpool, Aug. 23.

Al Martino is set for vaude weeks at the Garrick Theatre, Southport, Aug. 29, and the Winter Gardens, Morecambe, Sept. 5. U. S. singer has been including in his songalog a Harry Lauder tune, "Sound Advice." To check its authenticity, he telephoned Greta Lauder, the late minstrel's niece, who confirmed it to be a genuine collector's item. Martino picked it up in a Hollywood bookshop, yellow with age and at least 40 years old.

Radio program in honor of Lauder is being aired from Glasgow Aug. 19, with interviewer Howard Lockhart recalling the Scot star in conversation with Greta Lauder.

Dr. Jive & Mr. Hyde

Universal Attractions has opened a jazz department with Walter Hyde in charge.

Hyde recently resigned the Gale Agency and prior to that had been booking jazzsters for the Billy Shaw office.

Singer Karen Chandler has signed a management contract with the Wynn Lassner office.

OHIO STATE FAIR BETS ON NAMES TO HYPO B.O.

Columbus, Aug. 23.

Ohio State Fair opens here Friday (26) with the biggest lineup of name attractions in its 100-year history. In deciding on the new entertainment policy, fair manager Sam Cashman is taking a calculated risk. The pressure is on to boost receipts from the big exposition, which has sagged badly in recent years. Last year, the fair went $388,000 in the red.

If Cashman expects to get money from State Legislature to improve physical facilities of ancient fairgrounds, he first has to prove the expo is popular enough to warrant extra taxpayers' coin.

Booked for the eight-day fair, expected to draw 500,000 visitors, are Bill (Hopalong Cassidy) Boyd, Gisele MacKenzie, Ted Weems and Billy May's orch., Snooky Lanson, Eddie Peabody, Peggy King, Bill Hayes, and the dog, Lassie. Stock car racing and wrestling round out the entertainment program.

Miami Beach's Eden Roc Costliest—$10,000,000

Miami Beach, Aug. 23.

Indications of how luxury hotel-building costs have zoomed is seen by the fact that the Eden Roc, now under construction here, will cost $29,000 per room, believed to be a record sum in inn construction. Cost of this 351 room hostel is said to run to $10,000,000.

The new Eden Roc is adjacent to the Fontainebleau, which is the largest in the area and, until the Eden Roc, one of the most expensive on a per-room basis. New spot will be a 14-floor operation, manned by 612 employees. Harry Mufson, who built and operated the Sans Souci, heads the Eden Roc board of directors and will serve as prexy.

Inn is located on the former estate of Harvey S. Firestone and abuts into the former holdings of Maj. Albert Warner. The hotel bought an additional 100 foot plot from the Warner estate for $650,000, a record price for a lot of that size in this area.

Opening is slated for late December.

Spitalny Click Cues RKO Palace Search for Names With OK Terms

The Palace Theatre, N. Y., has put out the welcome mat for attractions of any kind, not only for the N. Y. flagship but for the entire circuit of RKO houses. Booker Dan Friendly says that not only the Palace, but virtually any out-of-town house is ready, willing and able to take on any attraction. Sole catch is that the headliners or their agents have to come up with a deal under which both can live with. If this is done, the entire circuit of RKO is back in the vaudeville business, according to Friendly.

Reason for the red-carpeted pitch to personalities is the terrific $33,000 scored by Phil Spitalny last week at the Palace. Gross was the highest scored by the house in many months, and at the same time the Spitalny all-femme crew earned slightly under $10,000, the highest sum carried off for one week in a N. Y. location job for many years. Spitalny was booked in by Joe Glaser's Associated Booking Corp. for a $5,500 guarantee plus 50% of receipts after $22,500.

Friendly says that the Palace isn't married to its present format of eight acts. Should suitable headliners come along at attractive deals, they'll change to suit the headliner. The Spitalny booking, incidentally, is the first name band to play the house.

Plans Set for $5,000,000 Hilton Hotel in Berlin

Berlin, Aug. 23.

Only a few months after the visit by Conrad N. Hilton here, architect's plans for his new giant hotel have been announced. The 16-story building will be built on Budapester Strasse, and will cost about $5,000,000. New hotel will be almost exclusively of steel and glass and will have about 400 guest rooms.

Big local hotel owners are not happy over having a competitive, ultra-modern American hotel here, but authorities felt such a hotel would encourage tourism to Berlin, a factor of vital importance.

4As Aid Burley Artists' Drive for Pacts With Hirst, Midwest Circuits

The Associated Actors & Artistes of America are moving to support the Burlesque Assn. in latter union's effort to get a contract with the Hirst and Midwest Circuits. Previous contract between BAA and the theatres expired at the end of May and there's been no negotiations since.

The 4As is expected to take formal action at its next executive meeting, for which no date has yet been set. However, individual unions have indicated support for BAA. Should the other unions vote to put the burlesque circuits on the unfair list, the circuits will be unable to get talent that normally works in the other fields such as cafes, vaudeville and legit.

Theatres on the BAA unfair list are the Palace, Buffalo; Casino, Boston; Empire, Newark; Globe, Atlantic City; Folly, Kansas City; Lyric, Allentown; Gayety, Detroit; Howard, Boston; Casino, Pittsburgh; Trocadero, Philadelphia; Grand, St. Louis; Roxy, Cleveland; Hudson, Union City, and Gayety, Baltimore. In addition, the BAA has declared the Adams Theatre, Newark, to be unfair since it also refuses to negotiate. This house is not affiliated with either circuit.

FIVE DIE IN NITERY, HOTEL BLAZE IN RIO

Rio de Janeiro, Aug. 16.

An afternoon (14) blaze gutted Rio's Vogue nitery and hotel, resulting in the death of five. Fortunately both spots were practically empty at the time. Had the fire started a few hours later, the casualty list might have read like Rio's social register, since Sunday night usually sees cafe society packing the Vogue.

In a matter of seconds the flames raced up the stairs of the 14-story building, trapping crooner Warren Hayes. Hayes was signed by Baron von Stuckart, manager of the bistro, during the latter's recent visit to the United States. Yesterday was to have been Hayes' closing performance at the spot. Hayes was seen at the window of his 10th floor apartment for over an hour signalling for help, but the ladders only reached up to the sixth floor. Unable to stand the heat, he flung himself out and crashed to his death. A helicopter, summoned for the rescue, arrived too late. Also killed, by suffocation, in their own apartment, were Waldemar and Gloria Schiller.

Ribbing the Clientele

Montreal, Aug. 23.

Irene Andrian, Polish-born chanteuse now a h.o. in Ruby Foo's Starlight Room here, displayed a touch of Hildegarde's technique last Thursday (18). Between songs, she remarked gently to a muncher at a ringside table, "I wish you'd stop eating spare ribs till I get through!"

He paid no heed, so she sang her finale, "Darling, Je Vous Aime Beaucoup," Hildegarde's longtime theme, to him. He turned to her, still gnawing, and handed her a spare rib. She took it, finished the song, then bowed off daintily nibbling at the rib.

Bid Mpls. Nix Blue Cafe Shows

Minneapolis, Aug. 23.

In an editorial captioned "Instead of Wrist-slaps," the Minneapolis Morning Tribune called upon the City Council "to serve notice that it intends to discourage sex-and-smut performances where beer and liquor are sold and that even first offenders, in the future, will surely jeopardize their license privileges."

Editorial followed council action in reprimanding the Hoop-D-Doo night club after one of its exotic dancers Cathy Carson, had been arrested "for going too far" in her performance and fined $10 in municipal court on a disorderly conduct charge. The aldermen voted down a minority license committee report calling for a 10-day suspension of the club's license. Members opposing the minority report pointed out that it was the club's first offense and council policy has been only to reprimand in such instances.

"A dance act of the sort that got this night club into trouble can attract a lot of business," said the Morning Tribune in its editorial. "The profits from it may far outbalance a $100 fine. As for a council reprimand, it doesn't hit the pocketbook at all. It's just a scolding after the profits have been made."

50-Year-Old Vienna Variety Show Returning

Vienna, Aug. 16.

The Ronacher variety show, a symbol in show biz here from 1894 to 1944, will reopen Nov. 3. Bernhard Labriola who will produce, revealed this news on his 65th birthday. He told VARIETY he must wait until the Burg Theatre ensemble moves out.

Because the original Burgtheatre building (state-run legit) was bombed out in 1945, the Ronacher building was taken over by the government and classic performances given there ever since. The new Ronacher show will be a family-type show with no strip-tease.

Though no contracts have been signed yet, Labriola has in mind a Brazilian revue, with Charlie Rivels, Hiller Girls and the 14-year-old Spanish juggler, Perezov. Labriola himself won fame in 1912, when he was named the world's strongest man.

Frisco's Other Room

San Francisco, Aug. 23.

Enrico Banducci, operator of the successful Bohemian spot, the hungry i, has opened another club in the room adjacent to the i. It's called The Other Room.

Banducci signed Boston singer Faith Winthrop for the featured spot with pianist Vince Guaraldi as accompanist.

Shoreham, D. C., Boosts B. O. By Slicing Name Talent, Upping Budget

By reversing the prevailing trend and discarding name entertainment, the Terrace Room of the Shoreham Hotel Washington, has become one of the most profitable inn entertainment operations in the east. Spot moved out of a $92,000 deficit in food sales two years ago to the point where profits are reaching for six figures. Inn's comeback date from the time Bernie Bralove, son of the builder of the hotel, took over production a little more than a year ago.

Bralove, instead of cutting down on the entertainment budget, expanded the amounts used for shows, but cut out name acts, and even some types of standard turns in favor of highcost production. According to Bralove, there was little, if anything, left after paying off name acts, and many other types of acts didn't deliver sufficiently in entertainment nor in drawing power.

In this respect, Bralove went counter to the general trend in cafe operation since the bulk of the niteries depend on name performers. Also, several innkeepers have found that it's now more profitable to cut out entertainment and make money in a room just on a rental basis. The Prince Edward Hotel, Toronto, has found that to be the case. The Terrace Room of the Hotel New Yorker, N.Y., has

(Continued on page 62)

Nefzger to Head Up Boca Raton in Fla.

Reginald G. Nefzger has resigned as manager of the British Colonial Hotel, Nassau, and will assume duties as new head-man of the Boca Raton hotel, Boca Raton, Fla., in October. He's being succeeded as Nassau topper by Lewis P. Beers, who comes in Sept. 15 from Quebec where he manages the Manoir Richelieu.

The British Colonial Hotel will undergo a major alteration shortly. A roof garden and an outdoor theatre will be added to the present facilities.

Dinah Toplines Spec For Flint Centennial; Show Budgeted at 80G

Flint, Mich., Aug. 23.

A three-day Flint centennial spectacle, budgeted at around $80,000, will preem Sept. 9 at the Atwood Stadium. Dinah Shore heads the list of performers skedded to appear in the offering, which is tagged "Flint—The Big Wheel." Other participants include her husband, film actor George Montgomery, the Skylarks, Bud and Cece Robinson, Pansy the Horse and the Virginians.

Legit producer James Russo, who directed "Omaha Chuck Wagon of America" for the Omaha Centennial last year, is staging the Flint opus. The script is by Oliver Crawford. Aida Alvarez is handling the choreography, while Robert Moore has designed the unit stage and Alfred Stern, American National Theatre & Academy managing director, has designed the costumes. Stern is also overall managing director of the Flint centennial. Raymond Gerkowski is musical director.

In addition to professionals, the cast will include approximately 2,000 localites, bands and choral groups. Lighting is being regulated by the Otto K. Olesen Co. of Hollywood. Admission to the offering, which will climax the centennial celebration, is free.

DISNEYLAND WEEKENDS CLIMB; 385G WKLY. TAKE

Hollywood, Aug. 23.

Disneyland weekend attendance is beginning to pick up. After earlier heavy weekday packing, weekends were trailing, probably as a result of early reports of bad traffic and overcrowded park conditions. Last week hit 150,593 in attendance, the biggest since opening frame, with 62,059 clocked in over the weekends as against the previous weekend of 38,368, and 30,943 the weekend before.

Weekdays, Monday through Thursday last week, showed 88,534, against 83,510 for the previous frame's weekdays, and 78,803 registered the week before. Disneyland's estimates per-person tab for admissions, parking, refreshments, rides, etc., are $2.56, which adds up to last week's gross of $385,518.

Omaha Spot Opens On Site of Angelo's

Omaha, Aug. 23.

Ross, Lee and Buff Belfiore have reopened the nitery here, once known as Angelo's, that played top names of show biz.

New spot is titled Buff's. Entertainment is supplied by a five-piece outfit, the Missouri Ramblers.

MICHAEL TERRACE
and
BARBARA ANN GRAY

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Lou Walters

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Vaude, Cafe Dates

New York

Celeste Holm tapped for the Persian Room of the Plaza Hotel, N. Y., Jan. 5 . . . **Arthur Lee Simpkins** into the Latin Quarter, N. Y., in February . . . **Artie Dann** set for the **Julius LaRosa** show at the Chicago Theatre, Chicago, Sept. 15 . . . **Patti Andrews** booked into the Food Show, Omaha, Sept. 24 for one week . . . **Billy Ward's Dominoes** slated for the Copacabana, N. Y., Sept. 8 . . . **Reese & Davis** into the Fontainebleau, Miami Beach, October.

Carmen MacRae has been pacted for Jazz City, Hollywood, starting Sept. 13 . . . Music Corp. of America has signed **Charlie Applewhite** and **Jack Carter** . . . **Bob Anthony** an addition to the Stage Coach Inn, So. Hackensack, N. J.

Barbara McNair leaving the Blue Angel, N.Y. show tonight (Wed.) for one week for Racine to marry **Earl Wright**, a non-pro . . . **Joe E. Lewis** inked for the Latin Casino, Philadelphia, starting Oct. 31 . . . **Myron Cohen**, pacted for Eddys, Kansas City, Oct. 7 . . . **Marion Marlowe** to the Beverly Hilton Hotel, Beverly Hills, Sept. 9 . . . **Mickey Rooney** pacted for the 500 Club, Atlantic City, Aug. 27. **Joey Foreman** continues in the act.

Chicago

The Mariners set for Fazio's, Milwaukee, Sept. 16-26 . . . **Will Jordan** into the Palmer House, Chi, headlining **Merriel Abbott's** "Boast of the Town" Sept. 15 . . . **Frankie Scott** currently at Ka See's Toledo . . . **Boyd Bennett & The Rockets, Jay Lawrence, Nicki & Noel**, on the bill with **Patti Page** opening at Chi's Chicago Theatre, Sept. 2. .

Hollywood

Gene Wesson and **Gordon Polk** open for four frames at the Riverside Hotel, Reno, Sept. 13 . . . **Billy Eckstine** goes into the New Frontier, Vegas, Sept. 4 for four weeks, following **The Skylarks**, who opened last night (Tues) . . . **Phil Moore** is **Julie Wilson's** accompanist in current Mocambo stand . . . **Harry Belafonte**, who teed off last night (Tues.) at the Fairmont, Frisco, reopens Waldorf-Astoria Empire Room, N. Y., Sept. 29 . . . **Slate Bros.** set for Beverly Hills Club, Cincinnati . . . **Patti Andrews** at Chez Paree, Chi, until Sept. 6 . . . **Kitty White** held over for another three weeks at Keyboard Supper Club.

CANTON PAGEANT PULLS 60G; GAMBLING NIXED

Canton, O., Aug. 22.

The Canton Sesqui Centennial historical pageant last week grossed $60,000 with 44,000 attending. Take of the other exhibits and games is still undetermined. Receipts were decimated somewhat by the police who quietly closed several games because of gambling complaints. Cost of putting on the Centennial is estimated at $250,000.

As part of the celebration, the Don McNeill "Breakfast Club" was networked on ABC-TV out of the Canton Memorial Auditorium, Friday (19).

Las Vegas

Continued from page 59

Walters deal which was signed by Joe Sullivan, who with Al Gottesman are the major owners in the Dunes. This hotel has been leased to Jake Freedman and Jack Entratter of the neighboring Sands.

Walters says that he has not been given any officially written notification of cancellation. He has embarked on production and booking deals plus the manufacture of $60,000 of costumes ordered in good faith for the Dunes show which he could be stuck with since not all of them can be used in his shows in New York and Florida. Under terms of the deal he has with the Dunes, he would be liable for talent contracts, and therefore he cannot step away from that deal without suffering considerable financial damage.

Walters would also be hurt from another quarter. He annually produced a show for the Desert Inn, and since switching to the Dunes, he passed up that part of the deal.

The Riviera is also under new management. Gus Greenbaum, formerly of the Flamingo, stepped into that spot and he's similarly trying to arrange for shows to his own liking. Hildegarde had played that spot earlier this year for eight days, and four-week deal was signed at that time.

MISSOURI STATE FAIR OPENS TO RECORD BIZ

Kansas City, Aug. 23.

Missouri's annual state fair which opened a nine-day run last Saturday (20) at the Sedalia Fair Grounds was off to a running start with more than 40,000 attendance for an opening day record. During its run, fair is expected to chalk up attendance of 500,000.

Entertainment attractions include "Stars Over Ice" nightly, "Ozark Jubilee" tv show in a nightly stage version, and fireworks, along with the mile-long midway and carnival open daily.

Shoreham

Continued from page 60

similarly gone into limbo as an entertainment centre, following takeover by the Hilton management.

According to Bralove, few operators realize the entertainment potential of music alone. By stressing music he's been able to get a different accent on shows. He has a batch of violins strolling around the spot in the manner of Le Monsiegneur, Paris, which he visited subsequent to the installation of the catgut. He has two shows each evening, both different, so that repeat visit are possible, and he changes the layout about every eight weeks. In this manner he's able to get frequent visits from regulars even during the months of the year when Congress isn't in session.

The present format utilizes the services of only a couple of acts so that there can be a focus of attention on production. At dinner, the layout is based on tableaux suggest by the paintings of Degas, Duffy, Magnet and others of the French school, and the second is founded on a series of circus themes. Each show runs 32 minutes, which Bralove feels is sufficient for the needs of the room especially since Barnee Breeskin, the maestro who has been a Capitol fixture for 27 years, is able to keep the customers happy through more music.

The summertime operation is on the Terrace, an outdoor spot, and during inclement weather, the proceedings are moved into the Blue Room. Being outdoors for a good part of the year, Bralove feels that he's placed the hotel entertainment in a non-competitive position. However, even with the lack of competition in that town, a spot can lose a lot of money unless there's the right kind of show, says Bralove.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 23.

Among the alumni who visited the Will Rogers for their annual o.o. and checkup were Alice Farley, nitery entertainer; Bob (IATSE) Hall, Apollo Theatre electrician; Bob Cosgrove, Columbia Pix staffer; Leo Mantel, Randforce Theatres; Joe Kelleher, musician, now at Keene, N.Y., night spot; and Sophie Mede, former cashier of Utica Theatre. All hit the jackpot with a 100% okay.

Fred McCabe in from Woodside, L.I., for regular checkup and rest period.

Murray Weiss, Will Rogers Hospital executive, accompanied by his wife in from Boston for general inspection tour. He took time out for personal chats and visits with the in-bed patients.

Mabel (Legit) Burns, who graduated here in 1951, dropped in for a general o.o. and check. She drew 100% okay.

William O. Stamps, artist and designer of the Wometco Theatres, Miami, took 18 months to definitely beat the rap; he rated a go-back-to-work okay. He leaves here so as to be able to spend his birthday with his mother in Atlanta, Sept. 10.

Audrey Lumpkin, daughter of James Brennan, IATSE veepee, and graduate here in class 1953, in for visit. She made arrangements for Jet Johnson (Durgans Nitery) orch to entertain patients at the Will Rogers.

A big builder-upper is the personal letter every new patient receives on his arrival here from Mayor A. B. "Tony" Anderson. This states they are welcome and that if at any time he or his office can be of any aid to call on him personally.

Write to those who are ill.

AGVA's Chi Cafe Drive

Continued from page 59

visit was to end the feud between Club Hollywood in Franklin Park, Ill., a Chi suburb, and AGVA. Club operator Steve Harris had refused to post a cash bond for entertainers' salaries on the ground that AGVA owed him a portion of a previously posted bond which went to pay entertainers a week's salary when his club burned down in 1954. Harris contended, in a court action, that he was liable only for salaries up until the time of the fire, occurring in midweek. AGVA held that the performers were entitled to a full week's salary. The club op refused to post bond, or meet other AGVA demands.

Harris' club was put on the "unfair" list and he was forced to rely on performers from the American Federation of Musicians and the Federation of Television & Radio Artists for his shows. As a result of Bright's visit here last week, Harris has now dropped his suit against AGVA and has complied with the union's demands. He is now free to again use AGVA members in the club.

Another immediate result of the AGVA topper's visit to Chicago was posting a cash bond for entertainers' salaries by the Black Orchid, top Windy City intimery. In the process of reaching agreement on this, the club's current show was almost pulled out. The Orchid, a very solvent operation, had never been required to post bond and club operator Al Greenfield objected to posting bond on principle. But with the threat of a walk-out hanging over his head, he was forced to comply.

Fast is going ahead with plans to bring all local clubs into the fold in compliance with the three basic AGVA demands. This week he is concluding negotiations with the Moulin Rouge, a Loop strippery, and will go on from there until the entire area has been covered.

LOMBARDI'S PALACE TO LATIN QUARTER SHIFT

Jo Lombardi, bandleader at the Palace Theatre, N. Y., since its inception, moves over as maestro at the Latin Quarter, N. Y., starting tomorrow (Thurs.). Successor at the Palace isn't set yet, since house will try several leaders before making their selection.

Lombardi will succeed Leo Stone at the nitery. Stone was a temporary replacement for Art Waner, who left after an eight-year run there.

McGuire Sis Pull 6G In Asbury Pk. 1-Niter

Asbury Park, Aug. 23.

Return date of McGuire Sisters coupled with the Tommy Tucker band brought a smash $6,000 for the single night (20) at the Convention Hall, and put the Saturday night operation back in the groove again.

Eartha Kitt with the Sonny Dunham orch is due here next Saturday night (27).

Wayne, MacMurray Buy Into 3 Hawaii Hotels

Honolulu, Aug. 16.

John Wayne, Fred MacMurray and their business manager, Bo Roos, are now bonifaces of three Hawaii hotels—the Maui Palms on Mau Island, the Coco Palms on Kauai Island and the new Kona Palms on Hawaii Island.

They have bought an 18% interest in the Island Holiday Hotel chain which is headed by Lyle Guslander, former manager of Matson's Moana Hotel at Waikiki.

USO Troupers

Continued from page 1

transportation and the usual per diem accommodations, while acts are paid AGVA scale. With USO currently sans funds, a succession of such shows could well be the answer to the requests of area commanders for more home-style entertainment.

Launching of contributed show came, significantly enough, at a time when Walter Boullett, chief of entertainment for the Far East Command, was huddling with Goetz, USO prexy Lawrence Phillips, and other Defense Dept. reps on the pressing problem of providing morale boosters for the troops in that area.

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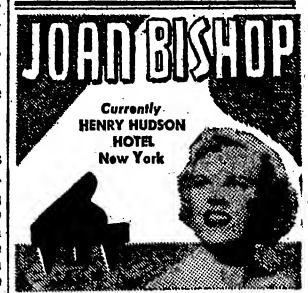

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Mocambo, L. A.

Los Angeles, Aug. 17.

Allan Cross & Henry Dunn, Paul Hebert Orch (6), Joe Castro's Combo (3); $2 cover.

To this generation of night lifers Cross & Dunn are only faintly memorable as a vaude team contemporary with Van & Schenck and Billy Jones & Ernie Hare (The Happiness Boys). Reunited after a breakup, they've revived their old turn for the bistros and even if the intervening years have taken small toll of their vocal talents they can still dispense enough entertainment to make it a rewarding evening. Good talent never dies, it merely blows up a fresh breeze of sentimentality.

As a refresher, Henry Dunn is the tenor-singing member of the team and more or less the straight man for the comicalities of Allan Cross, who can still pipe a goou tune and whip up a gale of laughs with his impressions. Mac Marada, who writes special material for Sophie Tucker, has confected for them some clever wordage that is used to good effect in their parodies. The act is all new with the exception of a sentimental journey down the years for the nostalgic delineations of such greats as John McCormack, Sir Harry Lauder, George M. Cohan, Bert Williams, Gallagher & Shean and Whispering Jack Smith.

At close harmony they click best and the applause would indicate there should have been more of it. After a few belts the revelers are generally in a mood for singing so it didn't need much coaxing for a raise of voices to "Shine On Harvest Moon." It's surprising that Dunn's voice has held up so well after years of vocal respite while he ran the Coast office for AGVA and agented for Lew & Leslie Grade. Cross' off-years as a whisky salesman apparently had no dulling effect on his comic touch and warbling.

Harry Powell accomped with the Paul Hebert orchestra, which alternated with Joe Castro's combo to keep the hoofers happy. *Helm.*

Fontainebleau, M. B'ch

Miami Beach, Aug. 19.

Dorothy Sarnoff, Robert Lamouret, Gaby Monet, Murray Schlamm, Sacasas Orch; $2.50-$3.50 minimum.

Current lineup in the La Ronde Club of this swankery may have looked good on paper, but in the playing adds up to one of the weaker packages of the summer season. Talentwise—the components, in the main, are there; overall it adds up as fair fare for the tablers.

The spacious, tiered layout of the room, plus the class atmosphere engendered in decor and service, demands authoritative performers who can take command. In this instance, the room proves too big a problem for topliner Dorothy Sarnoff and the supporting acts. Miss Sarnoff, handsomely gowned, is well equipped physically and vocally, but negates these attributes with an odd selection of tunes and poor staging. The array of musicomedy hits, semi-classics, longhair, and medley from "The King And I," in which she clicked, changes mood and pace too frequently for any continued build, especially so in the heavier segments. The type of patron attracted here at this time doesn't dig too much of the narrative-lyric type of excerpts from "King And I" and operatic aria briefs when melded with uptempo tunes and the like. Insert of a meaningless dance spin around the floor in one spot also prompted low-key reception. Credit Miss Sarnoff, however, with warming them often enough via her ranging soprano, to earn fair returns.

Ventro Robert Lamouret comes across much more effectively on a tv screen than in the much larger expanses of a La Ronde Club. His biz with the dummy-duck is cleverly worked out, but the material is weak, bordering on the blue at times and depending on slapstick for a strong finish. In that finale sequence, done to the "Barber Of Seville" theme, the laughs come frequently, spurred by the lathering-of-face sight humor concept that has been done in various forms by many comics.

Gaby Monet is a pretty lass with an eye-filling leggy figure. Her dance concepts are based on what appears to be a streamlined version of the flamenco, Americanized to the point where the patterns become obscured. The arrangements to background her heel-stomps and arm-weaving are trickily arranged, to point where the changes in tempo at times come too fast. Miss Monet, in the right spot, could well click in a production number. For a nitery her act as currently constituted adheres too much to the same stomp rhythms, with little variations.

Murray Schlamm, permanent emcee, is a suave and able introer. Sacasas and his orch rate kudos for the ace manner in which they handle a difficult show, music-wise. *Lary.*

500 Club, Atlantic City

Atlantic City, Aug. 20.

Will Mastin Trio starring Sammy Davis Jr., Joey Bishop, Laino & Campbell, Boots McKenna Dancers (8), Pete Miller Orch (14) with Joe Frasetto; $5 min. Saturdays, $3 weekdays.

Sammy Davis Jr. is back into Paul (Skinny) D'Amato's lush 500 Club as the stellar member of the Will Mastin trio as the resort gets back onto an even keel after two hurricane threats which didn't do D'Amato or anyone here in the game of luring the tourist any good.

This time only thing against Davis is the record 93 temperature which causes him to loosen his bow tie even though the big club is comfortably air conditioned, as he gives the usual bangup performance club habitues here expect. It was more Sammy Davis Jr. himself this time, performer resorting on carbons less than at any time herebefore caught. Versatile performer mixed a few of them, but briefly, into his singing and dancing routine. Davis, as he did last year, opens with his "Gee Its Good to Be Home," and then lets his father, Sammy Davis Sr., and his uncle, Will Mastin, take over. Follows with "Hey, There," first as Davis does it and then carbons of Cole, Eckstine, Bennett, Laine and Torme, all getting boff reception.

"Birth of the Blues" goes over big with audience participating by mitting on beat. Carbons of Cagney, Stewart, Grant, doing "Because of You," follow with Davis singing a la Davis to go off. His latter is liberally sprinkled in this edition with his dad and uncle coming in for hoofing appearances to give him chance to get a brief breathing period, and he needs it for the pace is fast, and from where he works, it isn't the coolest spot in the bistro.

Other big spots include "Old Black Magic," "No Love for Nobody Else," and "Somethings Gotta Give," all banged over only as Davis can bang 'em. Arthur Godfrey is mimicked to perfection in one spot while Jerry Lewis is carboned in another just to prove that Davis has lost none of his old time skill.

Joey Bishop helps bill with his fast chatter which has as its target the bus boys, waiters, small boys and the laughing boys within his reach. Bishop works well with this crowd and has them in the palm of his hand throughout. No dull moments while this hard worker gives it to them. Dances of Laino & Campbell and the Boots McKenna girls plus tooting of Pete Miller's gang make for well-rounded and enjoyable 90-minute show. *Walk.*

Colony, London

London, Aug. 16.

Stan Freeman, Felix King Orch, Don Carlos Rhythm Band; $5 minimum.

Stan Freeman, debuting in a London cabaret, shows a hep understanding of local tastes and with just one or two minor modifications, his act should be a clicko attraction at this Berkeley Square nightspot for the next month.

After a formal opening, Freeman walks on stage and announces he is going to play the Chopin Minute Waltz. As he sits down at the ivories the orch leader walks on stage with a wired electric clock and Freeman watches the second-hand roll by, to stop abruptly half way through a note when his time is up. That puts the tab esitters in the mood and from then on, he can do no wrong. His selection of "Numbers That the Songwriters Never Write" gets yocks; and the laughs come quickly for his impression of "South Pacific" hit tunes as they might have been rendered by a singer of old English ballads, Gilbert & Sullivan, and an oratorio artist.

His best entry by far, however, is a musical version of "A Street Car Named Desire," in which some of Irving Berlin's classics are parodied with skill and wit. To ease the tempo, Freeman splits his act by proving that he is really accomplished at the pianistics. His interpretation of Jerome Kern's "Yesterdays" had a considerable dramatic force.

The Felix King combo (although the maestro is vacationing in the U.S.), does their standard job of quality backgrounding. They also take good care of the dance session with the Don Carlos rhythm aggregation. *Myro.*

Le Cupidon, N. Y.

Freddie Stewart, Gillian Grey, Iran Grant and Armando Frederico Trios; $5 minimum.

This eastside intimerie, which has had a varied history under a load of other names, seems to be having a fairly successful time this summer. The alchemy used to put this spot on the black side of the ledger seems to be the successful fusion of dance music units with time outs for entertainment. But as in a lot of operations of this kind, the floorshow spots seem designed to give the customers a breathing space. The big deal seems to be the floor exercises.

This show has a pair of standard entertainers, Freddie Stewart and Gillian Grey, both of whom are vets on the nitery circuits. Stewart has made numerous appearances in New York spots in the past few years, laterly as part of the entourage that Alan Gale carried around with him in his N.Y. nitery operations. Originally a band vocalist, this pint sized entertainer pipes in a high tenor voice and belts out a routine of pops that gets its message across handily. Stewart doesn't stray into any new paths but lets the familiarity of his various numbers work on his side. He gets into a groove with the likes of "September Song," "Long Way From St. Louis," "Sweet and Gentle" and a pace-changer, "Maria Dolores," all of which are delivered pleasantly.

Miss Grey, a longstemmed redhead, has a good soprano voice which would get better showcasing in the class spots, since she works in a manner that suggests that she was weaned on classic and would be more at home in that metier. She inserts snatches of "Un Belle Di" in her arrangement of "Poor Butterfly" and gets across with rewarding mitt for a "Carmen" aria. Every so often she sticks in a falset to note and on night caught it seemed too shrill to be completely effective. Otherwise she does nicely.

The music is by Ira Grant Trio for the showbacking and Armando Frederico for the Latino stomps. *Jose.*

Shamrock, Houston

Houston, Aug. 19.

Peggy Ryan & Ray McDonald; Ethel Rider; Henry King Orch, cover, $1.50-$2.50.

Youth has taken over the Shamrock Room entertainment with good results. Young headliners Peggy Ryan & Ray McDonald amuse the crowd with their zany spoofing and deft terping. Blonde singer Ethel Rider charms as much with her girl-next-door freshness and natural good looks as with her demure coloratura pipes.

Miss Ryan accents youth theme, offering her trade-marked eye-batting, loose-jointed "crazy kid" personality. Pard strings along, but confines most of his work to hoofing in neat style. Contrasting approach is team's brace of nostalgic impressions that dips into soft-shoe and Charleston routines, and styles of Pat Rooney, Eddie Leonard, Bill Robinson and Eleanor Powell. Headliners plainly have appeal but glow is sometimes threatened by pointless, extended chatter.

Classically-trained Miss Rider opens show pleasantly with vocalizing of "Miserlou," "C'est Magnafique," "I Love Paris" and "Unchained Melody." Thrush's voice could take on greater "sell" quality to good advantage.

Henry King and orch are now in fifth week at the Hilton inn. *Bode.*

Sans Souci, Miami B'ch

Miami Beach, Aug. 20.

Wally Griffin, Cuquita Caballo, Freddy Calo Orch; $2.50 minimum.

Policy for the Blue Sails Room of this mid-beach poshery calls for regular return engagements of acts who've clicked in the intimery with Wally Griffin, back for a fourth date within the year, illustrative of the plan. The personable young performer has already been tabbed for a mid-season date come wintertime.

Griffin is a deft comedian-songster-pianist who applies his versatility to an act that catches varying fancies of a cafe audience in every facet. He spells out a mixture of new and sometimes familiar, but always well-timed waggery to warm them rapidly; travels to the Steinway for a session of special material tune-foolery stressing amiable spoofing in lyric form; turns to calypso capers and then hits back to floor mike for solid standup selling of ballads for a change of mood. Throughout, he indulges in banter with the ringsiders, a threading that keeps them on his side all the way. Griffin tops matters with a soundly written and arranged paean to show biz that amounts to a rundown of the variety world, artfully spelled out and the bit is an encore earner. His overall impact is aided no little by cheerful, easy delivery and approach. Griffin looks a bet for video. He's already set for a run on the beter cafe circuit.

Odd booking is Cuquita Caballo, a Cubano import. Although the Blue Sails is far from being a staid room, catering as it does to the hep crowd, her song-dance bit is a startler for the regulars, thanks to an abbreviated costume that leaves little to the imagination and hip-swing gyrations that add to the eyebrow raising (management trimmed down that part of her stint after opening night). Vocally, she churns out native Latino rhythmics for lead-ins to the floor-bound grinds.

Freddy Calo and his orch lend an able hand to the goings on with their backgroundings. *Lary.*

Beverly Hills, Newport

Newport, Ky., Aug. 20.

James Melton, Raul & Eva Reyes, Dorothy Dorben Dancers (10), Dick Hyde, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Saturdays.

John Croft, talent handicapper for Greater Cincinnati's ace bistro, throws two naturals into the current layout in stretching a long string of floor show winners. James Melton and his musical crew take over solidly for 50 minutes. It's the tenor's second engagement here within a year and he reminds that his debut in opera was made with the Cincinnati Summer Opera Co.

Supporting Melton are Richard Hankinson, piano accompanist and soloist with a dixie drawl, and the Singing Violins, three gals who sit in with the house crew. One of them, Barbara Meister, chirps "They Didn't Believe Me" with him.

A showman from head to heels, the robust tenor is a master mike handler, beams personality and dresses stylishly, changing from tails and cape to natty white sport. Tops off a cycle of operatic and pop numbers with a howling "Davy Crockett" takeoff, using emcee Dick Hyde as the character fill-in. Leaves 'em plenty hungry.

Raul & Eva Reyes, back for the umpteenth time, register with their standard Latin-American dances, injecting lotsa comedy in their routine.

Several replacements among the Dorothy Dorben Dancers do not mar the line's reputation for class performance. *Koll.*

Chaudiere, Ottawa

Ottawa, Aug. 17.

Ink Spots (4), Igor & Mimi, Pryde & Daye, Norman Richards Orch (8); $1 admission.

Charlie Fuqua's Ink Spots, with Jimmy Holmes doing a creditable job with the falsetto role, play to good returns in the Chaudiere Club's Rose Room. Topping a three-act bill, the foursome stretches its stint too far over 30 minutes in a needless effort to cover the room's standard hour-length show and customers get restless towards the closer. Spots mix ballads and bounce tunes, with "Climb the Highest Mountain" and "If I Didn't Care" standouts.

Terpers Igor & Mimi insert several fresh switches in their click adagio session, including a few lifts and spins that are solid thrillers. Femme, an attractive titian-top, grabs attention at teeoff with a partial strip after male enters on dark stage for scare effect which doesn't come off in this room because the customers can hardly see him.

Pryde & Day have a top comic-juggle routine that gets big mitting. Male works balls and clubs with an easiness and relaxation that belie intricate tossing and balancing, and keeps the stint alive with okay comedy. Act moves at a fast pace. Femme works in duo juggling bit standing on male's head. Norman Richards band showbacks and plays for dancing. *Gorm.*

Dallas Cafe Reopening

Dallas, Aug. 23.

Chris Elson's King's Club, formerly in the lobby of the Hotel Adolphus, is scheduled to reopen Aug. 25 on the mezzanine floor in new quarters. An estimated $150,000 has been spent in remodeling the site, formerly occupied by a private club.

Tropicana, Havana

Havana, Aug. 17.

Juan Bruno Tarraza & Felo Bergaza, Olga Guillot, Gina Martin & Nelson Pinedo, Rufino Q; Tropicana Ballet; Solera de Espana Orq; Armando Romeu Orq; Senen Suarez Orq; $4.50 minimum per person at tables week nights; $5 Saturdays.

Juan Bruno Tarraza and Felo Bergaza are undoubtedly the liveliest piano pair in captivity. They play, they clown, they dance. Their piano pounding is fast and flashy and worth the price by itself.

Tarraza is a songwriter, but he seems to have an urge to rewrite the works of others. Semi-classics are given rhumba overtones, with three drummers in the background providing the necessary jungle beat. "Rhapsody in Blue" is remarkable but easily recognizable even when converted to rhumba—and then switched into mambo.

Tarraza's & Bergaza's hands become a blur of playing, and then, carried away with their playing, they get up and hoof around their pianos while the drummers continue the music. Their dancing is as eyecatching as that of many who make their living at it. Then back to their pianos, and it is unfortunate no one has devised a way for these two to play and dance simultaneously.

Olga Guillot does some good singing in a sensuous voice. She is somewhat lacking in stage charm, and when she attempts to hoof it is a bit painful to watch. But when she stands still and goes into a Cuban torch song, then she rates her star billing.

The production number, "Bahiondo," staged by Rodney, is the usual extravaganza which has become a Tropicana trademark. "Bahiondo" has a Brazilian theme reminiscent of Carmen Miranda, which is understandable since it was built around her during her recent performance at Tropicana shortly before her death. The chorus girls wear brief costumes, high headdresses and bouquets on their backsides—a slight variation on the location of the Miranda headgear.

The Rufino Q supply fast songs during the production number, and Gina Martin and Nelson Pinedo also do competent thrushing. The chorus girls are attractive a la American (slim) instead of a la Cuban (bulkier). Two lead dancers, Nancy Quesada and Gladys Robau, look remarkably like twins, but are not even related.

The Solera de Espana Orq provides topnotch Spanish music, but is somewhat eclipsed now that the Chavales are back in town.

With an eye on the approaching tourist season, Tropicana reports it is dickering with Billy Daniels, Yma Sumac and Nat (King) Cole to come over. *Jay.*

Italian Village, Lincoln

Lincoln, Neb., Aug. 20.

"Ice Classics," with Red McCarthy, the Three Sharps, Marion Travers, Joseph & Sara Jo Bolt; Village Trio; no cover or minimum, $1 admission weekends.

Ice shows always have been popular in this sector, and Tony Domino figures to score heavily at his Italian Village with "Ice Classics," a seven-person, 30-minute review booked in by Don Romeo. The first blader to play a Nebraska nitery, it presents a neat show on a 20 x 15 foot rink.

Red McCarthy, formerly of "Ice Capades," heads up matters with his version of "The Wounded Warrior," done in gold paint. His leaps and over-all work are spectacular in view of the confined area.

Three Sharps (Sandy Quitne, Jo Valli and Peter Burton) do a fine acro bit, then double back for a clever comic number a la the Three Bruises. It's not original, but it does give a needed comedy lift.

Marion Travers has two solo innings, the best being a hula offering, and Joseph & Sara Jo Bolt are routine openers. Entire cast is back for "Beyond the Blue Horizon" finale.

Stage is rigged so that the ice can be covered for between-shows dancing. Biz was excellent opening night Saturday (20). Domino's spending heavily on talent and advertising is paying off. *Trump.*

Copland, Hindemith To Conduct In Germany

Baden-Baden, Aug. 23.

Aaron Copland and Paul Hindemith are scheduled as guest conductors with the Sudwestfunk Radio Station Orchestra here. Copland appears on Sept. 29, and Hindemith Oct. 30.

Both concerts will be open to the public and will be aired by the

VARIETY BILLS

WEEK OF AUGUST 24

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 25
Tessa Smallpage
Marquita & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 26
Church & Hale
Chords
Ferdinand & Gerri
Ted Lawrie
Cleopatria
Larry Best
Balenos
1 to fill

CHICAGO

Chicago (P) 26
How Miller Show
Pat Boone
Hi-Los
Felicia Sanders
Lenny Dee
Yonely
Della Reece

AUSTRALIA

MELBOURNE

Rivoli (T) Aug. 29
Wiere Bros.
Gypsy 3
Alain Diagora
Upshaw & Cooper
Red Moore
Keen Littlewood
Robin Hood 4
June Barton
Jo McCormack

SYDNEY

Tivoli (T) 29
Norma Miller Dncrs.
Michael Bentine
B. Howard &
F. Radcliffe
D Neal & P Newton
Gogia Pasha
Virginia Paris
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

ASTON

Hippodrome (I) 22
Jack Anton
Ross & Ranaya
Desmond Lane
Ranori Bros
Ken Roland
Jane Shore Co
Silver Dollar Girls

BIRMINGHAM

Hippodrome (M) 22
Guy Mitchell
Renee Dymott
Theda Sis
Hackford & Doyle
Medlocke & Marlowe
Rita Martell
Iris Sadler

BLACKPOOL

Opera House (I) 22
Jewel & Warriss
Alma Cogan
Janet Gray
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine

Palace (I) 22
Albert Modley
Vancouver Boys Bd
4 Jones Boys
Woodward & Cooper
Cycling Brockways
Menares 3
Levanda

Tower Circus (I) 22
C. Cairoll & Paul
Harry Bell Lons
Douglas Rosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6-Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy

Winter Gard. (I) 22
David Whitfield
Semprini
Dagenham Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Nelles
Norma Lowdon
Billy de Haven

BOSCOMBE

Hippodrome (I) 22
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony 3
S Fisher Girls

BRADFORD

Alhambra (M) 22
David Hughes
J & B Gee
Marvellos
Quaino
Chic Murray & M
Jack Francois
Jerry Allen 3
Alan Rowe

BRIGHTON

Hippodrome (M) 22
Al Martino
Teddy Foster Orc
Averil & Aurel
Desmond & Marks
Courtneys
F Dowle & C Kane

BRISTOL

Hippodrome (S) 22
Robbie Hilton
Channing Pollock
Wilson Keppel & B
Morris & Savage
Billy Maxam
Joan Hinde
Granger Bros
Kemble & Christine

BRIXTON

Empress (I) 22
Jimmy Bryant
S & D Dene
Benny Garcia
Juan & Juanita
Billy Gay
L Gordon Girls

CHELSEA

Palace (I) 22
Cliff Gay
Ben Dudley
Ivy Barrie
4 Step Bros
Lisbet
Ronnie Marshall
Keith Leggett
Jay McGrath
Roy Adrian

COVENTRY

Hippodrome (I) 22
Tony Hancock
Jack Jackson
Johnson & Carr
Carolew Robinson
Regon & Royal
Kendor Bros
Magyar Ballet
T Godfrey & Dob
Carol Gay
Lyndons
L & T Kee
Jackson & Collins
Don Nichols
M'tparnasse Lovlies

YORK

Empire (I) 22
Tony Balton
Tom Lucas
Jules & Judie
King & Jepson
Johnnie Firpo
Dale Williams

Cabaret Bills

NEW YORK CITY

Basin St
Calvin Jackson Birdland
Count Basie Blue Angel
Robert Clary
Barbara MacNair
Trio Shmeed
Dick Drake
Jimmy Lyons Trio
Bart Howard
Chateau Madrid
Hermanos Munoz
Judy Foster
Cha-Cha-Cha D'crs
Oscar Calvet Orc
Hando Rodrigues Orc
Composer
Cy Coleman
Ralph Sharon
Embers
Geo Shearing
No. 1 Fifth Ave
Dann Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Tommy Mayo
Jerome Courtland
Lucienne & Ashour
Nicoli & Knight
Lynn Christie
Jo Lombardi Orc
Patti Ross
B Harlowe Orc
La Vie
Geo De Witt
Diahann Carroll
Van Smith Orc
Belmonte Orc
Le Cupidon
Gillian Grey
Ted Lawrie
Freddie Stewart
Ira Brandt Orc
Armando Federico Orc
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Tina Prescott
Patio
Ann Moray
Rosalinda
Versailles
"Come As You Are"
Conrad Sawyer
Charles Mannu
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Danny Davis
Marilyn Murphy
Rachel Ellen
Sizzlers
Morty Reid Orc
Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Garcias
Mischa Borr
Village Vanguard
Enid Mosier
Ruth Price
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Carl Ravazza
Phil Gordon
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Joe
Blue Note
Count Basie
Chez Paree
Jimmy Nelson
Patti Andrews
Gaby Monet
Brian Farnon Orc
Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattlers
Boulevar-Dears &
Boulevar-Dons
F Masters Orc
Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Dick Haymes
Hamilton Revia
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Merry Macs
Mack Twins
Beverly Hilton
Will Jordan
Gilbert Bercaud
Augie & Margo
Bernard Hilda Orch (16)
Micha Novy Orc (8)
Biltmore Hotel
Pete Marshall-
Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppi
Hal Derwin Orc
Ciro's
Peggy Lee
Dassie Bros.
Bob Williams
Hal Loman
Dick Stabile Orc
B Ramos Rhumba B
Crescendo
Billie Holliday
Four Freshman
Mocambo
Julie Wilson
Paul Hebert Orc.
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazone-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-
Margot Brander
Statler Hotel
Robert Maxwell
Maureen Cannon
Bob McFadden
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Ben Blue
Sid Fields
Sammy Wolfe
Siri
Marion Marlowe
Jose Duval
Jaye Ruhanoff orc
Flamingo
Gisele MacKenzie
Alan King
Goofers
Ron Fletcher Dncrs
Teddy Phillips Orc
Sands
Rob't. Merrill
Louis Armstrong
A Morrelli Orc
Desert Inn
Ted Lewis
Donn Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Jaye P. Morgan
Venus Vamps
Garwood Van Orc
Thunderbird
Sauter-Finegan Orch
Royal Nevada
"Guys & Dolls"
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Micki Marlo
Billy Daniel
Ted Fio Rito Orc
Sahara
Vagabonds
Condos & Brandow
Maria Neglia
Chaz Chase
Saharem Girls
Cee Davidson Orc
Riviera
Spike Jones
Hal Belfer
Ray Sinatra Orc
Sherman Hayes Orc
Showboat
Joe Cappo
Patti Waggin
Showboat Girls
Woody Woodbury
Golden Nugget
Nat Young
Bob Braman 3
Joyce Collins 3
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Hank Henry
Haller Girls
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Harmonicats
Lenny Gale
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Bert Stone
Novelaires
Vera Roberts
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Henny Youngman

HAVANA

Tropicana
Olga Guillot
Felo Bergaza
Juan B. Terraza
Gina Martin
Nelson Pinedo
Rufino Q
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Della Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Lili St. Cyr
Jack Carter
Los Barrancos
Skyles
Eddie Fitzpatrick
New Golden
Dolores Hawkins
Lou Nelson
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Jane Froman
De Mattiazzios
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Gordon MacRae
Johnnie O'Brien
Kirby Stone 4
Helene Hughes dcrs
Dick Foy orc
Biltmore
Marguerite Piazza
Donn Arden Dcrs
Del Courtney Orc
Cal-Neva
Tallulah Bankhead
Guy Cherney
Wonder & Banks
Don Dellair
Cal Nevettes
Matty Malneck Orc
Colonial
Halfbacks
Harrahs Club
Three Suns
B. Ward Dominos
Russ Byrd
Alvino Rey
Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Orc
Wagon Wheel
De Castro Sisters
Eastman Trio

Philly Bans

Continued from page 1

News, hopped on Barr and Cranford, and so did KYW, which immediately announced it was airing the BBC version of the play on Sunday (21) from 2 to 4:15 p.m. BBC version stars Michael Redgrave and Peggy Ashcroft. (BBC recording is available free to all U. S. stations provided they use it as a sustainer and is only one of many Shakespearean and other dramas available on that basis.)

KYW program chief Gordon Davis said that "we realize that the play may be in part distasteful to a minority group. At the same time, we know that the majority of people, including this group, are deeply sensitive to the dangers of censorship. Therefore, though the City of Philadelphia believes that 'The Merchant of Venice' can only be shown in certain sections of the community, KYW feels it is its obligation to present the play so that no one may be denied the privilege of hearing it."

John Raleigh, the station's "Assignment: Philadelphia" reporter, took up the matter in his Thursday (18) broadcast and quoted Barr as stating, "I cannot condone any performance, which quite likely would be considered objectionable by a sizeable portion of the population." Barr denied his act was one of censorship. Raleigh also quoted Fred Grossman, one of the directors of the Anti-Defamation League, as stating that the League has "never censored, or objected to, the performing of 'The Merchant of Venice'." Grossman was further quoted as stating that "we believe in the idea of freedom of speech, and, therefore, believe in the freedom of performing a play. We cherish a general opposition to censorship as such, including the censoring of literature."

No AFTRA Action

Continued from page 2

ing on the Coast in "Lunatics and Lovers." Others who may testify there include actor Sam Jaffe and playwright Jerome Chodorov, both of whom were granted postponements on the final day of the N. Y. hearings.

Hall's testimony was no surprise to the Committee as he had previously made a clean breast of his past Commie affiliation to that group and to the FBI in 1954. Hall admitted to joining the party in 1946 and leaving at the end of 1947. He also identified seven others who he knew as Reds. Six of them had been subpoenaed by the Committee and appeared before that body during the four-day probe.

Those six were actors John Randolph, Alan Manson, Joshua Shelley and George Keane, actress Sarah Cunningham (Randolph's wife) and tunesmith Irma Jurist. The seventh was Betty Winkler (Keane's wife).

Others who appeared before the Committee were actors Martin Wolfson, Stanley Prager, George Tyne, Lou Polan, Phil Leeds, Elliott Sullivan and Albert Ottenheimer. Also, actress Madelene Lee (wife of actor Jack Gilford), folksingers Lee Hays and Pete Seeger, legit producer Peter Lawrence, publicist Ivan Black, legit stage manager David Kanter, actor-director-singer and former CBS exec Tony Kraber, Mrs. Susan d'Usseau, artist wife of playwright Arnaud d'Usseau and Harold J. Salemson, who described himself as now "employed in the motion picture industry in a general adminstrative capacity."

Most of the witnesses invoked the first and fifth amendments, while several active in the tv field didn't take refuge in the fifth amendment possibly as a result of the AFTRA vote. Other amendments cited by some witnesses included the fourth, sixth, eighth, 10th and 14th.

Most of the witnesses blasted the Committee, some with long vehement speeches. The majority also made references to radio-tv blacklisting. In several instances witnesses were told they would be cited for contempt. Representatives on the committee are Francis E. Walter (D., Pa.), chairman, Gordon H. Scherer (R., Ohio) and Edwin E. Willis (D., La.).

Incidentally, Lawrence was turned down for membership in the Assn. of Theatrical Press Agents & Managers late last week by the membership committee of that union. His application for managerial membership still has to come up before the ATPAM board, but it's expected that the membership committee's decision will be followed. It's understood Lawrence was rejected on the grounds that he didn't have the required qualifications.

U. S. Highways

Continued from page 2

large lettered request: May we have the next dents?

A Springfield (Ill.) cafe boasts they serve pies "like Poppa wished Mom could make," while a motel in the outskirts of the same metropolis advises, "It's okay to smoke in bed—but, please, not in ours!"

North Carolina highways are dotted with official-looking signs good-naturedly warning motorists of road etiquette and driving intelligence. Sample: "Don't be impatient—it's only a short hill." How much more effective than a curt warning to stay in line!

The Burma-Shave jingles so familiar to all touring Americans are still very much in evidence. But no longer do they hold a monopoly on the sequential sign. Religious groups have taken them up with rhyming calls to church, the Bible and God. And there are an astonishing number of religious statues on hillocks, bluffs and highway curves throughot the nation.

A barber shop in Missouri advertises itself as a "genuine clip joint"; the Grove drive-in in Savannah, Ga., has a large neon sign selling "whamburgers" and when you ask them what they are, even the boss doesn't know but admits lots of people stop to buy one.

Somewhere in Texas a large sign screams: "Slow down, pard! We want you to live in Texas, not die here."

Some states' highways are dotted with small white crosses, grim reminders that each marks the spot where a careless autoist lost his life.

Life in southern Utah must be delightful. A message in front of a realtor's office proclaims the fact that the area is ideal: scenic beauty, healthful climate, no television.

Of all the signs we read on our jaunt, one tops the others. And why it is there, or who placed it there we do not know—but we appreciated it more than all the rest. It's a large sign, official looking, professionally painted, in the middle of the Mormon Mesa, Nevada's wasteland northeast of Las Vegas. Standing up in the middle of the vast desert are the words: "Positively no swimming within 300 yards of highway."

MPAA Can't

Continued from page 5

and cutting obviously impairs the story.

4. The trend towards dubbing is going to present quite a problem. The obvious point of fitting a foreign pic with an English soundtrack is to widen its popular acceptability. To achieve this aim under present circumstances, such a film should have a seal. Again, Code Administrator Geoffrey Shurlock will be asked to make allowances that stretch beyond the confines of his authority.

Some Differentiation

In discussing the overall problem of the foreign picture and the Code, MPAA officials are firm in their belief that there must be a differentiation between a subtitled and a dubbed import. Yet in taking the position that a seal shouldn't really be needed for a subtitled film, they run into an obvious difficulty.

"I can't really see why a subtitled foreign film should require a seal, or why exhibitors shouldn't play it without a seal," commented a key MPAA exec last week. "After all, the exhibitors have pretty good sense. They know what is a 'family' film and what isn't. And it's hard to believe they wouldn't play a foreign production if thye found it had good boxoffice potential."

This position, at least as it affects foreign pix, is in sharp contrast with actual conditions. A top foreign film will ask for the seal because the distributor knows that many of the important circuits will not book a picture without Code approval. There is no particular flexibility about this. It's simply a policy that's followed. Divorcement hasn't changed that situation an iota.

In effect, lack of a Code seal—or what's worse, refusal of one—automatically tags a film as "unsuitable" at least for many circuit bookings. Yet, ironically, there are men at the MPAA itself who realize that this isn't necessarily a sound conclusion and who deplore the exhibitors' "blind" adherence to a rating that was never really meant to apply to such films at all.

There have been attempts to change this situation to fit reality. When Jacques Flaud, head of the Ercnch Centre National de Cinematographie, was in Hollywood, he approached Shurlock with the idea of a Code category for foreign films. Shurlock nixed the plan, but there are indications that both he and others in the association would be a lot happier to be relieved of the whole foreign film problem. Shurlock feels that even advance submission of scripts by producers abroad isn't really the answer, since the ironing out of dialog and other difficulties requires a fairly intimate cooperation that can't be realized over a distance of 3,000 miles.

Code Seal

Continued from page 5

examined in the light of present-day thinking. "It stands to reason," he said, "that a set of principles, such as the Production Code, should progress to keep step with changing ideas and values. Ideas don't stand still—neither should the Code. To serve the industry at its highest level, the Code should reflect the moral principles of our films. What we have instead is a reverse situation in which our films are required to reflect the moral principles of the Code."

Pointing out that no one wants smut or pornography on the screen, Schwartz, however, stated that the Code must be broad enough "to allow the screen to examine rightfully any facet of life which can provide dramatic material within the concepts of good taste.

"We feel," Schwartz said, "that the only criterion by which a film should be judged is whether or not it tends to incite to crime or immoral acts. We strongly feel that our film does not; that our film is rightfully entitled to a place on the screens of America, and that any action which deprives it of that place, is unwarranted. We have no other course than to resist."

Palladium, London

London, Aug. 19.

Val Parnell and Bernard Delfont presentation of "Painting the Town," revue in two acts. Staging, Dick Hurran; choreography, George Carden; music, Edward Horan, Eric Rogers; lyrics, Phil Park, costumes, St. John Roper. With Norman Wisdom, Ruby Murray, Nanci Crompton, Jerry Desmonde Douglas, The George Mitchell singers, The Skylons (2), Pamela Chamberlain, Darvas & Julia, June Ellis, Gautier's Excess Baggage; The Christianis (5); $2.10 top.

Norman Wisdom has proven himself to be one of the few British artists capable of keeping the London Palladium boxoffice at full pressure, but this latest Val Parnell-Bernard Delfont revue introduces a new personality who looks like qualifying for that status. Ruby Murray, a 20-year old colleen from Belfast with less than one year experience in show biz, gets star billing for her first West End engagement and was a firm favorite by the time her first performance was over.

The new revue, again staged by Dick Hurran, is given the familiar lush treatment. It has been dressed brightly, has a lineup of attractive girls who appear in an array of expensive costumes and the star performers are backed by highgrade specialty acts. There is no doubt about the b.o potentialities; the show will run right through the year and will assuredly remain a prosperous proposition until the new vaude season is due to begin.

Norman Wisdom, in a number of sketches and in one solo spot, is still the under dog, clowning with full share of pathos. He's a performer of considerable talent and can mime with the best of them. With these exceptional qualities, it is a pity he consistently plays down to the lowest common denominator. Not once does his script rise above the mundane. His ability to clown, however, is particularly evident in his solo scene and by-play with the pit orch is good for laughs. A selection of pops, notably from his recent films, sends his fans and leads to a begoff. Jerry Desmonde, once more playing the straight man, has to share most of the inane situations. His performance, however, is always of an immaculate standard.

Miss Murray is one of the oddities of show business. Her looks are quite ordinary, she lacks deportment, and frequently slouches over the mike, and her speaking voice is bad. Her style in selling a dramatic ballad is quite impressive; she virtually changes personality whilst her vocal chords are at work. Her opening night numbers include "Let Me Go Lover," "Softly Softly" and a lively Irish frolic, "Dear Old Donegal."

The Darvas & Julia dance specialty, established in London before the duo made the grade throughout the U. S., gets a surprise opening. Instead of going straight into their act, the femme partner takes the mike solo and displays a new talent as a vocalist. Her unusual and interesting style provides the necessary warm overtones for her only number, "Love is Like a Cigaret." Then into their boff routine, basically the same as previously seen here, but tightened up to speed the audience reaction. It remains a top class attraction.

This Palladium lineup is, in fact, exceptionally strong in its specialty attractions. Nanci Crompton another established fave here, has a big ballet production sequence and her easy dancing movements delight the eye. She also has a bit in one on the Wisdom sequences, which she fills with a pert charm. Another smash entry is Gautier's Excess Baggage, one of the best drilled canine acts in the business. The Skylons have an impressive trapeze act and the Christianis are a lively vigorous and skillful quintet on the teeterboard.

Apart from the mixed line and corps de ballet, the layout includes the George Mitchell Singers, who are neatly dovetailed into a number of sequences. Ormonde Douglas fills two small spots admirably and June Ellis is literally the heavy in a Wisdom-Desmonde sketch. Eric Rogers leads his new Palladium orch vigorously if a little overpowerfully. *Myro.*

Empire, Glasgow

Glasgow, Aug. 19.

Guy Mitchell (with George Mitchell Singers), Three Nissens, Cherry Wainer, Hackford & Doyle, Jimmy Neil, Jose Moreno, Bert & Bob Mallin, Bobby Dowds Orch.

Guy Mitchell brings a breezy boyish personality to his songalog, and scores solidly with customers. U.S. singer has probably the most faithful clientele among teenagers of any American visitor, and he doesn't disappoint 'em.

Backed by four male and three femme singers of the George Mitchell English choral group, he gives out lustily, all the time bouncing and dashing across stage, handling a walking cane or twirling a straw hat, and at one time donning the typical English bowler headgear to create yocks.

Opens with his w.k. "Truly Fair," then into "Look at That Girl" and "My Heart Cries for You." Segues with "Red Feathers," "Jenny Kissed Me," "Pawnshop on the Corner" and the Gracie Fields oldie, "Let Us Be Sweethearts All Over Again." He clicks with "I Want No More A Bachelor's Life," and brings on a guitar to sing "Too Late." His "Chick-A-Boom" also brings socko response.

Mitchell is currently playing to upped prices and two extra matinees added. He has all his old form but lacks some new tunes, which he should be seeking pronto if he's to hypo his already-strong fan following.

Three Nissens, two males and one femme, add American polish to support layout with their well-rehearsed trampoline antics and aerial twists. Horizontal bounce of one male marks act as a standout early in its offering, as also do their twists, somersaults and double-skipping chores. One male winds with a back double-somersault done with double twist, which brings hefty palming.

Jimmy Neil, youngish but rounding Scot patter comedian, has uninhibited approach, and scores with the local Glasgow touch in gait and speech. He depicts varying styles of drunks being tossed out of a bar, sings "Anyone Can Be A Millionaire" and "You Are Everywhere." Bert & Bob Mallin are a male twosome who open the bill with a perky sailor dance and some back-to-back hoofing, and exit to good mitting.

Cherry Wainer, more glamorous this time around, is a South African rhythm organist who should drop the little-girlish "May I play this, please" gabbing. She offers entertaining tunalog of "Unchained Melody," "Tuxedo Junction," "Sabre Dance" and a medley of pops. Light foot-base gives the stubholders a view of her nimble footwork and slender gams.

Jose Moreno, with two assistants, juggles with footballs. Hackford & Doyle, musical comedians, are in New Acts. Showbacking by the Bobby Dowds orch is okay. *Gord.*

Palace, N. Y.

Three Dancing Jets, Martin & Florenz, Clara Cidrone & Damian Mitchell, Stan Fisher, Three Renowns, The Three Galanes, Mr. Ballantine, The Texans (2), Jo Lombardi's Orch; "Female On the Beach" (UI), reviewed in VARIETY *July 13, '55.*

After turning over its entire vaudeshow to Phil Spitalny and his all-girl orch, the Palace this week returned to its standard eight-act offering. After the solid click of the Spitalny aggregation, a let-down might have been expected. However, on the basis of the current show, the Palace appears to be following a more hep booking policy in the selection of its acts and the result is definitely on the credit side this session.

There are three outstanding turns, four good ones, and only one so-so act, a top percentage for any vaude house. In the upper bracket are Stan Fisher, The Three Galanes, and Mr. Ballantine, the latter in the next to closing spot. Fisher, in the top echelon of harmonica virtuosos, again demonstrates his ability with the instrument via his classics to blues renditions, beginning with the Rumanian Rhapsody, moving to "Sugar Blues" and "Tiger Rag," and finishing with a mitt-responding "Slaughter on 10th Ave."

The Three Galanes, Latino lads, are in the mambo groove with their chirping and terping. Handsome, well-groomed boys are pleasers and rate as good bets for the nitery circuit. Ballantine can be loosely described as a comedy magician. He's a versatile comic and displays excellent timing in ridiculing the trick that never comes off. His patter is fast and funny and rates solid audience response.

Three Dancing Jets, tap trio who appeared in the original Broadway production of "Kiss Me Kate," get the show off to a fast start with their slick combo and individual routines. Puppeteers Martin & Florenz, in the deuce spot, bring show biz personalities to life via marionettes, displaying at show caught Jimmy Durante and Dagmar. A sad sack GI routine also clicks. Stringhandlers also show ability in their impressions.

Clara Cidrone & Damian Mitchell supper club (Le Ruban Blue) comics, also go over at the Palace. Miss Cidrone carries the comedy, with Mitchell as the straight man. Both display good voices and score in their carbons of oldtimers, including Ted Lewis, Elsie Janis, Helen Kane, and Burns & Allen. Their material, while not in guffaw category, is nevertheless easy to take.

The Three Renowns are comedy ballroom team. They start off with legit dancing before moving into the awkward positions and acrobatic bits. Falls and torn clothes are part of the act. For the most part, the stubholders seemed to enjoy it, but the act is a little too long and repetitious.

Only clinker in the eight-act bill are The Texans, rope and bullwhip experts. Although the man-and-wife team wield and twirl the ropes with proficiency, the pew-holders seemed to be unimpressed. Male's use of the bull whip, knocking bits of paper out of his wife's hand and mouth, also left the aud cold despite the menacing sound of the whip.

As per usual, Jo Lombardi and his crew backed the turns to perfection. *Holl.*

Chicago, Chi

Chicago, Aug. 19.

Howard Miller, Pat Boone, Felicia Sanders, Lenny Dee, Yonely, The Hi-Lo's (4), Della Reese, Lou Basil Orch; "You're Never Too Young" (Par).

Current package at Chi's only vaudfilmery was put together and is helmed by the Windy City's most influential deejay, Howard Miller. His teenage following thronged this 3,900-seater opening day and blocked the stage-door alley after the show. The display itself, billed as a record star revue, showcased only one name currently on the charts. But the kids eat it up anyway.

Felicia Sanders, sharing top billing with Pat Boone, holds the closing spot, a thankless task when the teensters head for the stagedoor. This chirper has the looks and the pipes to hold an audience and in this instance she did a pro job of holding those who weren't headed for the alley. Gal has warmth, vibrance and power in her larynx, all effectively used in her song-selling; her "All of Me" and her Columbia side, "Blue Star," were particular effective in garnering a big mitt.

Pat Boone, whose Dot disking of "Ain't That A Shame" is currently way up on the charts, gets frequent, loud and long squeals from the post-moppet group with his vibrantly lively delivery. Boone has the looks, the charm and the voice, in proportions especially appealing to the teensters. He makes big noise with "Shame," "Unchained Melody" and other current pops. Howard Miller gets him off in Davy Crockett rig, on the theory that it takes at least a Crockett to get rid of a Boone.

Lenny Dee shows versatility in his organ turn, blending musicianship with humor. Dee does his recent Decca disk, "Plantation Boogie," for hefty returns and wraps up with a novelty railroad routine sing the organ for sound effects, to garner loud plaudits. In between, Dee does "St. Louis Blues" straight and as a rhythm tune as well as uncanny musical carbons on his versatile organ. Turn is well received.

Yonely, the comic musical gadgeteer, does his usual deadpan spoofing with the aid of miniature fiddles, trumpets, tambourines and a full size piano (with candelabra). His turn is most effective in an intimery and no tallioring was done for this stage appearance. Consequently, he loses effectiveness although the teen audience learns to appreciate him before the wrap-up and sends him off to good palms.

The Hi-Lo's, a male pop quartet, disappoint with their offbeat, over-arranged offerings. In what is obviously an attempt to achieve recognition by being different, they only succeed in straining. Group gets mild reaction.

The show opens with Della Reese, sepia thrush with looks but not too much power in her pipes. Gal's styling is rather affected, particularly sudden shifting from loud to soft delivery; she does her attention-winning Jubilee disking of "In the Still of the Night" and goes off to a good mitt.

Miller ties the package together adeptly, interjecting a few mild jokes, and demonstrating tremendous drawing power among the teenage group.

Lou Basil is back from vacation to handle the backing chores with the house orchestra in his usual effective style. *Gabe.*

Dr. Jive's Rhythm & Blues Troupe Hits Swinging Beat at Apollo B.O.

The Apollo this week is reminiscent of the Paramount Theatre circa 1936 when there was dancing in the aisles, lotsa music on stage, lines outside the house and capacity business with extra shows being done daily. It's the kind of business often dreamed of by the theatre operator and the performers, and a fitting reward for operation during many fallow weeks. The reason for this infrequent phenomenon is rock 'n' roll or rhythm & blues, a movement which has swept the younger set, being as potent as the swing of the Goodman-Shaw era.

In this instance, it's Dr. Jive, a disk jock from WWRL, Woodside, N. Y., who has given the impetus to this tremendous business at this Harlem flagship. He's brought along with him a batch of entertainers whose nuances and peculiarities are known quite well to even the youngest of the followers of this form of music, who are whipped into frenzy by even the slightest motion. For example, Bo Diddley, who closes the show, excites a community sing without asking for it. The youngsters in the audience provide the chorus between Diddley's verses, and during another tune, they clap their hands in a picturesque pattern which calls for three handclaps at normal levels and two overhead. Meanwhile, the kids bounce unrestrainedly in their seats. Not even the ample form of Diddley himself sitting on them could hold them down.

There is little doubt that this kind of entertainment isn't the healthiest for the youngsters. Yet there's the possibility that the essential good in the kids themselves will come to the fore. The kids who jumped out of their sweaters in '36 are probably now cluck-clucking at rock 'n' roll.

Swing, however, never had the moral thfeat of rock 'n' roll which is founded on an unabashed pitch for sex. Every note and vocal nuance is aimed in that direction and, according to the makeup of the present bill, should normal approaches fail to entice boxoffice in the future, there's the AC-DC set to fall back on. On the bill is Charlie & Ray who unabashedly camp out on stage. At one point, one shrieks "I'm so sorry you girls came for nothing." They blow kisses, and pose against the proscenium arch in the manner of a femme fatale. As a closing gesture one throws his hanky to the audience. The adolescents in the audience have a whale of a time.

The audience provides more fun than the performers. The reaction is where the real enjoyment is. The bulk of the audience seem to be girls under 16 years of age. They shrieked at, virtually anything as though everything that transpires has hidden meanings that they alone understand, and from the squeals that go on, it's pretty evident in what direction they lie.

The entertainers on this bill are all competent. Opens with Dolores Ware, who delivers the blues winningly. The Spaniels, a male quartet, delivers a pair of tunes. The bass provides a lot of tones that get an erotic response. The Hearts, a good-looking femme quintet, indicate that they could go in most spots even without rock 'n' roll influences. Joe Turner punches out a trio of numbers with a heavy accent on rhythm, and the Five Keys, dressed in flaming red suits, even top their costumes with their three numbers. However, it's Diddley who closes the show that they seemingly wait for. Sexiest note is by the Griffin Bros. band vocalist. Claudia, who wears a pajama-bottomed evening gown. Her song is about demanding payment in return for favors.

Like in the old days, the kids wait in line starting at 8 a.m. in order to get the choice pews down in front. They stay throughout most of the day. But after the first day, Dr. Jive announced that autographs would be passed out backstage in an attempt to get some of the permanent residents out of the house. *Jose.*

Apollo, N. Y.

Dr. Jive's Rhythm & Blues Show with Griffin Bros. Band with Claudia; Dolores Ware, Spaniels (5), Hearts (5), Charlie & Ray, Joe Turner, Five Keys, Bo Diddley; "Captain Lightfoot" (UI).

New Acts

HELEN MERRILL
Songs
15 Mins.
Birdland, N. Y.

Helen Merrill, who has been working as vocalist with some small combos, is a talented jazz chanteuse. That is, her intricate styling has specialized appeal for the hipsters and very little for the squares. Her phrasing and rhythm accents are distinctive and sometimes even difficult to follow. But she's part of the cool school, where the "message" is not always delivered in the clearest terms.

Miss Merrill's mike manner could be considerably improved. She sings mostly with her eyes closed and that doesn't help to establish contact with the audience. Her selections are excellent, including such numbers as "Lover Come Back To Me," "Falling In Love with Love," "I Should Care," and a superb rendition of "Don't Explain."

Also on the Birdland bill are two fine jazz combos, the J. J. Johnson-Kai Winding Quintet and the Johnny Smith Quartet, both of which are established faves in this spot. *Herm.*

RONNIE HILTON
Songs
27 Mins.
Empire, Glasgow

Ronnie Hilton, young English lad with a pleasant straightforward style, is another in the long line of recording singers now on the British vaude loop. He makes a good personal appearance and scores strongly by reason of singing talent and youthful appeal.

Opener is the bright "Veni, Vidi, Vici," followed by a palm-rousing "I Wonder." Then into "Mambo Italiano," and, for the older customers, a tender "Bless This House." Gabs re his pianist and the Will Fyffe tradition as prelim to rendition of late comedian's song, "I Belong to Glasgow," then into a breezy new tune, "We'll Go a Long Long Way Together," with more following.

Singer is no mere gimmick-merchant and knows how to sell a song with sincerity. *Gord.*

DES O'CONNOR
Comedy
8 Mins.
Empire, Glasgow

Des O'Connor, a personable youngster now gaining experience via the national vaude loop, seems a strong proposition with advantage of youth, good looks, a happy personality and an obvious striving after new material.

Opens with a lie-down centerstage, Danny Kaye fashion, which runs danger of being marked imitative, and begins to set the relaxed mood. Even with gags that garner only mild reaction, youngster retains his easy carefree style. His best slant is in form of impressions of current singing stars if they were to put over their acts with comedy in place of tunes.

Comedian is likely proposition for star slottings in tv, cabaret and vaude, and has good visual appeal. Television potential is strong. *Gord.*

FAITH WINTHROP
Songs
20 Mins.
The Other Room, San Francisco

Miss Winthrop is a product of Boston, newly arrived in San Francisco and specializing in the nostalgic and bitter-sweet show tune songs that have been such successful vehicles for Lee Wiley, Mabel Mercer and others on the eastern littoral.

Tastefully gowned and possessed of an easy, intimate manner, she scores effectively with an unusual selection of tunes that includes "George," "Will You Still Be Mine," "Blame it On My Youth," and "It Never Entered My Mind." Her occasional chatter fits well with the material she sings, and her voice has the necessary blend of jazz feeling and poignancy necessary to put across this particular category of show-style tunes. Perhaps her most effective bits are the reviving, and presenting in this unusual atmosphere, the ex-juke box hits, "George" and "Baby, Baby All the Time." This ability to reach out for new material is a big asset, and besides this gal can sing. A good bet for the Brooks Bros. style bistros. *Rafe.*

Off-B'way Fans Are Strictly Legit; Films, Tele Usually Get Brushed

Off-Broadway theatregoers are strictly legit devotees. They occasionally take in a film, but seldom, if at all, watch television. Their interest in the theatre includes Broadway, with most splitting their playgoing between Main Stem houses and hideaway smallseaters.

These characteristics were brought out in a recent survey of 96 patrons at the off-the-Stem Provincetown Playhouse during the run of Franz Kafka's "The Trial," the theatre's current tenant. Those answering the questionnaire were mostly in the 21-35 age bracket and were chiefly students, teachers and professional people.

Queried on how many Broadway productions they attend annually, 52 claimed one to five; 24 said six to 10, and 15 took credit for 11 or more. Four batted zero. The comparative tally on off-Broadway attendance was 63 for one to five shows; 27 for six to 10, and four, 11 or more.

In answering a question on television viewing, half the respondents claimed they don't watch any tv. Of the others, 25 look at their sets one to five hours per week; 15 look six to 10 hours, and five gaze 11 or more hours. There were 15 non-filmgoers in the batch, while 39 catch one-two pictures a month; 32 see three-four, and nine go to five or more.

Favorite Critics

The N. Y. Times outdistanced all other dailies in a tally on newspapers read regularly. The sheet was cited in 76 replies, with the N. Y. Post, Herald-Tribune and World-Telegram and Sun following in that order. There were 11 respondents who stated they didn't read any paper regularly.

Asked to list their favotite drama critics, the majority named Brooks Atkinson (Times), with Wolcott Gibbs (New Yorker mag), Walter F. Kerr (Tribune) and Richard Watts Jr. (Post) following in that order. There were 25 who had no particular preference.

Of the 96 respondents, 44 claimed the most influential factor in luring them to the Provincetown production of "Trial" was interest in Kafka. The others claimed a variety of reasons for visiting the theatre, including word-of-mouth, publicity and air-conditioning. The majority of attendees lived in N. Y.

New 'Tea' May Not Go On Despite $100,000 In Guarantees; Lacks Lead

The Playwrights Co., producer of "Tea and Sympathy," is faced with the ironic situation of having more than $100,000 in guarantees on a 27-week fall and winter tour of the play—and no leading lady. Show was on tour last season with Deborah Kerr, while Joan Fontaine replaced her in the N.Y. company.

Director Elia Kazan and author Robert Anderson have interviewed at least a dozen top actresses in N.Y., including Miss Fontaine, who has a European film commitment, but to date haven't been able to come up with any likely player. If the part isn't cast soon, letters will be sent out to managers cancelling the projected tour. Miss Kerr is also tied up in pix.

At least 75% of the original supporting cast have been lined up for the tour, and also Alan Baxter, who played the husband role with Miss Kerr on the road. Balance of casting can be quickly accomplished once the femme lead is found.

Tour is slated to break in at Northampton, Mass., Oct. 13, for two days, then move to Boston for two weeks. Many key cities, including Pittsburgh, Cleveland, New Orleans, Frisco are already set, and there will be a large number of college town engagements.

Feteing Mrs. Naff

Nashville, Aug. 23.

A reception honoring Mrs. L. C. Naff, general manager of the Ryman Auditorium, local legit outlet, will be held Sept. 1 in the Iris Room of the Hermitage Hotel.

The occasion will mark her retirement after 50 years of management.

New England Strawhats Spawn Motels, Sez AAA

Boston, Aug. 23.

Strawhat theatres, musical tents and alfresco concerts and operas have increased the construction of motor courts throughout New England, according to a report by the American Automobile Assn. The organization's 195 accommodations directory lists 40 more motels in this six-state area than last year, noting that many of the additions are adjacent to summer legit and musical spots.

There are 27 new motor courts in Massachusetts, increasing the state's total to 102, the report reveals. "This new growth is centered in the Berkshires, especially around Pittsfield, where the magnet is Tanglewood, and throughout Cap Cod," the AAA book points out. Tanglewood is the site of the Berkshire Music Festival and Cape Cod is studded with nationally publicized strawhats, notably at Hyannis, Dennis, Coonamessett and Provincetown.

Civic Boosts For Legit in Cincy

Cincinnati, Aug. 23.

Downtown hotels, restaurants and garages have fallen in line with department stores as boosters of road shows for Cincy.

Service interests paid for double-column eight-inch ads in local dailies recently urging subscriptions for the Theatre Guild's series of eight plays in the new season. Plugs were themed: "Make playgoing a habit. Help place Cincinnati at the top of American theatre-going cities."

Department stores, for the second year, are including Theatre Guild promotional pieces in monthly mailings to customers. It's their bid to also lure visitors and buyers away from suburban shopping centers.

Noah Schechter, resident manager of Shubert operations, and Kay Fipp, Theatre Guild secretary, are targeting for a 4,500 subscription list. They report results thus far to be ahead of the pace for last year's 3,500 total.

To strengthen Cincy's bid for greater legit support, plays and musicals will again tenant the 2,100-seat Shubert Theatre. House is owned by the Shuberts and is ticketed for $200,000 renovating following leasing to RKO Theatres for films and rentals since 1935. In that period Shubert bookings were in the 1,300 seat Cox, which the firm also owns, and in the indie Taft, 2,500-seater.

Opener for the 1955-56 season will be "Anniversary Waltz," week of Sept. 26. Other Guild subscription dates lined up are "The Bad Seed," Oct. 10, and "Teahouse of the August Moon," Jan. 23.

$234,500 ESTIMATE ON COST OF 'DELILAH'

Capitalization on "Delilah," which producers Oscar Lerman, Martin Cohen and Alexander F. Carson have booked into the Winter Garden Theatre, N.Y., for a Nov. 10 opening, has been set at $250,000, with provision for 20% overcall. The production cost on the musical, which will star Carol Channing, has been estimated at $234,500, leaving a $15,500 reserve for out-of-town losses.

The budget on the show includes $5,000, scene designer (Raoul Pene DuBois); $55,000, building and painting of sets; $2,500, costume designer (DuBois); $32,500, purchasing of costumes; $5,000, purchase of properties; $9,250, electrics; $5,000, choreographer (Robert Alton); $2,500, book director (David Alexander); $2,000, music and choral director (Milton Rosenstock); dance music arrangements, $1,000; arrangements and orchestrations, $11,000; bonds and advances, $30,100; rehearsal expenses, $21,650; $7,500, picture sequences, and $44,500 for other varied expenses.

Sounds Plausible

Washington, Aug. 23.

Rep. Brook Hays (D. Ark.) is telling this story about himself and Helen Hayes. Latter, recently in town with "Skin Of Our Teeth," was forced to cancel a speaking engagement, so the like-named Congressman was pressed into service as a replacement.

As he was introduced, a hard-of-hearing old man in the rear of the room leaned over and asked his neighbor who the speaker was. The neighbor explained Helen Hayes couldn't comé, but this was another feilow names Hays.

"Oh, I see," said the old-timer, "Gabby Hayes."

'Bus Stop' Earned Profit Of 215G on Its $60,000 Cost as of Last July 30

"Bus Stop," currently in its 26th week at the Music Box, N.Y., had earned a 216% profit on its $60,000 investment as of last July 30. The total profit as of that date was $128,887. Of that amount, $70,000 had been distributed. On the basis of regular 50-50 split between management and backers, that gave the latter $35,000.

For the four weeks ending July 30, the Robert Whitehead-Roger L. Stevens production made a $28,381 operating profit despite a falloff in business during that period. Income from 20th-Fox for the four weeks was $2,700. The film company purchased the rights to the William Inge play for a downpayment of $75,000, plus weekly payments during the show's profit stanzas up to $250,000 ceiling. The production gets the standard 40% split of the picture coin.

Royalties from foreign rights totaled $1,440, while souvenir booklet income accounted for another $500, bringing the total take for the four weeks to $33,021. That figure was reduced, however, by a $1,919 expenditure as the production's share of a three-week promotion campaign on "Bus," "Bad Seed" and "Cat on a Hot Tin Roof." Cost of the campaign is being split with the Playwrights Co., sponsor of the other two productions.

The total profit as of July 30 actually was $135,671, but was reduced by $6,784, representing director Harold Clurman's 5% share of the profits, which he gets in addition to 2% of the gross. As of July 30 the production costs on the national company, which preemed last Aug. 6 in Central City, Col., tallied $12,691. The sinking fund as of that date totaled $15,000, while the balance available for future distribution was $30,322.

'LUNATICS' NET PROFIT OF 79G AS OF JULY 30

The net profit on "Lunatics and Lovers" totaled $79,147 as of last July 30. That represented a drop of $1,568 from the figure of four weeks previous. Actually, the Sidnew Kingsley comedy, which has been on twofers during the summer months, had an operating loss of $3,468 for the four weeks ending July 30, plus an additional $100 expense for the bubble-bath solution used in the production.

The $3,568 drop was reduced by a $2,000 advance royalty for the Coast rights to the property, which opened Aug. 15 at the Carthay Circle, L. A. That brought the total loss for the period to $1,568. As of July 30, the profit distribution on the May Kirshner production was $45,000. "Lunatics," originally capitalized at $100,000, is currently in its 37th week at the Broadhurst Theatre, N. Y.

Set $60,000 Budget For Waters in 'Gentle Folks'

A $60,000 budget has been set for the Broadway production of "Gentle Folks," to star Ethel Waters. Stephen Morrow and Warren Stewart are producing the Frank Alexander-E. A. Krumschmidt play in association with Lester Hamilton. It's slated for a Main Stem preem next November. Morrow will double as a director, and Howard Bay will design the sets.

The producers figure it'll cost $43,990 to open the show out-of-town, and that it can break even at $11,000 a week in New York.

Inside Stuff—Legit

Lucille Lortel, new owner of the Theatre deLys, Greenwich Village spot, has clarified her role in the theatre's operation. While she has engaged Carmen Capalbo and Stanley Chase to manage the house and co-produce with her, she will offer bookings to outsiders but retain artistic control. Her own efforts and bookings must have "artistic merit or be stimulating theatre," the wealthy patroness said this week.

Miss Lortel, who operates the White Barn Theatre at Westport, Conn., is the wife of Louis Schweitzer, manufacturer of cigaret papers.

Adding to the list of tributes already paid Richard Rodgers & Oscar Hammerstein 2d, the N. Y. Summer Festival sponsored a cuffo "Oklahoma Song Fest" in the Mall of Central Park last Sunday (21). Running over two hours, the musical program provided some fine publicity for the incoming Todd-AO film version of the Rodgers & Hammerstein musical, and drew a crowd of approximately 15,000. The governors of both N. Y. and Oklahoma were on hand to kudos the songwriting team, who in turn presented a copy of their original "Oklahoma" manuscript to the governor of that state. Bernard F. Gimbel, who presided over the song festival, credited the duo with having brought "almost as many people to N. Y. as Rockefeller Center or the Empire State Bldg., and maybe more." They were then given scrolls for their contribution to the creative arts.

Will Rogers Jr., Red Buttons and Ed Sullivan emceed the affair. Of the entertainers Eddie Fisher got the biggest ovation. All the performers and speakers, incidentally, rode up to the stage in a "surrey with a fringe on top." Towards the end of the program, Rodgers conducted a Navy band in a rendition of his "Guadalcanal March."

With the formation of Ticket Club Inc. as a ticket affiliate of Diners Club, members of that charge account operation will be able to join a subscription plan guaranteeing them pairs of tickets to at least 10 Broadway shows at boxoffice prices. The subscription gimmick covers orchestra and mezzanine seats for two at a yearly cost of $15, while the same deal on balcony seats costs $10. That's in addition to the regular price of the tickets, which are charged to the individual's Diners Club account, as is the TCCI membership fee.

Members may choose as many shows as they desire from those offered and are not obligated to purchase any minimum number of shows or tickets. Additional features of the subscription plan include the purchase of extra tickets at a service fee of 75c per ticket for all club selections and special discount rates for pre-opening night previews of Broadway shows. The club will also function as a regular ticket agency, with Diners Club members, who do not belong to TG, enable to charge their ticket purchases through the agency for the regular standard brokerage fee of $1.15 per ducat. Rose Goldstein, former office manager of the now-defunct Show-of-the-Month Club and subsequently general manager for producer Jule Styne, is executive director of TCI, with Sylvia Siegler, former SOMC president, in an executive capacity.

Several legit managements are taking out a new type of insurance on their productions this season. In addition to the regular theatrical floater, they're also getting coverage on continuing and unavoidable expenses during tryout periods when sets, costumes or properties are being repaired or replaced following physical destruction or loss. This coverage takes in such out-of-pocket expenses as the normal ad budget. The new policy, tagged "traveling business interruption," was devised by Robert A. Boyar, partnered in the N. Y. insurance firm of Boyar and Oring Inc. Although intended to cover a show through to its Broadway opening, the policy can be extended to the N. Y. run and is also applicable to touring production. Boyar, incidentally, is the son of Ben Boyar, manager of the Playhouse, N. Y.

The American Theatre Wing is setting up a sort of "workshop" course for actors currently working in shows. The idea is that the training sessions, planned to develop and refresh the talents of established players, will be scheduled on non-matinee days, at hours convenient to applicants. Among directors being considered to hold the classes are Joseph Kramm, Reginald Denham, Alan Schneider, Vincent J. Donahue, Dilbert Mann, Cedric Hardwicke, Romney Brent and Ezra Stone. The project is being supervised by Arthur Hanna.

Stock Tryouts

(*Aug. 22-Sept. 4*)

Bits & Pieces, revue with music by Andy Wuhrer, lyrics by Pat Van Allen, sketches by Pat Wilmot—Gifford Hall, Norwalk, Conn. (29-4).

Bridge and the Bumblebee, by Joe A. Greenhoe—Adams Memorial Theatre, Williamstown, Mass. (23-27).

Child's Play, by Florence M. Stevenson —Scarsdale (N.Y.) Summer Theatre (24).

Cover to Cover, revue by Dede Meyer, Franklin Jacobs—Barn Playhouse, New London, N. H. (22-27).

Devil May Care, musical by Richard Diamond, Robert Miles—White Roe Playhouse, Livingston Manor, N. Y. (26).

Difficult Widow, by Conrado Nale Roxlo, translated by Ruth G. Gillespie—Hedgerow Theatre, Moylan, Pa. (30-5).

Empress, by Elaine Carrington (Geraldine Page)—Westport (Conn.) Country Playhouse (22-27). (Reviewed in Variety this week).

Guest Cottage, by William McCleery—Boothbay (Me.) Playhouse (30-3).

Kickback, by Marianne Brown Waters—Gateway Theatre, Bellport, L. I. (30-3).

Love, Honor and Oh, Boy — Lake Whalom Playhouse, Fitchburg, Mass. (22-27).

Mighty Man Is' He, by Arthur Kober, George Oppenheimer (Claudette Colbert) —Theatre-by-the-Sea, Matunuck, R. I. (22-27); Cape Playhouse, Dennis, Mass. (29-3) (Reviewed in Variety, Aug. 17, '55).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke)—Lakewood Theatre, Skowhegan, Me. (22-27), Lakes Region Playhouse, Laconia-Gilford, N. H. (29-3) (Reviewed in Variety, June 29, '55).

Palm Tree in a Rose Garden, by Meade Roberts (Dorothy Stickney) — Falmouth Playhouse, Coonamessett, Mass. (22-27) (Reviewed in Variety, July 20, '55).

Prince and the Pauper, musical adaptation with book by John Page, lyrics by Katharine Page, music by Arnold Black—Plymouth Rock Center of Music & Drama, Duxbury, Mass. (26-27).

Rip Van Winkle, musical by Fergus Kelley, Ted Sloane—Inn Playhouse, Danbury, Conn. (24).

Russia's Pond, by Paul Chavchavadze—Arena Theatre, Orleans, Mass. (23-27).

Sentimental Journey, adaptation of Henry James' novel, "Europeans," by Randolph Carter—Lakeside Theatre, Lake Hopatcong, N. J. (22-27).

Short Passage, by Harold Dexter — Straight Wharf Theatre, Nantucket, Mass. (29-4).

Sign of Winter, by Ettore Rella (Ruth Chatterton)—White Barn Theatre, Westport, Conn. (27-28).

Stag at Eve, by Dennis Hoey, based on Elswyth Thane's novel, "Melody"—Sharon (Conn.) Playhouse (23-27).

Touch of Magic (Signe Hasso)—Capri Theatre, Atlantic Beach, L. I. (30-4).

View From the Bridge, by Arthur Miller (Van Heflin)—Falmouth Playhouse, Coonamessett, Mass. (29-3).

Joe Rumshinsky's 50th Anni in Yiddish Legit

Joseph Rumshinsky, 72-year-old Yiddish composer, is celebrating his 50th anni in the theatre. The prolific tunesmith is still adding to his list of credits, which already includes approximately 250 musicals. He'll be represented again this season on New York's lower eastside by "Wedding Breakfast," a new Yiddish-American musical, which preems Oct. 15 at the Second Avenue Theatre.

Top Yiddish performers have appeared in numerous Rumshinsky musicals. They include Molly Picon, Menasha Skulnik and Boris Thomashefsky. Rumshinsky, who wrote special material for Sophie Tucker early in her career, recently completed a new Hebrew operetta based on the Biblical theme of Ruth. A Tel Aviv production is being planned for next spring to be followed by a U. S. presentation.

Doctor 'Solomon Grundy' As Broadway Prospect

"Solomon Grundy," the Mike Stewart-Shelley Mowell musical which was tried out on the strawhat circuit in 1953, is undergoing a thorough overhauling for possible Broadway production. Revisions on the tuner, under option to Emile Katzka, are being made by Stewart and Lee Pockriss.

Stewart, incidentally, has contributed two sketches to "Catch a Star," the Ray Golden revue opening Sept. 6 at the Plymouth, N. Y. He's also had his option picked up as a scripter for the balance of the summer run of the "Sid Ceasar Presents" television show.

Barn Op Decries 'Cover-Up' on Bad Biz; Claims Heatwave Has Ruined Silos

Binghamton, N.Y.

Editor, VARIETY:

I have just read the Aug. 17 VARIETY reporting on "Barns Prospering," and I don't know whether to vent my spleen on the reporter who wrote this phony story or upon the managers that falsify to cover up their rock-bottom business.

Your reporter chose for his survey nine theatres out of 150. With the exception of Stockbridge, Woodstock and possibly Hyde Park, they are all small operations which need very little to exist. Some of the managers quoted were not even operating the previous year and can have no conception of the 1954 income for the theatre, yet they give you a percentage of increase. Others report a small increase, but do they bother to tell you how infinitesmal the previous year's income was, from which to show an increase?

This year, primarily because of the intense heatwave, has been a disastrous one to almost every single summer stock playhouse. Not only do the actual reports come to me first-hand from the advance directors who travel the circuit, and from the stars, some of whom have actually shown me copies of reports from previous theatres, but the managers have been burning up the telephone wires calling one another to bemoan their plight. This includes some of the managers who for years have been boasting huge box-office intake to fan their egos and appear like big shots.

It is time they told the truth instead of padding the reports for publication. If Samuel French and Brandt & Brandt could speak for publication, the trade would begin to understand how desperate the situation has been this year. It has made no difference whether the theatre is air-cooled, air-conditioned or without benefit of any heat-relieving devices, the public

(Continued on page 71)

'Deadfall' Backers Share In 5-Yr.-Old Film Sale Via Odd Arrangement

Backers of Martin Goodman's scheduled Broadway production of Leonard Lee's "Deadfall" will share in a five-year-old film sale on the property via a unique arrangement. Lee's play, which has been kicking around for several years under the title "Sweet Poison," was peddled to 20th-Fox by the playwright for $40,000. Although the picture sale had no connection with the upcoming Goodman presentation, the legit production will get the usual 40% cut of the film coin, but in an off-beat manner.

Since Lee got all of the picture income, he intends paying the production $16,000 (40%) out of his pocket. He'll do that by splitting his royalties 50-50 with the production until the latter receives $16,000. In other words, Lee's actual royalty on the basis of the standard minimum (5% for the first $5,000 gross, 7½% for the next $2,000 and 10% of the balance) will have to hit $34,000 in order for the production to get the full $16,000.

Goodman has set the capitalization on the production, which will costar Joanne Dru and John Ireland, at $75,000, plus provision for 20% overall. The production cost has been figured at $63,050, including $2,500, designer's fee; $5,000, building and painting two sets; $3,000 props; $2,500, purchase and rental of wardrobe; $1,750, electrical needs; $3,000, director's fee; $4,900, rehearsal expenses; $7,650, advertising; $7,000, out-of-town expenses; $6,200, sundry expenses, and $19,500 in bonds, theatre guarantee and advance royalties to the author. That leaves an $11,950 reserve.

The estimated weekly operating expense on the show is $8,310, with Goodman figuring on a $1,480 profit on a $16,000 gross, $3,240 on $20,000, $5,000 on $24,000 and $6,760 on $28,000. In each of these cases the profit includes 50% of the author's royalty. The production will be directed by Michael Gordon. Harold Bromley will be general manager.

New 'Don Juan in Hell' Troupe Booking Tour

Chicago, Aug. 23.

Paramount Attractions is booking a nationwide tour of the National Drama Quartet in G. B. Shaw's "Don Juan in Hell" excerpt from "Man and Superman." Toured by Paul Gregory a few years ago, the piece is now being produced by Plymouth Productions, with Agnes Moorehead as director.

Ricardo Montalban will play Don Juan, with Edward Arnold as the Devil, Mary Astor as Dona Ana and Reginald Denny as the latter's father.

A 35-week tour is planned for the production, with 11 weeks already set. It will debut in San Francisco in mid-Septemer, perhaps at the Alcazar. Within the framework of local variatons, the tour will be scaled at an average $3 top.

'Booking Fee' Item Gaining in Barns

The controversial "booking fee" charge by agents on strawhat packages may become a standard practice on the barn circuit. Started this season by Hillard Elkins, it's also being employed by Peter Witt on his "Wedding Breakfast" package, starring Shelley Winters.

That makes at least three silo touring entries that are collecting booking fees in addition to the regular price of the package. Elkins has the other two shows, "No Time For Comedy," starring Sarah Churchill, and "Cyprienne," costarring Uta Hagen and Herbert Berghof.

Witt, however, is working it a little differently than Elkins. The latter is charging the barn operators a flat fee to cover the expense of putting together and routing a package for a summer stock tour. Witt's fee is the equivalent of a 5% commission on the total cast salary and thus takes the place of the percentage tap that Equity has forbidden package producers to collect from actors.

Whereas Elkins revealed that several managers balked at paying the charge, Witt claims he's had no beefs. Witt has also apportioned the salary of the package's director, Frank Corsaro, to the theatres booking the show on a pro rata basis. Corsaro's deal also called for him to get a royalty. Miss Winters is footing the bill on that herself.

CRITICS CIRCLE FOR L.A. PITCHED BY ED LESTER

Los Angeles, Aug. 23.

Edwin Lester, producer of the L. A. Civic Light Opera Assn. for the past 18 years, has proposed a Critic's Circle, composed of local dramatic critics, for the annual judging of L. A. legit. Similar organizations are now in effect in N. Y. and San Francisco.

Edwin Schallert, vet dramatic editor of the L. A. Times, will act as unofficial chairman in exploring the project.

100% Profit So Far To 'Teahouse' Road Backers

Backers of the road company production of "Teahouse of the August Moon" have received 100% profit thus far on their $65,000 investment. As of last July 23, the profit distribution on the Howard Lindsay-Russel Crouse presentation totaled $130,000. On the basis of the regular 50-50 split between backers and management, that gave the former $65,000.

The total profit on the Burgess Meredith-Scott McKay starrer as of July 23 was $186,624, with $34,314 available for future distribution. For the four weeks prior to that date, the comedy made an operating profit of $13,201, with souvenir book royalties bringing in another $819.

Silvermine Guild Puts 'Bits & Pieces' Together

A new revue, "Bits & Pieces," will be put on by the Silvermine Guild of Artists for one week beginning next Monday (29) at the Florence Schick Gifford Hall, Norwalk, Conn. Amy Lynn is producing the song-sketch-hoofing show, which has music by Andy Wuhrer, lyrics by Pat Van Allen, sketches by Pat Wilmot, choreography by John Coy, sets by Arno Scheiding and costumes by Armand Dube.

Seven performances will be given, with the production winding up Sept. 4. Tickets are priced at $3 except for opening night, when the bite is $3.50.

Some Bright Note In Shubert, AFM Tiff in Philly

Philadelphia, Aug. 23.

First optimistic note to be found in the local deadlock between Shubert execs and heads of Local 77, American Federation of the Musicians, was hear' when Victor E. Moore, Councilman-at-Large of Philly's City Council, called a special meeting in City Hall last week. Attending were Lawrence Shubert Lawrence, Philly Shubert head; Romeo Cella, president of Local 77; Paul McNamara, president of the Philly Hotelmens Assn.; Clewell Sykes, president of the Yellow Cab Co., and Henry Haas, of the Bankers Securities Corp., which has substantial hotel holdings here.

While there was no absolute assurance that the current dispute between the musicians and the theatre interests would be settled amicably in the near future, a compromise—described in one of the local dailies as a "vestige of light"—was indicated.

The meetings, called by Councilman Moore, lasted about 90 minutes. He said afterwards that he felt "very much encouraged." Argument stems from the Shuberts' insistence that the number of musicians hired for a tuner, now 26, should be cut, and that no musicians have to be hired for non-musicals—now six.

Moore said there was a discussion of a possible compromise over the number of musicians who normally play at musical comedies and a further proposal that musicians be retained for dramas but in a slightly reduced number. He said that Cella, for the union, agreed to place the proposals before the musicians and that later, by agreement of the conferees, Lawrence would present his side of the controversy in a personal appearance before the musicians' union.

Moore was quoted as saying that he "felt we have made progress; everybody left in an amiable mood."

Local papers all gave coverage to the meeting, which is expected to have its sequel early this week.

Yvonne Arnaud Supplies 'Mrs. Willie' With Chance

London, Aug. 23.

Alan Melville's new farcical comedy, "Mrs. Willie," was presented by H. M. Tennent Ltd., at the Globe last Wednesday (17). It stars Yvonne Arnaud in jocular vein as an exiled Queen plotting her son's recall as monarch.

Plot is thin and star's popularity will be the main draw with its chances about even for survival. Cyril Raymond, Marian Spencer and Carl Jaffe give capable main support, with creditable direction by Wallace Douglas.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

No Drop in 'Pajama' Profit Despite B'way Dip; 698G Gain as of July 30

Despite a summer drop in business for the Broadway edition of "Pajama Game," there's been no serious letup in the musical's profit intake. During the five-week period ending last July 30, the N. Y. and road companies of the Frederick Brisson-Robert E. Griffith-Harold S. Prince production racked up a total operating profit of $115,384. That brought the total profit on the tuner as of that date to $698,811.

Profit on the Broadway company for the five weeks was $51,468, or an average of a little more than $10,200 per week. Receipts during that period ranged from $46,500 to $51,600 on a potential capacity of $52,118. During that same time span the touring company registered a $63,916 profit for the final four weeks of a seven-week stand at the Philharmonic Auditorium, L. A., and the first week of a 10-week engagement at the Curran, S. F.

The road company profit includes $21,500 advanced by the L. A. Civic Light Opera Assn., which sponsored the Philharmoic run. "Pajama" was booked into L. A. and Frisco, also under CLO sponsorship, on a profit-sharing basis. The $21,530 represents payment to the company against its share of the total profit on the L. A. run, which is to be settled at the termination of 12 weeks from its Philharmonic opening last June 6. The musical has also been getting a weekly profit of around $8,000-$9,000 against its potential take, which is figured likely to come to about $84,000 on the smash L. A. stand.

550G Distributed

As of last July 30, the total distribution on the tuner was $550,000. An additional $50,000 was distributed Aug. 5, bringing the total divvy to $600,000. On the basis of the regular 50-50 split between the backers and the management, that gives the former a 120% profit on their $250,000 investment.

Still forthcoming is another $200,000 from Warner Bros., representing the remaining coin due the production, after deductions of fees and expenses, as its share of the sale of the pic rights for $750,000. That amount is to be paid out in five yearly installments. The production already received $48,529 as its share of a $150,000 down-payment from WB. The film deal, incidentally, also calls for the production to get 50% of the profits on the picture.

The national company, starring Fran Warren, Larry Douglas and Buster West, moved into the Curran last July 25. The engagement there has been extended from eight to 10 weeks because of the heavy demand for tickets. The Broadway company, starring John Raitt, Eddie Foy Jr. and Helen Gallagher, is in its 68th week at the St. James, N. Y.

Rains Dampen Season As Atlanta Al Fresco Ends

Atlanta, Aug. 23.

Municipal Theatre Under-the-Stars rang down the curtain on its six-show, eight-week season with the final performance of "Annie Get Your Gun" Saturday night (20).

Outdoor theatre, which gives performances in the 6,000-seat amphitheatre in Chastain Memorial Park, is a civic, nonprofit organization. Boxoffice take this season was disappointing, due to a rainy summer, which kept patrons away. Drought during 1954 summer resulted in splendid support and Theatre Under-the-Stars prospered. This year the rains came—and often—and the group wound up with a deficit. Last year's attendance was 125,000.

It was announced Thursday (18) that a sinking fund was being formed to insure continuation of the outdoor theatre. Atlantans are being asked to contribute $10 apiece. These donors will be given two tickets to a special premiere of next year's first show, either "Kismet" or "The King and I."

Theatre's 1955 nut was announced as $22,000 weekly. Employed were 20 musicians, some 40 chorines and male dancers and singers, stagehands and so on. Professionals of name calibre were imported for lead and support roles.

Equity, Woolf In 'Broadway' Tiff

Another brawl is brewing between Actors Equity and Stanley Woolf. The union is burning over the producer's claim that he's using Broadway actors in his companies touring summer resorts.

Woolf, who didn't post a bond with Equity this season, is therefore theoretically operating on a non-union basis and thus cannot employ professional actors. On that basis, Equity officials figure that he can hardly be using Broadway players, unless ones who have forfeited union membership.

Equity is looking into the legal aspects of the situation, following recent hassle between Woolf and the union over the salaries to be paid members of his touring units. In the past these troupes have been Equity-franchised. Equity demanded $85, of which $30 would be deducted for food and lodging. Woolf wanted to pay $55, the resident Equity minimum, with a $30 deduction for room and board. No agreement was reached and Woolf switched to non-union status.

Woolf's claim of having Broadway performers in his companies is made in the programs covering his productions. The text reads, "The all professional members of this cast have played important and leading roles with various stock companies from coast to coast. Most of them appear regularly on television and a goodly number have been seen on Broadway in support of the theatre's established stars."

Equity execs figure that some union members may be involved in the Woolf operation under assumed names. It's planned to bring charges against such who may be caught.

Tax Rap on Karlweis

Vienna, Aug. 16.

Oscar Karlweis, who has imported and starred in various U. S. plays here in, recent years, has been ordered to pay $500 in back taxes on profits from "Harvey." The court overruled his claim that the money was not actor salary, but producer profits.

The star presented and played the lead in "Teahouse of the August Moon" here and in Germany last year, and is trying to obtain the Austrian rights to the current Broadway hit, "Inherit the Wind," the Jerome Lawrence-Robert E. Lee drama. Karlweis hopes to play the Paul Muni role.

Ohio Barn Folds Early After Being in Red For Most of Its Ten Plays

Cleveland, Aug. 23.

Backers of Chagrin Falls Summer Theatre cancelled the last two shows and yanked down shutters Sunday (21) with Julie Haydon in "Glass Menagerie."

Slim attendances spiraled the stock company into the red for most of its 10 plays, each running eight performances. Only moneymakers, according to William Dempsey, co-producer, was Miss Haydon's vehicle, a near sellout, and "Picnic" the previous week.

Strawhatter called off its planned productions of "Wedding Breakfast" and "Frankie and Johnny," slated to round out the series. They ran into so much strong competition from several longer-established summer theatres in Northern Ohio, particularly from Cain Park amphitheatre and Musicarnival Tent Theatre, that the Chagrin sponsors said they had "no chance to break even financially." Weekly nut was estimated at about $2,100.

Despite this setback, Dempsey, David Fulford and Elisabeth Bliler, the co-producers, intend to continue operating their other strawhatter at Canal Fulton, O. One of its two repertory companies, which doubled at Chagrin, will stage "Wedding Breakfast," "Frankie"

Strawhat Reviews

The Empress

Westport, Conn., Aug. 21.

Westport Country Playhouse presentation of comedy by Elaine Carrington. Stars Geraldine Page. Directed by Bill Butler. Settings by Marvin Reiss. At Country Playhouse, Westport, Conn., Aug. 21, '55.

John Cappodocia ..... Leslie Barrett
Justinian ..... Paul Stevens
Cenera ..... Beulah Garrick
Theodora ..... Geraldine Page
Patriarch ..... Rod McLennan
Alaric ..... Michael Galloway
Totila ..... Sally Jessy
Estia ..... Patricia Dislattor
Amulsuntha ..... Earle Jones
Eudoxia ..... Louise Stowe
Comitus ..... Buck Martalian
Appolo ..... Joseph Campanella
Mother Chole ..... Judith Lowry

For Geraldine Page, "The Empress" will be a brief diversion in a shining career. Even in this slight costume comedy by Elaine Carrington, Miss Page makes an exciting impression and, before it is done, lifts the piece far above its level.

For the play about the beautiful former chariot rider Theodora, who is the loving and high-living empress of Justinian the Great back in sixth-century Byzantium, on the shore of the Bosphorus, is an unrewarding mediocrity that, beyond permitting her a change of pace to uninhibited sex comedy, doesn't justify the star's effort.

In Guy Kent's scant costumery, Miss Page makes a glamorous regal redhead, rolling around the palace chambers with her affectionate and jealous husband. Theodora's candid attitude toward her former lovers gets them into fatal trouble, and it is this which causes her to walk out on Justinian. But not before she has by herself talked the people out of a revolution and insured the security of her emperor.

Miss Carrington's uneven script proves a difficult assignment for the director, Bill Butler. In addition to the scenes in which the former circus girl shows up the emperor, the play's best episode are the visit of Theodora's old pals to her bedchamber and the triumph over the mob in the closing act.

Paul Stevens' Justinian is appropriately possessive and Michael Galloway is a handsome Alaric, the brave glamor boy of the circus. Leslie Barrett's royal major domo does not register its comic potential. Rod McClennan makes a sympathetic if unimpressive patriarch. There is a superior minor contribution by Buck Kartalian as the lion tamer.

The Kent costumes help make "The Empress" good seeing, even taking the play from Marvin Reiss' Byzantine set.

Oddly, this one may have more possibilities for the color screen than it does for the stage. *Elem.*

The Sun-Dial

Westport, Conn., Aug. 21.

White Barn Theatre production of drama in three acts by Robert Thom. Features Joanna Roos. Staged by Walt Witcover and Thom; scenery, Zvi Geyra; lighting, Doris S. Einstein; costumes, Don Shirley. At White Barn Theatre, Westport, Conn., Aug. 21, '55.

Willard ..... Michael Reid
Amy Seams ..... Joanna Roos
Poppy ..... Dolly Jonah
Ina ..... Marcia Morris
Findlay Seams ..... Karl Weber
Sandy ..... George Peppard
Emily ..... Joan Zell
Clarence ..... Pat Malone

This showcasing at Lucille Lortel's White Barn is the first professional presentation of a play by Robert Thom, a young Yale product who has several works making the rounds. Despite a discouraging initial act and awkward direction, "The Sun-Dial" serves to introduce Thom as a welcome new writing talent.

In a welter of offbeat relationships in a house on the Connecticut shore, the communications lines between the few right characters are eventually established. The principal neurotic, Amy Seams, has had four husbands and is obsessed by hatred of her sister, who won the love of Amy's first mate. The dead sister's 15-year-old son has been carrying on with the Indian-Irish housekeeper. The older son, a Harvard student, comes home with a Radcliffe bride.

The latter's fear that her husband doesn't really love her is encouraged by the frustrated aunt, who even tries to promote an affair between the young wife and her brother-in-law. But the wife remains faithful and gains the love she wanted. Meanwhile, the vengeful sister's aged father-in-law, who asks only to die under somebody's care, finds his answer in the housekeeper. At the end all Amy Seams has is the hope that she will be able to win back the love of her fifth husband.

There are scenes of beauty in "The Sun-Dial" and there are scenes of good comedy potential. With better staging than received here (the original director became ill and the author took over), they may very well pay off.

Although unsure of her lines, Joanna Roos effectively achieved the obsessed Amy Seams. There was superior playing, too, by Dolly Jonah as Poppy, the servant; Michael Reid and George Peppard as the two sons, and Pat Malone as the old man.

Marcia Morris' love-starved wife, while sometimes delivering a glow, was generally too mannered. Doris Einstein's lighting was helpful. The title comes from a John Donne line, "And all your graces no more use shall have than a sun-dial in a grave." *Doul.*

That Certain Age

Litchfield, Conn., Aug. 16.

Leonard Altobell production of comedy in three acts (six scenes) by Charles E. Miller. Directed by Altobell; settings by W. Engels Smith. At Litchfield (Conn.) Summer Theatre, Aug. 16, '55; $2.75 top.

Dorothy Moody ..... Marion Myser
Ernie Wallen ..... Ronald Lane
Star Moody ..... Pat Hanlon
Junior Moody ..... Robert Shawley
Virley Brush ..... Ray Newcomer
Joan Moody ..... Ann Vivian
Clyde Moody ..... George Forrest
Robert Moody ..... Leonard Altobell
John Brush ..... Vern Armstrong
Reporter ..... Edward Byrnes
Camera Man ..... Bill Smith
Alice ..... Webb Cave
Burt Davis ..... Charles Remington

Comedy by Charles E. Miller is being pre-tested at the Litchfield Summer Theatre under the severest of conditions. Its opening was delayed a day because Hurricane Connie's high winds whipped through the strawhatter, destroying the set. A new one had to be made.

Secondly, one of the leads, Barry Martin, suffered a nervous breakdown during rehearsals and had to be replaced. Roy Nilson filled in last minute. On the night before the skedded opening, Nilson fell on some hurricane debris and broke a collarbone. Producer-director Leonard Altobell filled the thesp gap with script in hand.

"That Certain Age" is probably one of the corniest productions to show up hereabouts. There's a distinct parallel between "Age" and "Time Out for Ginger," in that both deal with nonconformist highschool youths.

Acting, writing and direction of "Age" are bad, but this much can be said for it. It keeps the audience continually bellylaughing through most of the three acts.

"Age" deals with a highschool youth who is fascinated by the horse and buggy days, "when men were men and women were clinging vines." His published treatise, "Rise of Women and Downfall of Men," causes pandemonium in his hometown and turns into a national affair. It also causes pandemonium in the life of his father, a respected, bluenose schoolteacher. Seems both son and father have the same first name. The local citizenry believes the old man wrote the article.

Robert Shawley (who played the boy in the bathtub in "Stalag 17" on Broadway, the road and in the film) turns in a commendable job as the woman-hating teenager. Marion Myser as the mother, George Forrest as the grandfather, Ann Vivian as the daughter, Ray Newcomer as the docile lover, and Vern Armstrong as the head of the school board, turn in adequate performances. These could be stronger and more stirring with adequate rehearsal and direction. *Eck.*

Heaven Come Wednesday

Provincetown, Mass., Aug. 18.

Provincetown Playhouse presentation of comedy by Reginald Lawrence in three acts. Directed by Tom Newton. Set, Keith Cuerdon; music and dance staged by Jean Wheaton Smith. At Playhouse, Provincetown, Mass., Aug. 17, '55.

Miles Jeffers ..... Tom Newton
Abby Jeffers ..... Anne Gerety
Jane Jeffers ..... Eileen Evans
Miriam Jeffers ..... Prosty Snow
Lottie Hadley ..... Virginia Thoms
Caleb Wayne ..... Philip Mansour
Titus Wayne ..... Lawrence Greenfield
Abe Benson ..... Colegate Salsbury
Rev. Hallett ..... Chet Perotti
Nellie Ryder ..... Judith Roberts
Eben ..... George Morfogen
Nate ..... Newell Stark
Katy Frisell ..... Catherine Huntington
Crazy Ike ..... Fred Levy
Mrs. Watts ..... Jean Wheaton Smith
Boy ..... Carl Tasha
Singers ..... Lloyd Ely, Louise Copes
Guitarist ..... Mike Steir
Trumpeters ..... Dick Berrio, Dick Hopwood

Commercial chances of this new one by Reginald Lawrence are nil in its present form. Set to music, as an offbeat folk opera—perhaps. There might be the sounds of "Dark of the Moon" in it if properly mined. As "Heaven Come Wednesday" stands now, however, it's thin, sketchy, plot-hungry and uneven. And also too short, running less than 1½ hours.

Author calls it a comedy, but the label fits loosely. Title refers to the day of doom a bearded prophet has proclaimed from his Biblical deductions. Laid in 1843 in the farm country of upper New York state, "Heaven Come Wednesday" tries to detail the religious fervor and hysteria of a community caught up in fear and hastily seeking to atone before the world comes to an end.

Only one hard-headed farmer refuses to be stampeded, and his is the single voice of reason abroad. Even his daughter joins the Resurrectionists on the eve of her marriage to the hired man, and a rival suitor plays it cozy by going along because that may be one way he can get the girl. His rich father dons the white robes, too, but makes deals on the side protecting himself, just in case.

Lawrence's dramatic conveniences are much too pat, and he gets little urgency into the quick conversions of the girl. Her call to the glory road is sudden, unreasonable and illogical. When the great day arrives and nothing happens, she is left unmarked and unscarred, goes back to the boy and the people return to their work. The suggested overtones of tragedy and puzzlement at the unfulfillment are nowhere to be found, and the point is muted.

There is some humor in "Heaven Come Wednesday" and could be much more, but Lawrence hasn't developed his openings. The exchange of passages from the Scriptures betwen the prophet and the farmer is amusing, and the God-fearing farmer's collection of his neighbors' worldly goods until the morning when they'll be wanting and needing them again has an old horse-trading comic flavor, but this likewise is much too quickly disposed of. As a matter of fact, very little of the inherent comedy in the script gets a decent hearing; Lawrence is content to let it expire in embryo.

Played in a single farmyard set, big cast is rather limp with the exception of Tom Newton, who also directed. His performance as the hard-headed farmer has a salty tang, but then Newton has the single solid role of the lot. The others are pretty much hamstrung with straw parts that are stringy and strained. Couple of bits by Judith Roberts, as the town floozy, and Fred Levy, as the village nitwit, stand out; the others fade into the background. Square dance on Halloween night and some hymnals and folksongs suggest the possibilities of "Heaven Come Wednesday" in another form, but even at that it'll ned a major reconstruction. *Cohen.*

I Hear You Singing

Saratoga Springs, N.Y., Aug. 18.

John Huntington production of comedy in three acts (four scenes) by Greer Johnson. Stars Kim Hunter; features Enid Markey, Beverly Bayne, Paula Truemen, Doris Rich, Daniel Reed, Will Geer, Cele McLaughlin, Anne-Marie Gayer, Frances Helm, Mary May. Staged by Marcelle Cisney; scenery, John Jenson Jr.; special music, John Sacco. At Spa Theatre, Saratoga Springs, N. Y., Aug. 15, '55; $3.30 top.

Nettie Mae Cheevers ..... Enid Markey
Elhannon Swift ..... Daniel Reed
Belle Swift ..... Frances Helm
Tevis Bibb ..... Will Geer
Yolonda Stipe ..... Beverly Bayne
Wygelia Stipe ..... Paula Truman
Mrs. Vernon Creech ..... Doris Rich
Carol Slade ..... Anne-Marie Gayer
Mrs. T. J. Lipsey ..... Cele McLaughlin
Roy Chandler ..... Mare May
Laura Creech ..... Kim Hunter
Barbara Ammons ..... Nicolette Huyot
Roscoe Edgar Lyman ..... Beecher Hammond
T. J. Lipsey Jr. ..... Terry Lester
Burton Slade ..... Ronnie Gabis
Asa Creech ..... Don Lochner
Howard ..... John Jensen Jr.

The prolific Greer Johnson has taken two of his tv offerings as the nucleous for his play. They, "The Worried Song Birds" and "The Almighty Dollar," may have been good fare for the home-viewers, but they do not appear hardy enough for the rigors of a Broadway try. By the use of a multiple stage set and extraneous minor characters he has attempted to jell the two stories together. It just doesn't come off. Unfortunately the high spots in the play are not numerous enough to overcome the loggy pedestrian ones. Some of the author's dialog reaches a high plane, touching on the poetic; some borders on the banal.

Johnson's tale revolves about the dreams and frustrations of the citizenry of a small Kentucky community, living in three neighboring homes. In the one are two spinsters sisters, untrained in music, but with local fame for gospel singing. They are catapulted into nightclub prominence and the money necessary for financing a new organ in the local church. In another home is ensconced a young attractive conservatory-trained piano teacher, together with a mother-indulged idle brother, and a mother worried about the wherewithal for daily living. The third houses a neighborly soul, with tall tales as to why her one and youthful love never returned to her, after his westward trek. The diffusion of interest in this assortment of characters is one of the weaknesses of the script, resulting in a lack of real sympathy for any of the protagonists.

As the work now stands, the story of the frustrated, struggling music teacher and her family overshadows the ascendency of the hymn-singing sister duo to national eminence. Unscrambling the two themes and building each of them to a full-length play might be the answer.

Honors go to Doris Rich as the mother of the piano teacher. Miss Rich gives an admirable, fully-conceived performance of the money-worried matriarch of two pathological offspring. Kim Hunter, in her early scenes, leaves an impression of overacting. This may be due to her intensity in building up the character for later scenes, where she shows what a fine actress she is. The part of the neighborly Nettie Mae Cheevers is a pushover for Enid Markey, from whom a dependable interpretation is always expected. Unfortunately, it is the same type of character that Miss Markey has been cast in all her recent tv-showings. Will Geer lends a humorous note to the superfluous role of Tevis Bibb. Don Lochner rates kudos as the selfish, sadistic brother of the piano teacher.

Direction by Marcella Cisney is adroit and imaginative for the difficult requirements of the script. John Jenson Jr. turned out a set that was perfect for the numerous changes of action. *Russ.*

Backstage Confidential

Balitmore, Aug. 17.

Don Swann Jr. production of comedy in three acts by John Kingsbridge. Staged by Eugene O'Sullivan. At Hilltop Theatre, Lutherville, Md., Aug. 16, '55.

Brian Forsyth ..... Edward Sostek
Richard Johnson ..... Sydney G. Stevens
Regina Randolph ..... Lois Hall
Oedipus Friedman ..... Macgregor Gibb
Jessica McIntyre ..... Ruth Gregory

This is the 1955 winner of Don Swann's annual playwrighting contest. That fact is the sole distinction of this one. The author, John Kingsbridge, calls "Backstage Confidential" a "new comedy of manners." What he delivers is vapid and shallow farce.

An amoral actress ready to choose husband No. 7 meets a virile actor-playwright and promises to finance his play in the hopes of adding him to her boudoir collection. The play opens to critical derision but is saved when it's decided to sell it as "the worst play ever seen on Broadway." In the interim, the actress loses interest in her playwright and returns to her first husband, the fast-talking producer of the turkey. Altogether, it's the type of smutty, adolescent farce used in recent seasons to peddle in the hinterlands.

Of the valiant cast of five, Sydney G. Stevens as the hardboiled producer is resourceful and energetic, while Ruth Gregory uses an effective, incisive delivery as the director of the opus. Lois Hall is adequate in the bankrupt part of the actress, but Edward Sostek seems entirely too imitative as the actor-playwright. Macgregor Gibb has the misfortune of having to play a psychoanalysis-hipped dilettante dubbed Oedipus Friedman.

Eugene O'Sullivan has staged with proficiency, but the script offers him a thankless chore. *Burm.*

Next of Kin

Hyde Park, N. Y., Aug. 16.

Polly Jo McCulloch & George Quick production of drama in three acts by Lonnie Coleman. Stars Ruth White, George Mitchell; features Mary Finney, John Conwell, Richard Morse. Staged by Fred Sadoff; sets, Edgar Lansbury. At Hyde Park (N.Y.) Playhouse, Aug. 16, '55; $3.30 top.

Aima Hill ..... Ruth White
Virginia Hill ..... Mary Doyle
Gordon Hill ..... John Conwell
Billy Hill ..... Richard Morse
Cecil Hill ..... George Mitchell
Wyatt Mitchell ..... Harry Williams
Fan ..... Mary Finney
Harry ..... George Quick
Pauline ..... Katchie Torrence

Once the background has been provided and the character relationships have been fully defined, Lonnie Coleman's "Next of Kin" becomes moving. In its tryout at the Hyde Park Playhouse, an act and a half accumulates before the involvement is strong enough for thorough audience identification, but this still leaves time for moments of poignancy and truth.

It's a story about a poor white southern family at a moment of dissolution. Two boys and a girl have reached the threshold of adulthood and are about to try their wings. Their mother wants to encourage them, yet, in a pathetically fumbling way, lets good intentions be a barrier. The father, however, who has long been yearning for his own independence, decides the time has come to desert in favor of a younger woman and no family ties.

Although signposts are provided, and though the characters are deftly drawn, it is not until father comes home drunk in the second act and declares himself, that the play becomes animate. This is a serious handicap that would have to be rectified for the play to go further commercially.

As the hopeful, courageous, tortured mother, Ruth White is excellent. Although she is co-starred with George Mitchell, who gives a subdued but honest portrait of the father, both in writing and performance the play is mostly Miss White's.

As the troubled daughter who will have to settle for second best among boy friends, Mary Doyle has good energy and understanding. John Conwell plays straightforwardly as the oldest son who attempts to take over family control after the tragic climax, although the sudden vehemence is unexpected from the hitherto good-natured adolescent.

Mary Finney, as a chatty neighbor, has an unessential part, and the humor of her lines is mostly lost as she intrepidly attempts a southern accent. Richard Morse as the other son, Harry Williams and George Quick as swains of the daughter, and Katchie Torrence as the elder son's bride round out a competent cast.

Polly Jo McCulloch and George Quick have provided a good production. Fred Sadoff's direction seems to have been a labor of love and Edgar Lansbury's interior-exterior set of the Montegomery, Ala., homestead is authentic. *Geor.*

The Crime of Innocence

Lake Hopatcong, N. J., Aug. 18.

Lakeside Theatre production of tragedy in three acts by Norman Vein. Staged by Herbert Machiz; special music by John Geuen; setting, Paul Georges; lighting, Peter Stander. At Lakeside Theatre, Lake Hopatcong, N.J., Aug. 15, '55; $3.00 top.

Juana ..... Rachel Armour
Luis ..... Albert Paulson
Gabriela ..... Miriam Goldina
Raoul ..... Robert Carricart
Father Julio ..... Robert Jaquinn
Manuel ..... Mario Gallo
Fabio ..... Lake Babbitt
Salomon ..... William Sheidy
Alfonsina ..... Jean Carver
Angel ..... Carol Brown
Constantino ..... Irma Hurley
Silva ..... Chris Valio
Valdes ..... George Hogan

There seems to be more potency to Norman Vein's "The Crime of Innocence" than has been fully realized on the Lakeside Theatre stage. In spite of scrupulous direction by Herbert Machiz, the actors generally have not been able to fulfill the play's demands. While there is serious unevenness in the script, as evidenced by an almost patternlike repetition of action-talk-action-talk, the ingredients for solid emotional impact are at hand.

Vein is at his best in those quietly persuasive moments when he is trusting his story's essential simplicity. In a fishing village in southern Chile there is an ingenuous Indian girl from the hills who has recently married an amiable, if rather slow, fisherman. Because she bathes in the ocean, the girl becomes the target of suspicion and hate when the fish are all caught dead. A young priest, new to the village, and doubtful of his own capacities, mediates matters, but when it is learned that the girl is pregnant without ever having shared her husband's bed, the story moves to a tragic denouement, the priest's best efforts being unable to overcome native superstition.

Although the pivotal role would seem to be that of the girl, it is the priest's contention with the villagers that provides the most acute conflict. In moments of reflection and revelation, Robert Jacqin's performance of the troubled clergyman is affecting, but credibility is lost when, in moments of righteous anger, he is induced to substitute vocal volume for emotional intensity.

As the mountain girl whose simplicity causes her own destruction, Rachel Armour has the right quality, but her performance has a curious stiffness and introversion as if it were the result of direction rather than of her own insight.

Miriam Goldina (translator of "Stanislavsky Directs") is vigorous as a village woman whose strength, hatred and envy precipitate the crisis. Robert Carricart swaggers uninhibitedly though the role of a truculent fisherman who goads the padre to violence, and Albert Paulson is the simple peasant who, in a tender scene, forgives his hill girl wife.

Paul Georges' seacoast setting provides the correct atmosphere, with a good assist from Peter Stander's lighting. In his direction, Machiz has avoided fussiness, but he has not been able to elicit the required excitement from his company.

As a commercial prospect, "Crime," with compression and careful casting could be a prospect for off-Broadway. Main stem chances seem dimmer and would depend to a large extent on ideal casting of the priest. *Geor.*

'Kismet's' 4-Week 258G Sets Mark For L.A. Civic; 'Sea' Slow $11,500

Los Angeles, Aug. 23.

"Kismet" did a mighty $258,500 for its four-week engagement at the Philharmonic, both the stand and the final frame last week reaching an alltime high for the L. A. Civic Light Opera Assn. Three other shows competed for local patronage, all managing to show from fair to good. CLO's fourth of the season, "Plain and Fancy," opens this week.

Estimates for Last Week

Kismet, Philharmonic Aud (4th wk) (2,670; $4.90) (William Johnson, Elaine Malbin, Julie Wilson). Sock $65,000.

Katherine Dunham Dancers, Greek Theatre (4,400; $4) Okay $36,500.

Lunatics and Lovers, Carthay Circle (1st wk) (1,518; $3.85) (Melville Cooper, Marjorie Lord, Casey Adams). Good $16,500.

A Day By the Sea, Huntington Hartford — (1st 5 days) (1,032; $4.95) (Jessica Tandy, Hume Cronyn, Dennis King). Mild $11,500.

'RAINBOW' $14,755 AT PROVIDENCE TENT

Providence, Aug. 23.

Despite huge rains and hurricane press and radio scares, which put a big kink in two weeks of this first year's operation, the Warwick Musical Tent Theatre, has proven a top draw hereabouts. The 2,024-seat tent, reputedly largest in the country, operates with a $1.20-$3.60 top. Plains are already being mulled for an extension, next year, of the current 10-week season.

Tent, being backed by Burton Bonoff, Ben Segal, Stanton Shifman and Robert Lappin, has a resident company of 20 and is swelled each week with Broadway names.

"Annie Get our Gun" introed the tent to this area, and played to $8,500 biz. This climbed steadily and by the sixth production, "Wish You Were Here," gross hit $16,500 and the black. Saturday night take for that show hit $4,500.

"Finian's Rainbow," which closed Saturday (20), grossed $14,755, with most of that take squeezed into the first three days, as Diane's fringe rains cut heavily into usually hot weekend biz.

Current British Shows

LONDON

(Figures denote premiere dates)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Desperate Hours, Hipp. (4-19-55).
Dry Rot, Whitehall (6-31-54).
Folies Bergeres, Wales (4-8-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (5-19-55).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (8-17-55).
My 3 Angels, Lyric (5-12-55).
Nina, Haymarket (7-27-55).
Reluctant Debs, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Sfiad Days, Vaudeville (6-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep., Palace (7-21-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Waiting For Godot, Arts (8-3-55).
Wild Thyme, York's (7-14-55).

SCHEDULED OPENINGS

Dead on 9, Westminster (8-24-55).
Water Gypsies, Wint. Gard. (8-31-55).
Kettle & Moon, Duchess (9-1-55).

CLOSED LAST WEEK

Home & Away, Garrick (7-19-55).

TOURING

Alibi
Book of the Month
Buccaneer
Call of the Flesh
Clerambard
Double Crossing
Evening With Beatrice Lillie
First Night
Florodora
Guys and Dolls
Jazz Festival
Jazz Train
Joy of Living
Kathleen
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Manor of Northstead
Men and Woman
Moon Is Blue
Mr. Kettle & Mrs. Moon
Old Vic
Pardon My Claws
Patience
Postman's Knock
Romance in Candlelight
South Pacific
Water Gipsies
Wedding in Paris

Jerome Mayer, who directed and co-produced "Lullaby" on Broadway last season, is staging the last half of the season at the Corning (N.Y.) Summer Theatre . . . **Buck Kartalian** appearing at the Westport (Conn.) Country Playhouse this week in "The Empress," starring **Geraldine Page.**

Birmingham Area Gets 1st Historical Pageant

Birmingham, Aug. 23.

This area's first historical pageant opens tonight (Tues.) on the grounds of a Southern shrine here at Arlington. Title of the pageant, by local playwright Lulie Hard McKinley, is "Arlington Episode." Story concerns Wilson's raiders, who took Jones Valley here and occupied Arlington house as a base to raid Selma and Montgomery.

James Hatcher is directing the production, with a cast featuring area talent, including several from radio and tv. Event will be repeated through Friday night. Event is tied in with the first Birmingham showing of the film, "Girl Rush," and the appearance of songwriter Hugh Martin and star Rosalind Russell. The Arlington Historical Assn. and Antiquarian Society are presenting a tea for Martin, a native, and Miss Russell Aug. 25, at Arlington. Local stores are tying in with extensive fashion promotion.

'Game' $50,400, D'Oyly 37G, S.F.

San Francisco, Aug. 23.

Fourth week of "Pajama Game" at the Curran continued sellout, and the third Geary frame for the D'Oyly Carte Co. was good. Only soft spot was the New York City Ballet at the Opera House.

Estimates for Last Week

Pajama Game, Curran (4th wk) ($4.40; 1,758) (Fran Warren, Larry Douglas, Buster West). Sellout at almost $50,400.

D'Oyly Carte Co., Geary (3d wk) ($4.40; 1,550). Fine $37,000.

New York City Ballet, Opera House (1st wk) ($5; 3,250). Fair $35,000.

'TEAHOUSE' $55,200 AT DALLAS STATE FAIR

Dallas, Aug. 23.

"Teahouse of the August Moon" had its best touring week at the State Fair Musicals here, showing a hefty $55,200 for the first seven performances through last Sunday (21). Show, co-starring Burgess Meredith and Scott McKay, closes out the 14th summer season next Sunday (28) at the air-conditioned State Fair Auditorium. "Teahouse," first non-musical staging here, is scaled at the usual $3.75 top here in the 4,285-seat house.

Big b.o. is the third best of the 12-week season. "South Pacific" holds a $62,400 first week and $78,000 second week earlier this summer. Record $502,000 budget went into the black after two weeks of "One Touch of Venus," Aug. 1-14, and fortnight's b.o. of "Teahouse" easily makes 1955 a record-breaking season here. "Venus," produced here by managing director Charles R. Meeker Jr., will be reprised this Saturday (27) in an NBC-TV 90-minute showing from New York, with the same cast.

Alda May Star in Italo Musical Comedy in Oct.

Rome, Aug. 16.

Robert Alda, lead in Broadway's original "Guys and Dolls," who follows up his local pic stint in "Most Beautiful Girl in the World," opposite Gina Lollobrigida, after his reprise of "Guys and Dolls" in Las Vegas, will be back in Italy this October to star in an Italian musical comedy.

According to the Trinca organization, sponsors of the fall offering, Alda will appear with Andreina Pagnani, Giuseppe Calindri and Giulietta Masiero, in a musical patterned after Yank musical comedies, titled "La Signora Chiaro di Luna" ("Lady Moonlight"). Giovannini and Garinei are writing the book, which will have lyrics by Gorni Kramer. Debut is skedded in Turin early in November, and then probably will move to Rome's Eliseo Theatre for the holidays.

'Cadillac' $15,500 For Seven in Twin Cities

Minneapolis, Aug. 23.

Even recordbreaking August heat, with temperatures of 98, plus an non-airconditioned theatre, couldn't cook the boxoffice goose of "The Solid Gold Cadillac," with Ruth McDevitt, opening the legit season here.

At the 1,850-seat Lyceum at $3.85 top, it grossed a fairly good $8,600 for three nights and a matinee. Previously, atraction pulled $6,900 for two nights and a matinee at the same scale at the airconditioned 2,800-seat St. Paul Auditorium, giving it an okay $15,500 total for the Twin Cities week of five days. Show was traveling Monday and didn't play that night.

"Cadillac" is holding over at the Lyceum for four more nights and another matinee through Thursday (25) with no Sunday performances, so that it will have a full week of seven days here.

'King' Hot $43,400 In Third D.C. Wk.

Washington, Aug. 23.

"King and I" continues its terrific boxoffice pace at the National Theatre. Third week wound up with a boff $43,400 for the 1,677-seat theatre.

House, which is scaled to $4.95 Friday and Saturday nights and $4.40 for the remainder of the week, went clean every performance but Monday and Tuesday nights last week. Best-known guests during the third semester were Sec. of State John Foster Dulles and family. Musical moves on to Pittsburgh after completing two more Washington weeks, although it could continue profitable business here for a longer period.

L'ville Amphi's Season Winds to Snappy Close With $27,000 'Pacific'

Iroquois Amphitheatre wound up its seven-week season with "South Pacific," the h.o. stanza grossing a pleasing $27,000. Previous week the Rodgers-Hammerstein piece topped the 17-year record of the open-air spot with a whopperoo $45,000. Out-of-towners made up the bulk of the audience for the final week, parties coming from near and distant points in Kentucky and Indiana. Critics were generous in praising the show, and a seasoned cast delivered a bangup performance.

Mary LaRoche as "Nellie" and Allen Gerrard as "Emile" were standout in the lead roles. Others were Juanita Hall, Leonard Stone, and Stanley Grover, in support.

Denis Du-For was in charge of production, and shows were staged by Arthur Sircom. Edward Hunt was musical and choral director; John Hanny, scenic designer, and Theodore J. Adolphus, choreographer.

Margo Jones' Death Seen Loss to Writers

New York.

Editor VARIETY:

The recent tragic death of Margo Jones will be a serious loss to the Broadway of the future. Broadway talks about helping the new talented writer—Margo Jones did something about it.

As director of the Comedy Workshop units, which are being formed in principal cities throughout the country, I know the need for leadership in community theatre, the need for encouragement for new writers—both of comedy and drama. If there were a Margo Jones in every community, we would have no worries about the future of the Broadway theatre, or community theatre, or away-from-Broadway theatre.

The theatre can thrive — with proper leadership. Margo Jones gave it leadership. Her loss is a great one to both "theatre" and the talented new writers whom she continually espoused.

Broadway should create a Margo Jones Memorial to remind us of the leadership she gave in developing new playwrights, in creating a "better mousetrap" in Dallas to which the world beat a path.

George Q. Lewis

Late Summer Biz Perks B'way B.O.; 'Skin' SRO $32,100 (7), 'Game' $50,800, 'Fanny' $50,300, 'Stockings' $48,200

The summer slump is over on Broadway. That's indicated by a steady climb in business the past two frames. Receipts last week took a sizeable jump over the tallies of the previous stanza, with a continuation of the bullish pattern expected.

There were no closings last week, with "Skin of Our Teeth," the sole opener. There are no preems this stanza.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances during last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Ankles Aweigh, Hellinger (MC) (18th wk; 144; $6.90; 1,513; $55,900). Over $14,800 (previous week, $14,500); selling tickets until Sept. 15 on a special "family plan," enabling a ticket purchaser to pay the full price for one ticket and half-price for as many as five more.

Anniversary Waltz, Booth (C) (72d wk; 571; $4.60; 766; $20,000). Just $11,200 on twofers (previous week, $10,000 on twofers); closes Sept. 24, to tour.

Bad Seed, Coronet (D) (37th wk; 293; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Nearly $15,500 on twofers (previous week, $15,200 on twofers); tentatively scheduled to close Sept. 17, to tour.

Boy Friend, Royale (MC) (47th wk; 371; $6.90; 1,050; $38,200). Almost $21,200 (previous week, $18,400).

Bus Stop, Music Box (CD) (25th wk; 198; $5.75-$4.60; 1,010; $27,811). Nearly $23,900 (previous week, $22,500).

Cat on a Hot Tin Roof, Morosco (D) (22d wk; 172; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Over capacity again, nearly $31,600.

Damn Yankees, 46th St. (MC) (16th wk; 124; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). Over capacity again, topped $50,800.

Fanny, Majestic (MD) (42d wk; 332; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). Nearly $50,300 (previous week, $46,400).

Inherit the Wind, National (D) (18th wk; 140; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Almost $30,600 (previous week, $28,100).

Lunatics & Lovers, Broadhurst (C) (36th wk; 288; $5.75-$4.60; 1,182; $29,500). Nearly $12,000 on twofers (previous week, $9,900 on twofers).

Pajama Game, St. James (MC) (67th wk; 532; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Over $50,800 (previous week, $47,000).

Plain and Fancy, Winter Garden (MC) (30th wk; 236; $6.90; 1,494; $55,672). Almost $33,800 (previous week, $29,900).

Silk Stockings Imperial (MC) (26th wk; 204; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Nearly $48,200 (previous week, $40,100).

Skin of Our Teeth, ANTA Theatre (CD) (1st wk; 6; $5.75; 1,347; $38,000) (Helen Hayes, Mary Martin, George Abbott, Florence Reed). Opened last Wednesday (17) to six favorable reviews (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Pepper, World Telegram; Watts, Post) and one negative (Chapman, News); over capacity, topped $32,100 for first six performances and one preview.

Teahouse of the August Moon, Beck (C) (97th wk; 781; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $27,900 (previous week, $25,100).

Witness for the Prosecution, Miller (D) (36th wk; 284; $5.75-$4.60; 946; $23,248). Over $21,100 (previous week, $18,800).

Reopening This Week

Anastasia, Lyceum (D) (29th wk; 230; $5.75-$4.60; 995) (Viveca Lindfors, Cathleen Nesbitt). Reopened last Monday (22) night after a five-week vacation and closes Sept. 24 to tour.

OFF-BROADWAY

(Figures denote opening dates)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55); closing Sept. 11.

Shaw Festival, G'n'w'ch Mews (7-21-55).

Trial, Provincetown (6-14-55).

'Town' Lightweight 35G For Kaycee Starlight

Kansas City, Aug. 23.

Starlight Theatre closed its ninth production of the outdoor musical season Sunday night (21) as "Wonderful Town" proved lightweight at the boxoffice. Biz was off to a slow start, and although it climbed during the week of favorable evening weather, it could not get up enough momentum in the short seven-day stand to top the average mark. It's take of $35,000 is about bottom for the season.

"Town" had cast including Helena Bliss, Betty Gillett, Joan Kibrig, Chris Robinson, Jordan Bentley, Ted Beniades and Joseph Macauley.

"South Pacific" as the 10th and final production of the season opened Monday night (22) to sock biz, and is expected to reach or top record figures for its two-week run.

"Pacific" cast includes Jeanne Bal, Webb Tilton, Fredd Wayne, Evans Thornton, Ted Beniades, Jim Hawthorne, Helena Bliss and Nina Gallagher.

'Can-Can' $35,400 As Chicago Loner

Chicago, Aug. 23.

"Can-Can," the Loop's solo legit entry, held steady last week despite the return of the heatwave the last half of the frame.

Window sales open this week for "Teahouse of the August Moon" which arrives at the Erlanger Sept. 7 for a run on Theatre Guild-American Theatre Society subscription. Next in is the D'Oyly Carte Opera Co. at the Blackstone Sept. 13 for two weeks.

Estimate for Last Week

Can-Can, Shubert (3d wk) ($5.95; 2,100). Nearly $35,400 (previous week, $35,700).

'PACIFIC' WHAM $63,000 IN ST. LOUIS AL FRESCO

St. Louis, Aug. 23.

"South Pacific" is in its second and final week in the Municipal Theatre Assn's al fresco theatre in Forest Park, and will bring the season to a close Sunday (28). Record - breaking crowds have greeted what is the best attraction of the season in the 11,937 house at $3 top. Saturday (20) set an all-time attendance mark, with 12,137, and the first ended with a whammo $63,000.

Kyle Mac Donnell, Richard Eastham, Benny Baker and Dorothy Franklin are standouts in a cast that includes Norman Mac-Kaye, Eugene Dorian, Joe Cusanelli, Harry Weber, Christine Palmer and Lewis Boylard.

Current Road Shows

(Aug. 22-Sept. 3)

Bus Stop—Aud., Central City, Col. (22-3).
Can-Can—Shubert, Chi. (22-3).
Day By the Sea (Jessica Tandy, Hume Cronyn, Dennis King, Aline MacMahon)—Huntington Hartford, L. A. (22-3).
D'Oyly Carte—Biltmore, L. A. (22-3).
King and I (Patricia Morison)—National, Wash. (22-3).
Pajama Game (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (22-3).
Solid Gold Cadillac—Lyceum, Mpls. (22-25); Royal Alexandra, Toronto (29-3).
Teahouse of the August Moon (Burgess Meredith, Scott McKay)—State Fair, Dallas (22-28); Victoria, K. C. (30-3).

SCHEDULED N.Y. OPENINGS

(Theatres indicated if set)

Catch a Star, Plymouth (9-6).
Othello, City Center (9-7).
Henry IV, City Center (9-21).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
Maurice Chevalier, Lyceum (9-28).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10 2).
Tiger at Gates, Plymouth (10-4).
Goat Island, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Sleep of Prisoners (10-5).
Wooden Dish, Booth (10-6).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (wk. 11-14).
Janus, Plymouth (11-24).

Show On Broadway

The Skin of Our Teeth

Robert Whitehead revival, sponsored by the American National Theatre & Academy, of comedy in three acts by Thornton Wilder. Stars Helen Hayes, Mary Martin, George Abbott, Florence Reed; features Don Murray. Heller Halliday, Frank Silvera. Staged by Alan Schneider; scenery, Lester Polakov; costumes, Helene Pons; lighting, Feder. At ANTA Playhouse, N.Y., Aug. 17, '55; $5.75 top ($5.90, opening).

Announcer	Earl George
Sabina	Mary Martin
Mr. Fitzpatrick	Paul Morrison
Mrs. Antrobus	Helen Hayes
Dinosaur	Vinie Burrows
Mammoth	Patricia Taffe
Telegraph Boy	Fred Kareman
Gladys	Heller Halliday
Henry	Don Murray
Mr. Antrobus	George Abbott
Doctor	Frank Hamilton
Professor	Jonathon Anderson
Judge	Frank Silvera
Homer	Howard Fischer

Muses Eileen Lear, Frances Sternhagen, Maud Scheerer

Drum Majorets.	Norma Veney, Alice Fay
Lifeguard	Charles Boaz
Bingo Caller	Maud Scheerer
Fortune Teller	Florence Reed
Chair Pusher	Frank Silvera
Broadcast Official	Earl George
Assistant	Frank Hamilton
Fred Bailey	Howard Fischer
Hester	Maud Scheerer
Ivy	Vinie Burrows
Mr. Tremayne	Frank Silvera

Others: Emily Cobb, Jack Delmonte, John Dorman, David Elliott, Tom Geroghty, Lily Lodge, Richard O'Neil, Ann Stanwell.

Thanks to "Salute to France," the first show of the new Broadway season is a gem. Robert Whitehead's revival of Thornton Wilder's distinguished comedy of 1942 is more pertinent and compelling, and seemingly even better done, than originally. It's enjoyable, memorable theatre.

With a "dream" cast headed by Helen Hayes, Mary Martin, George Abbott and Florence Reed, the show was sent to the Paris Festival of the Arts early this summer as part of a "Salute to France" exchange program of the American National Theatre & Academy. The general idea was a sort of cultural counter-offensive in the fields of drama, music, dance, fine arts, etc., to the consistent propaganda warfare waged in recent years by the Soviets.

Although opinions have differed as to the effectiveness of "Skin" as international artistic ammunition, the show is superb entertainment for Broadway. The Wilder tribute to mankind offers the rare combination of infectious comedy and poignant drama. The values of the revival are strikingly different from Michael Myerberg's original Broadway production, in which Fredric March, Tallulah Bankhead, Florence Eldridge and Miss Reed were costarred under Elia Kazan's direction. But the effect seems equally stimulating and, unless the memory of 13 years ago is faulty, even more searching and touching.

As might be expected Miss Hayes gives new dimension and force to the role of Mrs. Antrobus, the eternal wife and mother, which emerges as the most important in the play. Her unerring touch gives the comedy lines captivating value and her warm, authoritative playing of the emotional scenes tends to add stature and personal impact to the whole drama.

As Sabina, the maid and siren who symbolizes man's urge for enjoyment, Miss Martin is deft and delightful. Her playing has grace and gaiety, although she lacks the lustiness that made Miss Bankhead's performance of the role so vivid.

Abbott, who accepted the part of Mr. Antrobus as a kind of lark (hardly dreaming that it might ultimately involve him in a tour and appearances on Broadway and television) gives a surprisingly relaxed performance as the epitome of man's resourcefulness and rugged will to survive. If there's a suggestion of intellectualism, rather than instinctive actor ego-projection in the portrayal, it is nevertheless impressively honest and skillful. The stint is a sort of sentimental "comeback" as an actor for Abbott, after 21 years as a top director, producer and author.

Miss Reed, repeating her original performance as the ominous fortune teller, again makes the essentially minor role a forceful standout. In secondary parts, Don Murray is convincingly emphatic as the destructive Antrobus son, played originally by Montgomery Clift; Heller Halliday, Miss Martin's daughter is appealing as the daughter, played originally by Frances Heflin; Frank Silvera is persuasive in the triple assignments of a judge, a boardwalk wheelchair pusher and a Shakespearean actor, and there are notable bits by Paul Morrison as a harried stage manager and Fred Kareman as a personality Western Union messenger.

Alan Schneider's staging is imaginative and admirably fluid, Lester Polakov's impressionistic scenery seems just right, Helene Pons' costumes are helpful and Feder's lighting is expressive.

The show, opening last Wednesday night (17), plays two and a half weeks through Sept. 3 and is slated for telecast Sept. 11 on "Producer's Showcase." It may be interesting to note the reaction of the mass tv audience to this basically simple and eloquent, but puzzling-in-detail paean of courage and faith.

Hobe.

Off-B'way Show

An Evening With Shaw

Greenwich Mews production of a one-act play by (and excerpts from) George Bernard Shaw. Staged by Eli Rill; setting, Maurice Bugand. At Greenwich Mews Theatre, N. Y., Aug. 19, '55.

Excerpts: Mamie Jones, Tony Frost. "Village Wooing": Janine Manatis, Roberts Blossom.

While it may be redundant to say that George Bernard Shaw knew better than most of his peers how to spoof the battle of the sexes, "Village Wooing" raises the issue, being GBS at his frothiest. The production of this three-scene one-acter at Greenwich Mews provides an hour and a half's respite from the weather (despite the closeness of the low-ceilinged auditorium). In this torrid season that's a boom.

Second program of the Mews' Shaw festival, "Wooing" is candidly called "three conversations." While GBS was not one to be shortwinded, he has kept these gambits pithily caustic. In this particular approach to the male-female struggle, there is a remarkable similarity to the Thurber attack. The spoofing is in earnest and the observer must laugh at himself.

The first conversation transpires on a world cruise ship with the girl baiting her trap for a grave writer of travel books. In conversation No. 2, he, poor dim-witted male, wanders innocently into the Englisn shop where she waits on trade. In conversation three, the banns are posted.

In less adroit hands than Shaw's, this fable could be tame. As it is, after a lively start on shipboard, there is a marked deceleration during the second talkfest, but he comes back strong for the finish, even injecting eloquence into his lampoon.

Under Eli Rill's perky direction, Janine Manatis and Roberts Blossom handle the dialogs with flair and aplomb. They are excellent foils for each other, her ebullience being nicely counterbalanced by his calculated apathy. If either fares better, it is probable that Miss Manatis' charm and enormous energy give her the edge (even as Shaw intended), but Blossom's timing is good for his due quota of laughs. For the two actors and their director, the small trilogy is a minor tour-de-force.

Excerpts from four late Shaw plays preface the program. Mamie Jones and Tony Frost do the readings, Miss Jones being a particularly cheerful performer. Frost also does the narration for "Wooing," being casual almost to a fault.

Geor.

Show Out of Town

A Day by the Sea

Los Angeles, Aug. 17.

Huntington Hartford & Stephen Mitchell production of drama in three acts by N. C. Hunter. Stars Jessica Tandy, Hume Cronyn, Dennis King; features Aline MacMahon, Halliwell Hobbes, Megs Jenkins, Leo Britt, Veronica Cole, John W. Austin, Barclay Hodges. Staged by Cedric Hardwicke; sets, Jay Krause. At Huntington Hartford Theatre, Hollywood, Aug. 16, '55; $4.95 top.

Laura Anson	Aline MacMahon
David Anson	Halliwell Hobbes
Julian Anson	Hume Cronyn
Doctor Farley	Dennis King
Frances Farrar	Jessica Tandy
Elinor Eddison	Veronica Cole
Toby Eddison	Barclay Hodges
Humphrey Caldwell	Leo Britt
Miss Mathieson	Megs Jenkins
William Gregson	John W. Austin

This N. C. Hunter drama reportedly ran for 18 months in London, proving the English are more capable of absorbing sound and fury signifying nothing than are audiences over here. A study in frustrations, "A Day By the Sea" is a garrulous play filled with aimless characters who do nothing but bare their souls in a voluble fashion that makes one wonder how the English ever achieved their reputation for tacitturnity.

The cast presented here, prior to a Broadway opening, is truly brilliant and at times the sheer joy in watching such fine displays of thespic skill almost kids the viewer into thinking something is about to happen. But at best it is a dim hope never realized.

There is the slightest hint of a dramatic situation when Hume Cronyn, playing a First Secretary in the British Foreign Office, learns that he has been transferred from an important post primarily because no one likes him. He loquaciously studies himself and realizes that he has been somewhat of a martinet who has forgotten how to play. His clumsy efforts at the latter somehow bring him to the opinion that he is in love with his former child playmaate, Jessica Tandy, a widow and a divorcee with a tarnished reputation. But she seems to prefer the hopelessness of her future, possibly seeing it as a happier alternative to being talked to death, and rejects him, leaving him to be returned to his stuffed-shirt mannerisms.

There is a subplot involving Dennis King as a lush doctor content to wait upon his one octogenarian patient and generally serve as a valet around the house, and Megs Jenkins, a spinster-governess who desperately proposes to King, pointing out that after his patient dies there is no place for him to go but down. But here, too, hopelessness prevails. King stays on and Miss Jenkins goes her lonely way.

Aline MacMahon makes a somewhat ambiguous role as Cronyn's mother seem to mean something, and Halliwell Hobbes is often moving as the old man wistfully awaiting death. Leo Britt, John W. Austin and moppets Veronica Cole and Barclay Hodges round out a superb cast that manages to stay afloat despite the deluge of words.

Cedric Hardwicke directed, achieving fluidity and a high degree of sincerity on stage. It isn't his fault that one is left wondering what all the sincerity is about. The two sets by Jay Krause are imaginatively attractive.

Milt.

Show Abroad

Mrs. Willie

London, Aug. 18.

H. M. Tennent Ltd. production of farcical comedy in three acts by Alan Melville. Stars Yvonne Arnaud. Directed by Wallace Douglas. At Globe Theatre, London, Aug. 17, '55. $2.25 top.

Ilena	Yvonne Arnaud
Willie	Cyril Raymond
Paul	Terence Alexander
Jane	Ann Walford
Mrs. Gregson	Marian Spencer
Lord Allerdale	William Mervyn
Vitulescu	Carl Jaffe
Waiter	James Sharkey
Nurse Otway	Daphne Heard
Mr. Butler	Michael Nightingale

Any play with Yvonne Arnaud as the central figure has its own individual attraction. In this latest Alan Melville comedy not only would her absence diminish its appeal, it would be almost non-existent. As an exiled monarch scheming to get her son reinstated on the throne of his ancestors, she pulls every trick she knows in timing, facial and vocal mannerism and incorporating, for the first time, her talent as a pianist. The result is genial, lightweight entertainment, particularly for matinee audiences. But it is suited only to local taste and is unlikely to repeat the success of her last vehicle, "Dear Charles."

Story is written jerkily on a preposterous theme alternating from sheer farce to near drama. "Mrs. Willie," widow of an assassinated Balkan ruler, is now married to a stolid English farmer, but pulls diplomatic strings at a dinner party given for a Foreign Office VIP and the republican representative of her country. All is set for her son to restore the monarchy but he jibs at the prospect, being completely Anglicized and newly engaged to a young neighbor. Stepfather has had an amorous interlude with a captivating widow while she, it develops, has acquired an illegitimate son concurrently, which evens matters up.

Main comedy angle is the fact she believes her guests to have been poisoned by an anonymous gift of caviar, and proceeds to render them immune by a disguised emetic. Another Baltic coup de'etat cancels out her grandiose plans and her menfolk settle happily to rusticity while she gaily plans another Continental engagement to meet her discreetly secluded younger sn.

Chief support to Miss Arnaud comes from Cyril Raymond, as her bucolic spouse, and Marian Spencer, attractive and worldly, as his mistress. The young couple are pleasantly portrayed by Ann Walford and Terence Alexander, while the political jugglers are convincingly represented by William Mervyn and Carl Jaffe. James Sharkey gives a colorful performance as a Hungarian waiter insistent on maintaining the regal dignity of his employer. Play is skillfully directed by Wallace Douglas.

Clem.

Legit Bits

Richard Skinner filling in as company manager on "Pajama Game" for **Carl Fisher** this week and perhaps longer, while latter rests from his recent operation.

Leonard Kantor, whose last show on Broadway was "Dead Pigeon," is putting the finishing touches on his new vehicle, "One is a Lonely Number," which formerly went under the name of "September Blood." Between plays, Kantor was on the Coast whipping a scenario into shape for Sam Goldwyn Jr.

John Koenig, Broadway and Coast stage designer, whose last N.Y. stint was last season's "What Every Woman Knows" at City Center, is spending the summer working on the staff of the Virginia State Museum, in Richmond, prior to returning to Frisco in the fall.

Sammy Schwartz, who did it in the national company, is playing the lead role of Nathan Detroit in "Guys & Dolls" again at Somerset Playhouse, Somerset, Mass., all this week.

After a summer that began with playing Creon in the Salute to France "Medea" in Paris, followed by stays in London, Copenhagen, Rome, Barcelona, Mallorca, Madrid and Lisbon, actor **Arnold Moss** arrives in N. Y. tomorrow (Thurs.).

Director **Arthur Sircom**, currently in N. Y., following the wind-up of his summer stint for the Louisville (Ky.) Park Theatrical Assn., heads for Honolulu shortly, where he'll be managing director of the community theatre there, which is scheduled to begin its 1955-56 season in mid-October with "Desperate Hours." Production sked also includes "Time Out For Ginger," "Kismet," "Gigi," "Pajama Game" and possibly "Witness for the Prosecution."

Jerry Laws has been appointed stage director of "Porgy and Bess," currently touring South America . . . **Kathleen Carroll**, daughter of playwright **Paul Vincent Carroll**, working as editorial assistant in the N. Y. office of the Catholic Digest mag . . . "Rhom," by **Larry Ward** and **Gordon Russell**, has been optioned for Broadway production by **Robert Simon** and **John Marley**, with the latter skedded to double as director.

Paul Vroom and **Adna Karns** have teamed up to produce "Morgan Rock," by **Philip Pruneau**, who was last represented on Broadway by "Cellar and the Well." The pair are also slated to work together on a new musical, "Heavenly Bodies," which Karns will produce, with Vroom acting as general manager . . . A new evening course on the modern American theatre, which will include attendance at four Broadway plays and two off-Broadway productions, will be offered during the fall term by NYU's division of general education, with director-actor **Hugh Price Fellows** as instructor. Cost of tickets to the shows caught will be included in the tuition fee.

John B. Ryan 3d is continuing with plans for the production of the musical, "Saturday Night," which he was scheduled to co-produce with **Lemuel Ayers**, who died Aug. 14 . . . **Jo Mielziner** and **Alvin Colt** will respectively design the scenery and costumes for "Pipe Dream," slated to open Nov. 30 at the Shubert, N. Y. . . . **Gilbert Miller** has acquired the screen rights to **Agatha Christie's** "Witness for the Prosecution," which he's currently co-sponsoring on Broadway with **Peter Saunders.**

Arthur Cantor will pressagent **David Susskind's** forthcoming production of **Robert Alan Aurthur's** "A Very Special Baby" . . . Drumbeater **Bob Ganshaw**, currently with the **Bill Doll** office, while Doll is on the Coast for the "Plain and Fancy" national company preem at the Philharmonic Auditorium, L. A., next Monday (29), will be **Ben Kornzweig's** associate on the Phoenix Theatre, N. Y., and "Chalk Garden" . . . The off-Broadway 4th Street Theatre will present a cycle of four Chekhov plays beginning Oct. 17.

The Tyrone Guthrie Awards Committee of the Stratford Shakespearean Festival in Ontario has awarded a $1,500 scholarship to **Clarence Wilson**, a member of the production department of the Festival for the last two seasons, with another $4,000 going to the Festival Drama School . . . **Ann Shoemaker** and **Arthur Jarrett** have succeeded **Evelyn Varden** and **Thomas Chalmers** in "Bad Seed." **Ann Hennessey** and **Allen Joseph** have replaced **Vivian Nathan** and **Stuart Germaine** in "Anastasia," which reopened last Monday (22) night after a five-week vacation . . . **Dran Seitz** has taken over for **Barbara Cook** in the Broadway company of "Plain and Fancy," with the latter duplicating her original assignment in the road company edition of the musical . . . **Leif Erickson** will replace **Andrew Duggan** as the lead male in "Anniversary Waltz" when the longrun comedy begins touring next Sept. 26.

Louis M. Simon, director of the American Theatre Wing's professional training program, scheduled to make his Broadway managerial debut this season with **Frank Merlin's** "I Got Shoes" . . . **John O'Hara's** "You Are My Sister," prepreviously tagged, "The Sisters," skedded Broadway production in October by **Richard Aldrich & Richard Myers** . . . **Paul Muni** has extended his original nine-month contract as star of "Inherit the Wind" until May 31, 1957.

Ken Parker's "Surrounding Mist" has been optioned for Broadway production by **John C. Edson** and his wife, **Kay**, who presented the play on for two performances last Friday-Saturday (19-20) at the Somerville High School, Ridgewood, N.J., with the cast comprised of members of the Curtain Time Players.

George Keating, producer-director of the Studio M Playhouse, Miami, Fla., returned to Miami yesterday (Tues.) after a week in N. Y. scouting new scripts. He's contemplating producing a Broadway show, for which he claims he already has the backing . . . **Barney Biro** off to Bermuda for four weeks of stock . . . **Kathryn Darrell**, most recently with the Louis G. Cowan agency, has been appointed managing director of the 1955-56 Equity Library Theatre season, succeeding **Mrs. Sally Haring**, who's gone into commercial production on a fulltime basis.

Hugh MacMullan, vet film producer-director-writer, will head a new professional training program for students of Pasadena (Cal.) Playhouse College of Theatre Arts. He will be dean of the college.

Chicago

Veteran actress **Gertrude Bondhill**, who has been in retirement in Chicago, has entered the Actors Fund home in Englewood, N.J. Arrangements were handled by Erlanger Theatre manager **George Wilmot**, the Funds' Chi rep, and **Betty Mitchell** of the American Federation of Television-Radio Artists office.

Because of previous commitments of some of the principals, the Highland Park, Ill., Music Theatre has cancelled plans to extend its season an additional two weeks for a repeat of "Guys & Dolls."

Los Angeles

Gordon Pollack, Broadway producer, in town for huddles with **Alex Gottlieb** on castings for latter's new play, "Wake Up, Darling," to star **Barry Nelson** and **Polly Bergen**, with Christmas opening in N. Y. . . . **William Gargan** takes over the **Karl Malden** role in "Desperate Hours," opening Aug. 2 at Alcazar Theatre, Frisco, and Carthay Circle, L. A., Oct. 10 . . . **Stephen Papich** set to handle choreography for "The Fountain of Youth," **Fernando Lamas-Janet Blair** starrer, which hits the Huntington Hartford Theatre in the fall . . . **Don Taylor** made his debut as a director, staging "Oh, Men, Oh, Women" at La Jolla Playhouse, which opened its two-week run last night (Tues.).

PAUL GREEN RAISES VOICE

Deplores Old Classmate's Stand Against Desegregated Schools

Raleigh, N. C., Aug. 23.

Gov. Luther Hodges' plea for "voluntary segregation" in North Carolina's public schools, voiced last week over a statewide radio and tv hookup, had one of the largest audiences any state official has commanded in Tar Heel history. Every tv station and virtually all of the state's radio stations were in on the hookup.

Playwright Paul Green, of Chapel Hill, longtime friend and University of North Carolina classmate of Gov. Hodges, wired the governor that he had hoped Hodges, "in a time of crisis," would face with courage, tact and good faith the difficult educational task set before you.

"From what I knew of you in college and over the years, I expected that," Green telegraphed. "Therefore I was very much saddened and surprised tonight in your radio and television address to hear not the voice of leadership and brave idealism, but rather the old familiar message of an ancient and reactionary South. Forgive me, but that is what I heard, though I leaned hard to listen for something else."

Barn Op Decries 'Cover-Up'

Continued from page 67

prefers to stay quietly at home when an extended heatwave hits them.

As an example of how bad it has been, one very popular star, who had just come to us from a long established and successful summer theatre, showed me a report which listed a gross of a little over $2,700 for the week. The part package sans resident actors and staff came to well over $3,500 for the week. This did not include royalties; the latest scourge —the booking fee; rent; electricity; insurance; publicity, or any of the many expenses of the theatre. This theatre dropped between $3,000 and $4,000 for the one week. The star usually averages between $7,000 and $10,000 boxoffice—in well-established playhouses.

In VARIETY, one expects to find fact, not fiction. It is primarily for the trade, not the public, and should reflect the truth in our field. What happens is that AP and UP pick up the misinformation and pass it on to the public as truth. The play agents, actors' agents and Equity begin to accept it as fact and our costs go higher and higher, not only in our own fields, but with our local vendors, particularly our landlords, who are under the misconception that we are all rolling in wealth. Between heat and hurricane, the apathy of the public has gone steadily lower and I for one will not hesitate to say that my playhouse is having a life and death struggle for existence.

Gail Hillson.

(Ed. note: Miss Hillson is prez and producer-director of Triple Cities Playhouse, Binghampton, N. Y. Barn's 1955 sked has included Jeffrey Lynn in "Caine Mutiny Court Martial," Shelley Winters in "Wedding Breakfast," Ethel Waters in "Member of the Wedding," Brian Donlevy in "King of Hearts" and Basil Rathbone in "Winslow Boy." The season winds up next week with Farley Granger in "Rainmaker."

'Singing' $7,300, Saratoga

Saratoga, N. Y., Aug. 23.

The tryout of " Hear You Sing" starring Kim Hunter and featuring Enid Markey, hit a medium financial note, with gross of approximately $7,300, in the 587-seat Spa Summer Theatre last week at $3.30 top.

Intense heat and other factors figured. Farley Granger in "The Rainmaker" is current.

'Like' $4,500, Olney

Olney, Md., Aug. 23.

Second week of "As You Like It" rebounded to a comfortable $4,500 at Olney Theatre, after Hurricane Connie had cut business well below that during the initial stanza.

"Time of Your Life" opened at the strawhatter last night (Mon.) for a fortnight run. It is the final attraction of the season for the Players Inc. company which operates the theatre.

'Ginger' 11G, Philly

Philadelphia, Aug. 23.

"Time Out for Ginger," with Albert Dekker and Edith Atwater, did a very comfortable $11,000 last week at the Playhouse in the Park. This was considerably over what management expected in view of all week's bad weather, culminating in visit of Hurricane Diane (or its effects) Thursday and Friday (18-19), which resulted in the flooding of various parts of Fairmount Park, but didn't too seriously affect the municipally-operated theatre in West Fairmount Park, which is located on a high plateau.

Current attraction is "Come Back, Little Sheba," with Maureen Stapleton and Myron McCormick in the leads.

'Shadow' 4G, Stockbridge

Stockbridge, Mass., Aug. 23.

Along with other New England spots, the Berkshire Playhouse here took it on the chin from the aftermath of Hurricane Diane. Off to an encouraging start and a good press, "Shadow and Substance," starring Shepard Strudwick and featuring Deidre Owens and Ephem Zimbalist Jr., eked out a $4,000 gross last week. The torrential rains that started Thursday night (18) resulting in a gubernatorial state of emergency proclamation by the weekend, and withered the Saturday performances' customers to the smallest in the house's records.

"Time Out for Ginger" is scheduled this week, starring Anne Seymour, and featuring Deidre Owens and Philip Faversham. The latter was with the company the initial two weeks. Season winds up with "The Caine Mutiny Court Martial" Sept. 29. Bowing to heat and humidity, this is the first in several seasons, that director William Miles is not extending his season for an extra week.

'Heart's' $1,800, Cross Right

Falmouth, Mass., Aug. 23.

"King of Hearts" last week pulled Cross Right Stage out of the slump caused by the Hurricane Connie threat the previous stanza. The comedy racked up the second highest gross of the season at the 296-seater, with the take hitting almost $1,800 at a $2 top.

"Lady's Not For Burning," the current bill, sold out opening night and has a good advance for the remainder of the week.

Swedish Play To Preem At U. of Minn. Theatre

Minneapolis, Aug. 23.

U. of Minnesota Theatre will celebrate its silver anniversary this season by offering five major productions, in addition to an extensive program of arena, laboratory and children's presentations.

Attractions are "Annie Get Your Gun," "The Crucible," "Thieves' Carnival," "King Lear" and the first American production of contemporary Swedish playwright Ragnar Josephson's "Perhaps a Poet."

Children's offerings will include "Huckleberry Finn" and "Let's Make an Opera."

DeSica Plans Return To Stage in Winter

Rome, Aug. 16.

After a long motion picture interlude as actor and director, Vittorio DeSica plans a return to the stage this winter. He will direct two plays for the Stoppa-Morelli company, headed by Paolo Stoppa and Rina Morelli, and including Eleonora Rossi-Drago, a pic actress making her legit debut; Marcello Mastroianni and Mario Pisu.

DeSica will direct Pirandello's "Questa Sera si Recita a Soggetto" and likely Clifford Odets' "Country Girl." The other director of the company, Luchino Visconti, will stage Tennessee Williams' "Cat on Hot Tin Roof" and Chechov's "Uncle Vanja." Company debuts here at the Eliseo, Dec. 13, and then moves to Milan's Nuovo next February. Then it goes on a nationwide tour.

'SEED' TO TOUR UNLESS B'WAY HOUSE SWITCHED

"Bad Seed," currently in its 38th week on Broadway, will begin touring in mid-September as a Theatre Guild-American Theatre Society subscription entry. That's if the management doesn't make a last-minute decision to move the play into another Broadway house.

Nancy Kelly, who resumed her starring role in the Playwrights Co. production Aug. 8 after a four-week vacation, will remain with the show on the road. "Seed" is at the Coronet Theatre, which has been booked for a Sept. 29 opening of Kermit Bloomgarden's production of "A View From the Bridge," starring Van Heflin.

"Seed," the Maxwell Anderson adaptation of William March's novel, which has been on twofers during the summer months, dropped $3,770 during the five weeks ending last July 20. That reduced the total profit on the play to $142,129. The production had previously dropped $3,421 for the four weeks ending last June 25, with a total loss of $7,191 for the nine weeks covering June and July.

For the five weeks ending July 30, the show took an operating loss of $5,257 on the first three frames, but made a $1,487 profit on the last two stanzas, reducing the month-long loss to $3,770. During that period, office expense and Anderson's royalty were waived on all but the week ending July 30, when they were reduced 75%. Designer George Jenkins also waived his royalty on three of the five frames, while rentals were waived on two stanzas.

The profit distribution on "Seed" as of July 30 was $112,000. The production was capitalized at $78,000.

Legit Notes

The off-Broadway 4th Street Theatre begins its 155-56 season in October with Chekhov's "Cherry Orchard," adapted by **Stark Young** . . . The "Oedipus Rex" production current at the Shakespearean Festival, Stratford, Ont., is scheduled to be repeated on Broadway next January, with most of the company also doubling in a new production of Christopher Marlowe's "Tamburlaine the Great."

Ellen Parker will appear with **Maria Riva** in "Tender Trap" at the Ivorytown (Conn.) Playhouse next week . . . **William Roth** will star in "Anna Lucasta" at the Montclair (N. J.) Summer Theatre next week . . . The Old Dominion Foundation, Inc., N. Y., is contributing $30,000 to the Barter Theatre, Virginia, to be paid out at the rate of $10,000 per year for the next three years . . . **Sandra Church** is appearing this week in "Picnic" at the Ogunquit (Me.) Playhouse in the role she essayed on Broadway as **Janice Rule's** replacement.

The Pickwick Players have extended their season at the Rockland County Playhouse, Blauvelt, N.Y., an additional two weeks. The group was originally slated to wind up Sept. 5 . . . The management of the Cape Playhouse, Dennis, Mass., presented **Shirley Booth** with a gold St. Genesius medal (Patron Saint of Actors) last Saturday (20), on the stage of the theatre, following the final performance of "Come Back, Little Sheba," the closer in a four-player festival starring the actress . . . **Andrew McCullough** is staging the Theatre-by-the-Sea, Matunuck, R.I., production of "Debut," which begins a week's run next Monday (29).

Will Morrissey's Book of Amiable Memoirs Like Title: 'On a Shoestring'

By BOB DOWNING

"On a Shoestring" by Will Morrissey (Willdon Paul; $3), is the autobio of the venerable producer and amiable jackanapes who, for years, has been known as The Shoestring King. It is safe to assume that the ms. as Morrissey's book was typed with a shoestring instead of a ribbon. The author is a monument of consistency. While he rumbled, snored and sang his sometimes brand-soaked memories into an unpaid-for tape-recorder, his typist went without salary, and his printer at last mercifully terminated the peroration with demands for money.

Edwin Corle, the novelist, one of Morrissey's Santa Barbara drinking pals, started to edit the showman's recollections, but gave it up. Corle adds a closing chapter, however, nothing that Morrissey should dedicate this book to "the fun he has had in his long and rich life—and all that fun, of course, was 'on a shoestring'."

At one time or another, it seems that Morrissey has known, promoted and owed almost everyone in show biz. Bing Crosby, Martha Raye, Hugh Herbert, Milton Berle, Jack Oakie, Mickey Rooney, Joan Lesie, Gracie Allen, Jack Pepper, Hal Le Roy, Donald O'Connor and Peggy Ryan have all "suffered" when the ghost failed to walk on Morrissey turkeys.

Morrissey began as a songwriter in the Delmonico era, composing "The Girl From Harlem," a ditty that pleased Cohan. He wrote other songs (he claims some sort of paternity for "My Melancholy Baby"); he produced dozens of revues and plays, with and without backing; he had success with "The Gorilla"; he was in Hollywood in silent days, making headlines when he was jailed for exchanging fisticuffs with Tom Mix (the star got sore at Morrissey for using "Tom Dix, a drugstore cowboy" as a character in one of his shows).

Morrissey remembers everything and everyone with varying accuracy. If each celebrity mentioned in his tome bought a copy, Morrissey wouldn't have to worry about his latest enterprise, The Shoestring Uranium Mine!

The guy who buys this book will have a collector's item—of some sort.

$210,377 Loss Taken On $240,000 'Flowers'

"House of Flowers" wound up a 164-performance Broadway run last May 21 at a $210,377 loss on a $240,000 investment. That was divulged in a recently-issued accounting on the Saint Subber production.

During its final four weeks at the Alvin Theatre, N. Y., the Truman Capote-Harold Arlen musical dropped $7,321, including a $182 profit on two of the four frames and a $537 take on souvenir book royalties. Closing expenses accounted for another $9,438.

The musical cost $239 701 to produce.

'CAT' REPAYS 102G NUT, PLUS 8G FIRST PROFIT

"Cat on a Hot Tin Roof," currently in its 23d week on Broadway, has repaid its $102,000 investment. As of last July 20, the total distribution on the Playwrights Co. production was $118,000. That covered the backers' total contribution, including 20% overcall, plus $16,000 profit divvy. of which the investors got the customary one-half.

For the five weeks ending July 20, the Tennessee Williams drama racked up an operating profit of $32,349. However, expenses totaling $2,062 reduced that figure to $30,287. That brought the total net profit on the production to $52,189.

The balance available for future distribution as of July 30 was $2,599. The Barbara Bel Geddes-Burl Ives starrer, incidentally, is the only Broadway entry besides "Damn Yankees" to maintain a sellout pace during the summer slump period.

Still forthcoming is income from the sale of the film rights to Metro for $500,000, plus a percentage of the picture gross. On the basis of the regular 60-40 split between author and production, the latter gets approximately $200,000, less fees and expenses.

"Cat" is at the Morosco, N. Y., where it preemed last March 24.

Villa-Lobos To Baton Houston Symph In '56

Houston, Aug. 23.

Heitor Villa - Lobos, Brazilian composer-conductor, will conduct the Houston Symphony Orchestra Feb. 6. He will be one of several guesters to be picked to lead the group next season by orchestra's new head, Leopold Stokowski.

Andres Segovia, guitar virtuoso, will perform the same evening Villa-Lobos conducts.

125G Berkshire Grant

Boston, Aug. 23.

The Boston Symphony Orchestra was given a grant of $125,000 by the Rockefeller Foundation to be used for music scholarships. The grant is part of $5,686,004 given by the Foundation during the second quarter of 1955 for studies ranging from music to solar energy.

Contribution to the Hub orch will be used to provide scholarships for young musicians to study at the Berkshire Music Center, Lenox, Mass., which was opened in 1940 by the Boston Symphony Orchestra with partial Foundation assistance. The grant will go into the Tanglewood Revolving Scholarship Fund.

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N.Y. Symph Readies 273G O'Seas Tour; 26 Concerts in 15 Cities

The N. Y. Philharmonic-Symphony will fly to Europe Sept. 3 on a five-week tour that will include stops at Edinburgh, Vienna, Brussels, Berlin, Paris, Geneva, Basle, Berne, Zurich, Milan, Perugia, Rome, Naples, Athens and London. Orch will play 26 concerts in 31 days, Dimitri Mitropoulos conducting 19, Guido Cantelli five and George Szell two. Budget for the tour is set at approximately $273,000, with the orch likely to run into the red from $80,000 to $90,000 on the trip.

Orch last spring completed a five-week American transcontinental tour, with a deficit of $31,000 on the $191,000 take.

This marks the first time that a U. S. symph is making two such long treks (coast-to-coast and overseas) in one year. Trip abroad will also mark the first time for a U. S. symph in Athens, as well as the first visit of the Philharmonic to Switzerland and some Italian cities. Highspot of the tour will be the return of Mitropoulos, the Philharmonic's musical director, to his native Athens for the first time since 1936.

Orch originally didn't have Berlin and Vienna in its itinerary. State Dept., however, was very anxious for it to go there for political reasons. Via ANTA's International Exchange Program, State had allotted $50,000 to the orch for overseas passage money, and it added another $12,000 to cover the extra touring involved in the Berlin-Vienna dates. In addition, a Greek-American philanthropist, Basil Peter Goulandris, donated $25,000 to the orch to insure the Athens visit. Income from fees should be around $108,000.

Orch will use three KLM planes, two for personnel, one for baggage. It will return to N. Y. Oct. 7, as first rehearsal for its 114th season here set for Oct. 17, with first Carnegie Hall concert Oct. 20.

L'ville Orch's 400G Boon To Composer; See Symph Outdrawing Basketball

Discussing how "Louisville (Ky.) Cashes In On Culture," in the current Harper's, William Manchester reports that "the new Louisville prefers to think of itself as the home of musicians and bibliophiles —a place where the local philharmonic orchestra outdraws the university basketball team and a public library card entitles the holder to take out any reasonable number of books, five long-playing records, a feature-length film, a framed painting—and, if it is raining, an umbrella."

Manchester mentions the Louisville Fund, "an annual community chest of the arts whose beneficiaries include a children's theatre, a philharmonic chorus, a dance council, an opera association, an art center, a junior art gallery, and a philharmonic orchestra."

The Louisville Philharmonic Society, he reports, "really got going in 1937 when Robert Whitney, the present conductor, was brought from Chicago. Its budget then was only $7,000; today it is $360,000; and last year its audiences totaled 93,000. Whitney traces its growth to two suggestions from Mayor Charles Farnsley, who advised him to reduce the orchestra to 50 pieces, the classic size, and to hold premieres of modern compositions.

"Last year, this venture into new music was expanded with a Rockefeller grant of $400,000, to finance the commissioning of 43 orchestral premieres and two new operas annually for four years. Ten works each year are by students, one-third are from composers outside the United States, and once a month the orchestra records a new composition with Columbia. This enterprise has now become one of the most massive sources of income and encouragement for serious composers anywhere in the world."

The MacDowell Colony in Peterborough, N. H., which has been a summer residence for 457 writers, 194 composers and 144 artists and sculptors since it was founded in 1910 by the late composer, Edward MacDowell, will hereafter remain open the year round.

Lyric Theatre Opera Gets 102G Chi Advance

Chicago, Aug. 23.

Recently-ended sales drive for its subscription series has brought in a $102,000 advance for the Lyric Theatre's expanded fall season which opens Oct. 31. For its second season, the non-profit resident opera company has scheduled 24 productions over a seven-week span, compared to 16 in three weeks last year.

Because of the more ambitious roster, the company is anticipating a slightly higher deficit that the $14,000 red ink figure registered for the overall 1954 operations. This year expenses are being estimated at $510,000, compared to the $287,666 spent the first season. Ticket sales are calculated to bring in $469,000, leaving a projected $41,000 deficit.

Name Ibert Head Of Paris Opera

Paris, Aug. 23.

Jacques Ibert, w.k. Gallic composer, was notified in Rome via telephone that he had been appointed to head the Lyric Theatre, under state subsidation, in Paris. This is comprised of the Opera and Opera-Comique. Ibert has accepted the post for one year and begins next October in the post recently vacated by Maurice Lehmann. Ibert will also continue at his post as head of the Villa Medici, French music center, in Rome. He got the nod over top contender A. M. Julien, who was the prexy of the recent International Festival of Dramatic Arts here.

Ibert is known for his classic works such as "Escale," Concerto For Flute and "Divertissement" and has also done film music plus various theatrical musical chores. He has not made any comments as yet as to the tack he will take in handling the Opera, but it is felt he will continue in the genre of big spec production, which Lehmann instituted to put the Opera in the black, plus a leaning towards more additions to the repertoire. The National Ballet will also be under his jurisdiction.

Longhair Disk Reviews

Tchaikovsky: Symphony No. 5 (Capitol). Good, workmanlike reading by the Pittsburgh Symph under Steinberg, marked by clarity and insight, though a little sluggish at times.

Stravinsky: Rite of Spring & Petrouchka (Columbia). Two modern-day classics get classical, high-grade and hi-fi treatment from the Philadelphia Orch under Ormandy.

Milanov Recital (RCA Victor). Zinka Milanov is an exquisite singer (when in form), better-sounding in opera excerpts than in lieder. But here she does some choice work on German art and Yugo folk songs.

Other disks of interest: A gemuhtlich **Strauss "Symphonia Domestica"** (Camden); a persuasive, flavorsome **Vivaldi "Seasons"** by the N.Y. Philharmonic under Cantelli (Columbia); vigorous, melodic reading of **Schumann & Brahms Sonatas** by violinist Rafael Druian and pianist John Simms (Mercury); powerful, expressive performance of **Ravel's "La Valse"** (plus some Delibes and Strauss) by pianist Leonard Pennario (Capitol).

Also: Solid, appealing reading of the **Tchaikovsky Piano Concerto** by Conrad Hansen, aided by the RIAS Symph under Sawallisch (Remington); **Mozart Soprano Arias**, appealingly, proficiently sung by Hilde Zadek with Vienna Symph support (Epic); little-known **Monluszko "Halka"** opera, pleasant, flavorsome and melodious, very efficiently done by the Moscow Bolshoi Theatre (Colosseum); beautiful, stylish playing by Yehudi Menuhin (and orch support) in a **Vivaldi Concerto, Handel Sonata and Bach Double Concerto**, last-named with Gioconda to (RCA Victor). *Bron.*

Frisco Pops Concerts Score With 43G in Nine

San Francisco, Aug. 23.

The nine just-concluded pops concerts of the San Francisco Art Commission grossed $43,229, Joseph Dyer, the commission's secretary, reported this week.

Three of the concerts, scaled from 30c. to $2.30 for 5,400 seats in the Civic Auditorium, were complete sellouts, according to Dyer, and some 1,500 persons were turned away at the last two concerts.

Arthur Fiedler and the San Francisco Symphony, assisted by local and name artists, were the summer series attractions.

Opera Spurts in Houston As Ballet, Stoky Bring Color to Music Scene

Houston, Aug. 23.

One of Houston's biggest seasons of opera is slated for 1955-56, with six productions due between November and June. Partly responsible for the upsurge is a new opera company chartered here only this month. Named the Houston Grand Opera Assn., it will stage Strauss' "Salome" and Puccini's "Madame Butterfly" next January.

Musical director is Walter Herbert. Herbert completed 11 years as director of the New Orleans Opera House Assn. last summer. Local talent will be used in supporting parts, with w.k. stars imported for top roles.

"Salome" will be performed Jan. 19-20, "Madame Butterfly" Jan. 26-27. All performances will be in the municipal Music Hall, which seats 3,124 persons with folding chairs. A $900,000 remodelling job was completed on the hall last October, including air conditioning.

Herbert will not spend a full season here. He will have similar chores in Denver for the opera association there, and is slated to work in Jackson, Miss., also.

Vet manager Edna Saunders, marking her 38th season of opera booking, will bring the Met Opera Assn. in with "Lucia di Lammermoor" and "The Marriage of Figaro" next May 14-15. She will also sponsor a double-bill of Menotti's "The Medium" and "The Telephone" on Nov. 11, and a Wagner Opera Co. production Nov. 19-20.

All of Mrs. Saunders' productions will be staged in the air conditioned Music Hall. In her 13 previous seasons of Met presentations, Mrs. Saunders has used the roomy but hot City Auditorium, oldstyle "opera house" built in 1912.

Formation of the resident opera company came fast on the heels of a new ballet school which was formed here with the aim of eventual productions. The school is headed by Tatiana Semenova, ex-director of Baton Rouge's American Youth Ballet.

Art patron Mrs. Louis Lobit has been elected temporary chairman of the new opera company. Twenty backers headed by Mrs. McClelland Wallace are behind the ballet school.

Announcements of the ballet and opera plans add crackle to a cultural atmosphere already sparked by the coming of Leopold Stokowski, who will guide the Houston Symphony Orchestra as musical director for the next three years.

Beecham Mulls Herrmann 'Wuthering' Opera in Brit.

London, Aug. 23.

Sir Thomas Beecham is considering a London production of a new opera, "Wuthering Heights," by Bernard Herrmann, Hollywood composer and conductor.

Hermann wrote both the book and music, basing the story on the w.k. novel. Opera requires seven characters, no chorus, and a big orchestra.

Little Singers Due

The 32-voice Little Singers of Paris, boys choir, arrive in the U. S. Sept. 19 to begin a 12-week tour of this country and Canada.

Directed by Msgr. Fernand Maillet, group will offer close to 50 concerts, starting with a Sept. 23 performance in Constitution Hall, Washington. Leon Cosmetto is U. S. booker.

Inside Stuff—Concerts

Having found out that its New York premiere of Sir William Walton's new opera, "Troilus and Cressida," Oct. 20, conflicted with the opening of the N. Y. Philharmonic's season that same evening, the N. Y. City Opera Co. is delaying the premiere by one day to Oct. 21.

Frederic V. Grunfeld, music and record critic (he does commentaries for NBC and Mutual), has been signed by the Oxford University Press to write "Music and Recordings, 1955." This will be an annual project, according to present plans. Each September (starting with this year), the book will review the musical season throughout the United States, including outstanding records of the same period. Edition this year will cover the 1954-55 season, ending as of June, 1955.

Columbia Artists Mgt. prez Frederick C. Schang, who returned recently from Europe, settled the Renata Fasano suit while abroad. Fasano, former director of the Virtuosi di Roma, had brought suit in N.Y. Federal Court this spring against impresario Albert Morini and Columbia, claiming ownership of the Virtuosi name. Columbia is booking a Morini attraction with that name and disputed Fasano's assertion. Suit has been withdrawn following the Schang-Fasano overseas huddle.

Quaintance Eaton, former associate editor of Musical America, has been commissioned by the Metropolitan Opera Guild to write a book on the Met Opera tours, to be published in October, 1956, by Farrar Straus & Young. Miss Eaton is leaving on a countrywide tour Sept. 6 to gather material. She's particularly anxious to secure data on the years 1884-91 from anyone who possesses old programs or scrapbooks containing material about Met Opera visits. Miss Eaton has also recently been elected chairman of the new Opera Dept. of the National Federation of Music Clubs, and will investigate operatic activity in each of the 25 cities on the tour.

Joseph Szigeti will give the new violin sonata by Ralph Vaughan Williams its first performances in the United States during the coming season—at Rochester, N. Y., Nov. 14; San Francisco, Jan. 10; Vancouver, Jan. 17, and Seattle, Jan. 19. It is the first violin and piano sonata to be written by Vaughan Williams, who is now 83 years old.

Hans Schweiger, conductor of the Kansas City Philharmonic and music director of the Aspen (Colo.) Festival, resigned from the latter post last Friday (19). Fest, which started June 29, runs to Sept. 4. Schweiger issued a blast on leaving, saying he was quitting Aspen "because of unworkable orchestral conditions due to the low pay of the musicians." He said the board of directors refused to do anything about the situation, so he quit.

To coincide with the first American performances of Sir William Walton's opera, "Troilus and Cressida," in October, Angel Records will issue an album containing the major scenes. Elisabeth Schwarzkopf sings Cressida. Troilus is sung by tenor Richard Lewis, who created the role in the 1954 world premiere at Covent Garden. Lewis will also sing it in the American premiere by the San Francisco Opera Oct. 7. The New York premiere of the opera, at City Center, is scheduled for Oct. 21.

European maestros frequently show up on the roster of U.S. symphonies as guest conductors, yet there's very little interchange the other way, especially among younger men, with the notable exception of Leonard Bernstein, who's much in demand overseas. But another young American conductor is making a splash on European podiums of late, in Paul Strauss. At one time with Ballet Theatre, Strauss has been conducting abroad the past two seasons, and during 1954-55 had engagements in Florence, Vienna, Strasbourg and with Radio Zurich, Sudwestfunk Baden-Baden, Radio Vienna, Stuttgart Radio and Northwest German Radio (Cologne). Most unusual for an American conductor, he's been re-engaged for several of these spots for '55-'56, in Zurich, Cologne, Strasbourg, Baden-Baden and Vienna. In addition, he has other dates already set in Munich, Frankfurt, Barcelona and Rome.

Concert Bits

Francis Robinson, Met Opera assistant manager, to his Tennessee ancestral home for two weeks' vacation.

Renata Tebaldi, Met Opera and La Scala Opera lead soprano, arrived in N.Y. yesterday (Tues.) from Genoa. She's due to sing this fall with the San Francisco Opera Co.

Andor Foldes, pianist, has recovered from a serious illness suffered while in Germany, where he is now. He's been well enough to do a series of 68 concerts within the last few months, all of them abroad. He is coming to the U.S. early in the fall.

Pianist Moura Lympany has canceled all of her concert engagements for a while, including the Hollywood Bowl, to have a baby instead. She's Mrs. Bennet H. Korn in private life. He's a radio-tv exec, now with DuMont.

Rosalyn Tureck, American pianist, moved last week to London, but only temporarily. She has several months of concerts and recording sessions. She'll be back sometime in January.

Jean Morel returns to America from Europe Aug. 31 after conducting the Radio-Diffusion Francaise Orch in Paris and the Santa Cecilia Symphony in Rome. He leaves New York directly for California, where he will conduct the San Francisco Opera Co. performances of "Louise," "Carmen" and "Faust."

Jacques Abram, pianist, has been appointed head of the piano department at Oklahoma College for Women, Chickasha, Okla. Abram, however, will continue his concert career, and will be heard at New York's Town Hall Dec. 1.

Mrs. Herbert Witherspoon of Denver has been appointed regional chairman for the Metropolitan Opera Auditions of the Air.

Organist **Richard Leibert**, for the past 20 years featured soloist at Radio City Music Hall, N. Y., has signed with Giesen & Boomer for a concert tour during the coming season. He'll fill his concert engagements between other commitments and will continue as chief organist at the Music Hall.

Ricardo Odnoposoff, violinist, now on tour in Europe, will return to the U.S. Jan. 1 for his annual American concert tour.

Music critics of the U.S. and Canada will meet in Louisville Oct. 7-9 for their third annual workshop sessions. The workshop is the second in a series presented by the American Symphony Orchestra League under a Rockefeller Foundation grant.

"Theme and Variations," symphony by **Dr. Miklos Rozsa**, Hollywood composer, will be performed by the Frankfurt Symphony Orchestra, under direction of **Georg Solti**, in September.

Herbert von Karajan negotiating with the Salzburg Festival and Vienna State Opera to direct two operas next season.

Mpls. Symph in Tieup With WDGY for Plugs

Minneapolis, Aug. 23.

Minneapolis Symphony Orchestra for first time is entering into a tie-up on a promotion with a radio station, WDGY. It has taken over supervision of the station's "Serenade" nightly disk jockey show devoted mainly to classical platters. Promotion also calls for organizing a Minneapolis Symphony Radio Club to help support the orchestra. Listeners will be invited to become members by payment of a fee. There'll be two kinds of subscription, the more expensive one, $5, entitling the subscriber to receive programs in advance.

When the orch season resumes this fall there'll be guest artists and conductors for interviews on "Serenade" along with recorded prevues of parts of Minneapolis Symphony programs.

Literati

Presbreys' 'Facts' Mag

Former radio-tv producer-moderator Martha Rountree ("Meet the Press") and husband Oliver M. Presbrey have moved into the magazine publishing field, with their first venture a pocket-sized monthly titled Know the Facts. First issue, dated September, hit the stands last week, priced at 35c. Publication covers international and news, covering specific issues in detail. Included in the initialler are guest pieces by three senators (Walter F. George, Styles Bridges and Lister Hill) and one governor (J. Bracken Lee of Utah).

Masthead lists Presbrey as publisher, Miss Rountree as editor, and Frank McNaughton as managing ed. New mag is published by Flag Magazine Inc., of which Presbrey is president-treasurer and Miss Rountree v.p.-secretary. Offices are headquartered in Washington.

Albany News Shifts

Gerald H. Salisbury, managing editor of Gannett's Albany Knickerbocker News since 1942, has been appointed general manager. He succeeds A. J. McDonald, in the post for 19 years and named manager of the new retail division of J. P. McKinney & Sons Inc.; the Gannett newspapers' national sales representative in New York.

Charles L. Mooney, city editor for 13 years and an employe of the papers and its predecessors for 29 years, succeeded Salisbury as managing editor. Duane La Fleche advanced from assistant city editor to city editor; Frederick C. Downing, from reporter to La Fleche's former post.

Chi Trib's Revamps

It's been something of an indoor sport in Chicago newspaper circles the past several months watching for format changes in the Chicago Tribune since the death of publisher-editor Col. Robert R. McCormick. One of the most obvious has been the increasing use of Page 1 pix. One revision that apparently went almost unnoticed, until tipped off in an editorial Sunday (21), was the dropping of the Trib's simplified spelling that had freighter coming out frater and sheriff and tariff cut to sherif and tarif, etc.

Sheet's return to conventional spelling drew only one reader query last week and that from a newspaper colleague.

Georgia Authors' Pitch

An organization was formed in Atlanta to assist Georgia authors in marketing their books and writings. George Slappey, Atlanta, is chairman of group to be known as Southern Publications Society.

Ten directors were named at meeting and they will select officers and complete details of organization. A session has been tentatively set for November, to which publishers will be invited to examine material by Georgia authors.

Mex Ban On Sex Mags

Ban by the Mexican Publications Qualifing Board, section of the Public Education Ministry, on the sale and circulation throughout Mexico of Sexology, and its version in Spanish, Sexologia, both published in New York, was sustained by the first district civil court, Meico City, in rejecting application for a writ of restraint asked by the distributors, Revistas y Figurines.

The Board classified both mags as pornographic. The distributors indicate that they will fight the ban to the national supreme court, if necessary. Sexology had been sold and circulated in Mexico for about 15 years. Sexologia came a few years later. Both had many readers.

U.S. Books, Mags Flow To Chile

IMG (Informational Media Guaranty) Program which permits local booksellers to pay for American books and magazines in Chilean pesos while the U.S. Government reimburses the American publishers in dollars, has been put into effect in Chile, first South American country to reap the benefits of an IMG agreement between the governments of the two countries. Similar programs have been underway in various European areas for some time. First shipments of books—novels, texts, technical, art and scientific, but no science-fiction —were being delivered last week.

First results of IMG in Chile have been reduction in price of Time International from 100 pesos to 80, and Life in Spanish from 60 pesos to 50; replenishment of bare bookshelves with American books; yelps from rival booksellers handling French, Argentine, Mexican and other publications who want some similar relief or assistance.

Tight squeeze on Chile's foreign exchange forced the National Foreign Trade Council (CONDECOR) to cut down on dollars for importation of books from all countries. Some bookstores peddling American output complained they were getting few, if any, and were switching to books from England, Germany and other countries (bought with Spanish pesos, German marks, etc., forming part of Chile's complicated multiple exchange system) in order to stay open. Negotiations for alleviating the situation with IMG began more than a year ago and were culminated recently.

World Theatre History

"The Living Stage, a History of the World Theatre" (Prentice-Hall; $8), is by Kenneth Macgowan and William Melnitz, theatre professors at the U. of Cal. in L. A. In their preface, the professors state that while their 543-page tome is "designed as a survey to assist the playgoer . . . it will also serve as a background for all formal theatre courses."

Obviously "The Living Stage" will be purchased by academic libraries as a reference work. Its bulk, its splendid illustrations, its accredited authors, and the vast subject it covers, should, a purchasing librarian might suppose, make the book well worth $8. But customers who buy "The Living Theatre" will have a right to beef.

Misspelled in this "scholarly" work are the names of Charles and Rose Coghlan, Henrietta Crosman, Katharine Hepburn, Margo Jones, Fredric March, Charles Mathews, Laurence Stallings, John van Druten and William Van Lennep. The authors garble the record of the Booth family.

Admittedly, the authors have elected to consider "first the playhouse, then the play." It is startling, however, in even a brief survey of world theatre, to find the American section neglecting the contribution of John Durang, first American actor, and his family. Ludlow & Smith, great frontier impresarios, are overlooked. There is no mention of George M. Cohan, or Rodgers & Hart and/or Hammerstein. Very little attention is paid the musical stage, despite the fact that "Oklahoma!" (ignored by the professors), re-shaped musical comedy in America. Lindsay & Crouse are omitted; George S. Kaufman is listed without Moss Hart. Almost no assessment is made of the Negro's place in native drama.

To the authors' credit, there is a good section on Oriental drama; proper realization of the often-forgotten Steele MacKaye's niche in contemporary stagecraft; and helpful time-charts, quickly isolating panoramic events. *Down.*

Inside Carny Stuff

Realistic indeed is "Strip the Heart" by Jacquin Sanders recently published by Popular Library in the 25c pocket-size edition. Originally published under the more fitting title of "Freak Show," by Little, Brown, it is the grimly-told tale of Bat Fidler, who joins up with a grubby freak show in a carnival playing the southwest and, among other bizarre adventures, falls in love with a deformed Fish Girl married to a similarly deformed Fish Boy who doubles as manager of the show.

Sanders' account of carny life is an uncorseted picture of all the shady, thimble-rigging practices on the more malodorous midways of the country. The novelist has observed carny oddities and ops with an unblinking and knowing eye. *Pans.*

Kurnitz's Whodunit

"Invasion of Privacy" by Harry Kurnitz (Random House; $2.75), is a new whodunit by the author of "Reclining Figure." Latter, originally written as a novel under the pseudonym, Marco Page, was produced on Broadway last season.

"Invasion" is a fast-paced yarn starring the New York representative of a Coast film studio. Leading lady is a scripter whose "perfect crime" screenplay turns out to be true. There are plenty of salty observations about pic making and pic people. *Down.*

Prof. Downer's Play Anthology

"The Art of the Play" by Alan Downer (Holt; $6) is an anthology of nine famous plays. The author, a member of Princeton's faculty, supplies notes and observations on the scripts, playwright, contemporary staging, scenic effects, etc. Book is dedicated to Harley Granville-Barker, to whom the author acknowledges inspirational debt.

While Downer work is intended mainly for students of drama, his text contains much of value for stage pros. The plays analyzed include "Ghosts," "Prometheus Bound," "Doctor Faustus," "Anthony and Cleopatra," "Tartuffe," "The Sea Gull," "The Emperor Jones," "Fuente Ovejuna" ("The Sheep Well"), and "Oedipus Rex." There are several illustration. *Down.*

Radio Whodunit

"Circumstances Beyond Control," by Alvin Yudkoff (Rinehart; $2.75), is a superior whodunit in the psychological vein, depending for its impact on the war of nerves played behind the scenes of the declining fortunes of radio. Central character is a former top network announcer who cracks. He soon finds himself involved in a suicide, then murder; and he is hounded by one of the most merciless juvenile characters of recent invention.

Author's savvy as a radio and tv writer sharpens the "backstage" flavor of this well-executed yarn. *Down.*

CHATTER

Leonard P. Leone has been appointed art director of Bantam Books.

Jack Benny is authoring "The Way of Some Flesh " for Simon & Schuster next year.

J. Murray Watson retiring from editorship of The Scotsman, Edinburgh. John Buchanan succeeds as acting editor.

VARIETY, Dublin staffer Maxwell Sweeney planed to the Edinburgh Festival to gander plays and films for Radio Eireann.

Digest Editorial Inc. chartered to conduct a publishing business in New York. Whiteshorn & Cowin, 225 Broadway, filing attorneys.

Edwin Muir, Scot essayist and poet, and w.k. broadcaster, leaving Edinburgh for America to take up post as Professor of Poetry at Harvard U.

Richard L. Coe, drama editor of the Washington Post-Times Herald, is writing a series on Marlon Brando for Reynolds News, a London Sunday paper.

Ruth Mehrtens switches from Time's Chicago bureau to Ottawa next month when Ed Darby, Time's longtime White House correspondent, joins the Windy City office.

Jack Thompson, former manager of indie radio station CKOY in Ottawa, publishing a new suburban weekly, West End Times. Staffer is onetime CKOY announcer, Don Hamilton.

Gerard Fay has been upped to the London editorship of the Manchester Guardian. He takes over his new job Sept. 5, but will continue, for the time being at any rate, to write his weekly legit feature.

Pocket Books Inc., will put out a special printing of 33,000 copies of Van Wyck Mason's "Himalayan Assignment," for use in promotion of the film of same tag, under a deal negotiated by producer Charles Tanner.

James Helvick, the nom-de-plume which appeared on "Beat the Devil" in 1951, and will appear on "Overdraft on Glory" being published Aug. 24 by Lippincott, is actually Claud Cockburn, a top contributor to Punch, the British humor publication.

Ex-ad agency exec John G. Schneider's novel, "The Gold-Plated Kazoo", for Rinehart Publication next January, treats with the 1960 Presidential campaign as agency tycoons take over respectively the destinies of the Demo and GOP candidates.

Dr. David H. Greene, associate prof. of English at NYU, taking a year's sabbatical under Rockefeller Foundation grant, to work in Ireland on the official biography of John Millington Synge, Irish playwright and one of the founders of the Abbey Theatre, Dublin.

Fortnight, the Magazine of the Pacific Coast, in its August issue leads off with "The West's Livest Ghost Town," salute to Lucius Beebe and Charles Clegg, "elegant expatriate New Yorkers" who publish the Territorial Enterprise, Virginia City, Nev., and "hustle ads" in a plush private railroad car, with all the vintage trimmings.

A. C. Spectorsky, whose gamut has ranged from 20th-Fox Films to Chi Sun, New Yorker and Park East editing, and now senior editor on NBC's "Home" tv show, has authored a novel, "The Exurbanites", for Lippincott publication in October. Book has the overtones of the huckster and plush suburbiana station-wagon set as a theme. Coast radio-tv and film scripter Melvin Levy's novel, "Lafayette Carter", is another Lippincott item, but not due until next January.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Having tried for two years to lift the picture biz out of its doldrums, only to find every producer holding these tax-free gifts as highly suspect, I am now turning to video, which I understand is finding it hard to get its second wind.

Here is a collection of mediocrities which should hold the home screens till the majors release all A's in their bulging vaults, in a final, desperate attempt to drive people back to picture houses. They are given free to subscribers as one more proof that VARIETY simply doesn't know the meaning of the words "service charge."

OLD TITLE — **NEW TITLE**
Paluko — **African Shame**

This is a documentary of primitive customs, superstitions and tribal life in darkest Florida. The natives never, but never, wear any clothes. There's a terrific animal chase that for stark suspense is really something. Fortunately much of it is shot in the Everglades where men and animals move like frightened shadows. And in the open there's always a large animal, a fat capitalist or high grass which gauzes the nude hunters. This may cause a certain amount of audience-frustration and produce picketing by heliotherapy faddists, but New England Puritans will warmly applaud the concealments and cuts.

Love In A Ditch — **A Sweatheart Named Perspire**

This is a tragically sordid story of a young farmharn and a cracked Southern belle who has seen better days. His job is to water irrigation ditches on her old farm which would have gone completely to ruin years ago if it hadn't been for TVA.

She makes him carry her across the wider ditches and her warm body, faint perfume and delayed passions inflame him so he can hardly do his work.

He wears a sweatshirt. It's all he has left from his gridiron days at Prunehill Agricultural College. With red paint he has lettered the word "Perspire" across the front of the sweatshirt. This is the Mt. Whitney of his hillbilly humor.

One day she embroiders the word over his red paint. He catches her as she is sewing the final stitch. He rudely grabs it from her, ripping it almost in half. He put it over his tired and sweating body nevertheless.

When he sees the hurt look in her eyes his heart is filled with compassion. He takes her in his arms and crushes her. That rips the rest of his sweatshirt. All that is left is the word "spire." It brings them both to their senses.

"Let's get to a church, quick," says our hero.

"Yes; let's," cries the cracked Southern belle.

They race over the ditches and disappear over the horizon toward the church spire.

Black Badge Of Fear — **Tunnel Love**

Rex Hartsook, a civil engineer in the Civil War, is ordered to drill a tunnel under the Mason-Dixon line. It is figured that this would be one way to avoid a second Battle of Bull Run.

Halfway through the project he meets a tunnel heading north. He waits in black fear to see who is digging it. It turns out to be Scarlet O'Mara, the South's first female surveyor.

Harstook shakes himself of his black fear and grips her by the shoulders, "Oh," she cries. He covers her mouth with kisses.

By quitting time both realize they can never go back and to go on would be suicide. They promise to resolve this impasse before reporting for work the next morning.

But headquarters takes the matter out of their hands. The Second Battle of Bull Run is ordered to get rolling. The North takes a second shellacking and Hartsook is blamed for it. If he had not dawdled, the tunnel attack would have got the priority.

In the bombardments their tunnels are destroyed and with it their love. Years later they meet at a convention of engineers in Baltimore. They meet in a darkened hall way.

"Just like old times!" says Hartsook.

Scarlet gives him a Mona Lisa smile. "Not quite," she warns. "I'm married now and my husband is right behind that door."

"Oh," ohs Hartsook. "And what does your husband do?"

"He's a test shot for Dupon Arms. Any further questions?"

"Nice seeing you again," says Hartsook.

His black badge of fear had returned. He lit a sulphur match and groped his way toward the stairs to the lobby. He took the first train back to Boston, thereby leaving the convention without a chairman of the Triangulation Panel.

Scarlet O'Mara took over the chair. "Now as to when it is wise to tunnel or resort to an open cut," she began . . .

Red Head — **Too Dumb To Deceive**

Jem Wrangle was a spy for the FBI. He rapidly rose to a leader of a Communist cell. He had to do this, he was told, to keep suspicion off himself. He was sure he was not politically ambitious but he started some mighty ambitious innovations in the Communist party. In fact, he was the guy who gave it the slogan, "Let's organize to overthrow the Government by some subtle subversive means; you know, like hand grenades."

Ginny Crankase immediately threw her arms around him. "Jem, you're worth a carload of loyalty oaths to the cause and I'm yours," she cried.

Actually Ginny was a Government clerk who thrilled at slumming among the workers. She didn't even belong to the party. The leaders thought she was even too dumb for that. But she was young and pretty as a film starlet.

Only the workers themselves, it seems, rose to be dues-paying clods. In fact, they never rose to anything else. They saw one Jem Wrangle after another climb to the top of the heap and then disappear in a cloud of memorandum notes. Some said they couldn't be chumped more if they were Republicans. But they never suspected they were being used as live copy.

Not until Jem Wrangle began publishing his confessions, appearing on tv panel shows, testifying before Congressional committees, and lecturing audiences, did the dues-paying C.P. chumps left behind realize how many ambitious men had walked uphill over their tired bodies. It seems that all the awful things which Jem said came on orders direct from Moscow they remembered as Jem's own innovations.

They were dazed more than usual when Jem named Ginny Crankase as the gal who used to empty the wastebaskets into a Communist lorry instead of turning them over to a capitalist paper drive. She denied it. That got her indicted for perjury, which had become the country's major crime at the time. It got you 15 years.

Jason Spry, a Washington patent lawyer, who was starving to death anyway, offered to defend Ginny. While on bail he married her and the trial was held up for months to determine if this were legal. It was. So was her conviction.

After her conviction she had a baby while the case was on appeal. Wrangle said he knew for a fact that Spry wasn't the father.

As this brought up the issue of honor among liars, Spry challenged Wrangle to a duel and chose as weapons hand grenades at 10 feet. This blew up everybody, including the seconds, referees, judges and investigation committees.

Broadway

Lt. Eddie Davis Jr., son of former boniface of Leon & Eddie's, N. Y., being married Sept. 17 to Sara E. Oberlin, in Mansfield, O.

The Irving Berlins' summer place, in Sullivan County, is in the ("Diane" rainfalls) flood disaster area, and one of the bridges, leading to their retreat at Lew Beach, was washed away. It semi-marooned Ellin, the songsmith's wife, who has been sojourning there most of the summer with the children.

Michael Stern, who first broke the Major Holohan scandal, when he was roving European correspondent for Fawcetts' True mag (he has since shifted to Argosy), is due in Washington next week to testify in the reopened case about the OSS officer who was shot behind Italian lines in the last stages of the war.

Stephen Domenici, former maitre d' of the Stork Club Cub Room, Whitehall, Palm Beach, Buffalo Statler, the Sun & Surf Club, Atlantic Beach, among others, named restaurants manager of the Plaza Hotel, succeeding Louis "Gigi" Molinari who resigned last spring to take a similar position at the Waldorf-Astoria.

Next Monday (29), instead of Tuesday, is the definite date for the show biz friends of the retiring Loew's Theatres executive, Oscar A. Doob, to foregather at "21" to hoist a few and bon voyage him to Palm Beach, Fla., where he and Mrs. Doob will settle. Ernie Emerling, Maurice Bergman and Art Schmidt are the arrangements committee.

The "Mr. New York Day," in honor of Harry Hershfield, which Mayor Wagner edicted last spring and was capped with a Waldorf-Astoria testimonial dinner to the 70-year-old newspaper columnist-cartoonist, saw its aftermath this past weekend with the opening of the N. Y. Cardiac Home, Yonkers. It's the extension of the (Alfred J.) McCosker-Hershfield Hospital, now an enlarged 100-bed, 117-room, four-story institution.

A highly appropriate name is held by the pressagent for Le Cupidon, Mario Trombone is blowing the horn for that spot.

The Kuchuk-Huchik idyll has broken up. Agent Benny Kuchuk and his wife, former model Dorothy Huchik, have separated.

Frank Sinatra gets the cover-story treatment in the upcoming Time with the Ezra Goodman-penned piece bearing the title, "The Kid from Hoboken." Though appearing in the Cinema Section, the article covers Sinatra's career in all show biz fields.

Chicago

Sid Epstein, Wm. Morris act booker, in Las Vegas for two weeks.

Jack Pavis exits the Fulton-Morrissey agency to join Ted Sills public relations firm.

Orch leader Frank York and Benny Sharp organizing a benefit for family of pianist Ray Kenyon who was killed in a traffic brawl. Art Goldsmith is rounding up the acts.

Essaness topper Edwin Silverman dispatching Woods Theatre manager Jack Belasco and press-agent Paul Montague to N.Y. to help beat drums for opening of "Phenix City Story" Sept. 2 at the State. Silverman has a piece of film, currently in fifth frame at the Woods here.

Pic actress Dorothy Towne (Mrs. Jack Webb) entered Passavant Hospital Sunday (21) for observation. She had been accompanying Webb on his cross-country promotion junket for his "Pete Kelly Blues" pic.

Paris

By Gene Moskiwitz

Gilles Gallion, son of director Yves Allegret, killed in an auto accident.

Robert Siodmak in for discussions on U. S. distrib of his German pic, "Die Ratten."

Arthur Krim, Charles Smadja, Arnold Picker, Joe Bellfort and Bob Cohn all heading for Rome.

Larry Bachman, U. S. scripter, through on his way to Rome to confer on a script he is doing for production there later this year.

Spencer Tracy and Edward Dymtryk going through on their way to Chamonix to begin exteriors on the pic, "The Mountain" (Par).

Jimmy Davis, U. S. songwriter-singer and longtime Paris resident, off on a tour of the Gallic resorts with the show from the local nitery L'Echelle Jacob.

Jean Renoir will do a film starring Ingrid Bergman here in October. It will be a comedy based on an original script by Renoir called "Le Coeur A L'Aise" (Restful Heart).

(28 *Rue Huchette; Odeon* 49-44)

Charles Chaplin says Paulette Goddard will be the femme star of the film he will make in Morocco, Paris and London next season. This is Miss Goddard's third pic with Chaplin.

Boston

By Guy Livingston

McGuire Sisters hosting 1,200 moppet members of their fan club at Salisbury Beach Frolics Friday (26).

Three Hub femmes, Barbara Britanny, Ariadne Jeon and Rae McLean, now dancing at Radio City, N. Y.

Ray Anthony on a Saturday nighter at Totem Pole Ballroom (20) carrying out Roy Gill's season policy of big names.

Bradford Roof closes Labor Day weekend and will be entirely renovated. Owner Ralph Snider and Boniface Al Taxier have elaborate plans for it.

Barbara Lamont joined Phil Spitalny as bass player in New York this week. Hub gal was student for last 4 years at Berkelee School of Music.

Minneapolis

By Les Rees

"Accent on Youth" on view at Edyth Bush theatre.

Hotel Radisson Flame Room has comedian Sonny Howard.

Morris Efron back with "Solid Gold Cadillac" at the Lyceum.

Dick and Don Maw, sons of Ralph Maw, Metro district manager here, and their jazz orchestra played concert at Walker Art Center.

Former longtime dramatic stock leading lady Marie Gale, widow of the late A. G. Bainbridge, theatre operator here, and Mary Seibel, erstwhile New York tv actress, daughter of Ev Seibel, United Paramount Theatres ad-publicity head here, among those recruited for cast of a commercial film being produced by Reid H. Ray Films, Twin Cities' studio.

Portland, Ore.

By Ray Feves

Horace Heidt Show at the Auditorium Aug. 20.

George Amato has some top variety shows inked for his nitery this fall.

Journal drama editor Arnold Marks back at his desk after a two-week trip to California.

"Call Me Madam" at the Portland Civic Theater and "The Desert Song" at the Holladay Bowl doing capacity biz.

Evergreen's New Million Dollar Fox Theater celebrated its first anni last Friday (12). Manager Dean Mathews tossed a big shindig.

Scotland

By Gordon Irving

(*Glasgow: Kelvin* 1,590)

Edinburgh Festival getting widespread coverage via tv.

Gaiety Theatre, Leith, opened up again with vaude shows.

"Jazz Train" into King's, Glasgow, for two-week stint.

Stan Stennett, Welsh comedian, set for Empire, Glasgow, Sept. 22.

Eve Boswell, South African chirper, topping bill at Empire, Edinburgh.

Deep River Boys skedded for Empire Theatre, Glasgow, in September.

Jack Milroy, comedian of the burned-out Ayr Gaiety Theatre, pacted for new revue at Gaiety Theatre, Leith.

Wilson Barrett Co. bowed out of Auld Lang Syne territory after 17 years of repertory. Bill Barrett off on six-months' holiday.

Atlantic City

By Joe W. Walker

Frankie Laine to open Friday in Manor Supper Club in North Wildwood, following Johnny Ray into spot.

Sammy Davis Jr. added name to those inscribed in concrete in front of Skinny D'Amato's 500 club as he arrived Friday for week.

Merritt O. Bishop to move Savoy Restaurant and cocktail lounge from Texas and Atlantic Ave. building to Providence and Pacific Aves. in new Strand Motel to be erected this fall.

Julius La Rosa into Steel Pier vaudeville Aug. 28-Sept.4. Les Elgart band featured in Marine ballroom. With La Rosa are Artie Dann as emcee; George Wong Troupe; and Roy Douglas and Co.

London

Annual radio and-tv exhibition opens at Earls Court today (Wed.).

Irwin Corey returns to N. Y. at the end of this month.

J. Arthur Rank opening a new suburban theatre in Bayswater next Monday (29).

Bethe Douglas stars in a BBC-TV Starlight program from the radio exhibition next Wed. (31).

The Azuma Kabuki Dancers, who are appearing at the Edinburgh festival, make their debut at Covent Garden Opera House on Sept. 12.

Herman Levy, TOA general counsel, among the industry guests to the Royal Naval Film Corporation dinner at the Greenwich Naval Academy.

Tom O'Brien M.P., general secretary of National Assn. of Theatrical and Kine Employees, celebrated his 55th birthday by dealing with unofficial strikes at the studios.

Cantinflas arrived last week accompanied by impresario Jacques Gelman, for his role in Todd-AO's "Around World in 80 Days," and was feted at a Dorchester cocktailery.

Billy Butlin, a member of the crew of the London Variety tent donated $28,000 to the Heart Fund. Ken Jones, another barker, has given $3,000 on behalf of the Clifton Cinema circuit.

British film actress Diane Cilento, who is going to New York for upcoming production of "Tiger At the Gates," has waxed her first disk, "A Fool and His Heart" for the Polygon label.

Zurich

By George Mezoefi

Carl Zuckmayer's new play, "The Cold Light," will be Swiss-preemed in September at Schauspielhaus.

Stadttheatre Basle announces first Swiss performance of Cole Porter's "Kiss Me Kate" for coming season.

The Imperial Ballet of Japan inked for several performances at Theatre am Central before going to Scandinavia.

Schauspielhaus will open 1955-56 legit season with revival of Shakespeare's "As You Like It," not produced here since 1942.

Kansas City

By John Quinn

Jimmy Lloyd, local boy who has been playing in films, back here and appearing on WDAF-TV.

Maurice Duker (and the Mrs.) of Loew's Midland motoring east on vacation while Zev Yovan of the Loew's St. Louis staff sits in.

Senn Lawler, of Fox Midwest; Ronald Means, exhibitor; and Harry Hamburg, of Paramount, heading the Audience Awards campaign and publicity here.

San Diego

By Donald Freeman

California U. donated a plot of land at Torrey Pines for proposed theatre of La Jolla Playhouse.

Desi Arnaz and Lucille Ball among film-tv names vacationing in Del Mar with opening of racing season.

Groucho Marx and Van Johnson and families vacationing at Hotel Del Coronado while "Battle Stations" is being shot at nearby North Island.

Annual Shakespearian Festival opened under Craig Noel's direction in Old Globe Theatre, a replica of Bard's theatre outside of Stratford-on-Avon.

Munich

By Karin Thimm

(*Saebenerstrasse* 54)

Another young American, Keith Engen, preparing his international career in Muenchen; he sang in Bela Bartok opera, "Ritter Blaubart."

Dr. Frieder Weissmann, former German conductor who now lives in Havana, Cuba, came to Muenchen after having conducted the Berlin Philharmonics with great success. Dr. Weissmann took part in the opera festival as conductor of Strauss' "Rosenkavalier."

"Die Ratten" (The Rats), Robert Siodmak's film version of Gerhart Hauptmann drama, in its sixth week here. It's the most interesting film this summer. There will be better product in September, but right now is "cucumber time," as we call it.

Helmut Kaeutner, German film director ("The Last Bridge," "Ludwig II"), working on a love story located at the borderline to Eastern Germany. His main actors are rather unknown, Eva Kotthaus, Eric Schuman and Horst Buchholz. Kaeutner is going to novelize the film plot, which he has written, for publication.

Muenchen's 1955 opera festival started with two brilliant performances; Johann Strauss' operetta, "A Night in Venedig," was shown outdoors in Nymphenburg Park, and Haendel's "Julius Caesar" in the small opera house. Big National Opera building still is in ruins mainly; not enough funds yet for rebuilding. David Thaw, American, sings the main male role opposite Elfie Mayerhofer.

Omaha

By Glenn Trump

Omaha VARIETY mugg Glenn Trump named prexy of Campbell Top of Circus Fans Assn.; his wife was elected secretary.

John Vana, whose trio has played several Omaha niteries, named head of music department of Laurel, Neb., public schools.

Madrid

By Ramsay Ames

(*Castellana Hilton;* 37-22-00)

Carmen Sevilla in Barcelona to cut some records.

Abe Saperstein and his Harlem Globetrotters in Madrid perform in Plaza de Toros.

Carlos Thompson, his chore finished in "Thunderstorm," off to vacation in Paris.

Mary Pickford arrived with Buddy Rogers and left almost immediately for Gibraltar.

Kirk Douglas, with beard, ready to begin his "Van Gogh" in Italy. Appeared at charity gala in Monte Carlo with Gina Lollobrigida.

Argentina's Alberto Castillo opened at Teatro Madrid with his own repertory company, which includes Tip & Top, singer Pastora Quintero, and dancer Esperanza Roy.

Emma Pennella, who has just finished "Los Peces Rojos" (The Red Fish) opposite Arturo de Cordova, will be Mur Oti's star in his soon-to-begin "Fedra," which will be made in Spain rather than Brazil as originally planned.

Visiting Madrid last week—Giuseppe de Santis, director of San Sebastian Festival prizewinner "Giorni d'Amore" (Days of Love). He visited Lucia Bose (the Italian star, who is now Mrs. Dominguin). She made her first picture with him.

Spain's entries for the Venice Film Festival (Aug. 25-Sept. 12) are Celta Films "Orgullo" (Pride), and Aspa's "El Canto del Galio" (The Song of the Cock), starring Francisco Rabal and Gerard Tichy. Its jury member: newspapermen and critic Carlos Fernandez Cuenca.

Riviera

By Ed Quinn

(151 *Blv. de l'Observatoire, Nice;* 539-98)

Jack L. Warner summering at his Cap d'Antibes villa "Aujourd'hui." Amongst house guests was Liberace.

Lilo, star of "Can-Can," did first date in Europe at the Monte Carlo Sporting Club.

Danny Kaye has ended vacation with wife Sylvia at the swank La Reserve, Beaulieu, and now back in U. S.

Darvas & Julia did a quick voyage to Europe to play a one nite stand at the Sporting Club, Monte Carlo, and then returned to New York for tv.

Mary Pickford and Buddy Rogers house guested with Yvonne Vallee at her Cannes villa.

Hedy Lamarr and hubby vacationed at Hotel Carlton, Cannes.

Howard Hawks and wife holidayed in Monte Carlo.

Top British band Geraldo and Armando Orefiche and his Havana Cuban Boys, backed up by local ork Louis Frosio with singer Tony Ovio, supplying music for ritzy Monte Carlo Sporting Club.

Peter Ustinov in from filming in Munich did a cabaret stint at the Red Cross gala in Monte Carlo.

Martine Carol, top French star, resting in her Grasse villa. She is due to go to the U. S. for a film chore in February.

Brigitte Bardot at work in the Victorine studios Nice in new pic, "The Light Opposite," with Raymond (Napoleon) Pellegrin.

Silvana Mangano and producer-husband Dino de Laurentiis at their luxurious villa in Cap Martin, near Monte Carlo.

Greta Garbo surveying remodelling operation on her newly acquired villa, "The Rock," near Monte Carlo.

Kirk Douglas came to Monte Carlo Beach Hotel for a few days and played new role as emcee at a Monte Carlo gala to aid polio victims. Gina Lollobrigida did first public song stint successfully singing three items in English, French and Italian at the same gala.

Hollywood

Arlene Dahl hospitalized with a case of anemia.

Dana Andrews to Mexico City to make a picture.

William Lundigan planed to Detroit for tv huddles.

Pat Duggan back from Denver funeral of father-in-law.

Patti Moore recovering after an emergency appendectomy.

Bing Crosby's son Phil seriously injured in a motor accident.

Lana Turner fell in a bathtub and injured her back and head.

Jack L. Warner awarded special Citation of Honor by Air Force Assn.

Gordon Scott returned from "Tarzan" locations in British East Africa.

Deborah Kerr and William Holden returned from Virgin Islands.

Larry Gengo of Frank Sennes' N.Y. office in to coordinate Beverhills agency with N.Y. activities.

Audie Murphy has tieup with the U. S. Treasury Department to promote the sale of Savings Bonds.

Fred Kline resigned as prexy of Walter E. Kline & Associates to form new public relations firm with Len Simpson.

Thalians, theatrical charity group, holds dinner dance next Monday (29) for benefit of the National Mental Health Foundation.

Vienna

By Emil W. Maass

(*Grosse Schiffgasse* 1 *A;* A 45 0 45)

A second festival house planned at Salzburg, for legit shows only.

New ice revue, "All That You Wish," being readied by Will Petter with music by Robert Stolz.

City of Vienna granting $2,000,000 "credit" on new taxes to be collected for modernizing films.

"Three Coins in Fountain" (20th) running for six months at Garten Bau Kino with record attendance of 250,000.

"Love at Crossroads" is title of a new Austro-German co-production to be made by Rex of Berlin and Schoenbrunn of Vienna.

Summer heat was no obstacle to distribs importing foreign product. New record hit a total of 40, of which 21 from U.S. in July.

The Austrian Academy of Science will hold an International Mozart Congress during the Vienna 1956 festivals, June 2-24.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 76751)

Barbara Rutting to London for a British film.

Top German films, "Canaris" and Ludwig II," set for French release.

Hannerl Matz, German actress, to appear as guest with the Vienna Burg Theatre in Paris, in "Medea."

Hessischer Rundfunk (local radio) to carry "Ariadne auf Naxos" from the Salzburg Music Festival Aug. 26.

Rudy Goldschmidt, Republic rep in Germany, lecturing at the Munich University about the U.S. film industry.

Marika Roekk guests in September in the play, "Das Ministerium ist Beleidigt" (The Ministry Is Insulted), at the town's Franz Althoff Bau.

German actress Maria Schell begins work on her first starring role in a French film, "Gervaise," this month. Rene Clement directs her in this new film, based on Emile Zola's "l'Assomoir."

City's Kleines Haus Theatre, which remained open during the summer season when the Grosses Haus closed, is alternating performances of "Teehaus" (Teahouse of August Moon) and "Bunbury" (Importance of Being Earnest).

Washington

By Florence S. Lowe

Mills Bros. current at Casino Royal nitery.

Ilya Lopert into o.o. his local theatres and to beat drums for "Summertime."

A women's committee luncheon, highlighted by Patricia ("King and I") Morison and Denise Lor, chantoosey of Garry Moore teleshow, kicked-off Variety Club's annual welfare drive over the past weekend.

San Francisco

By Bill Steif

The Call-Bulletin's Dorothy Friend recovering from surgery at Children's Hospital.

"Pajama Game" at the Curran cutting out Wednesday matinees, adding Sunday night performances; token of show's popularity here.

Randolph Hale excited about acquiring Bill Gargan, Barton MacLane and Richard Jaeckel, in addition to Nancy Coleman, for his "Desperate Hours" production.

Venice Film Fest

Continued from page 1

and in the so-called TV Theatre small-seater, which this year has been newly equipped for CinemaScope and other widescreen systems. The Arena also has new anamorph-stereosound equipment and the screen of the main theatre has also been enlarged for VistaVision projection. Innovation, in an attempt to curb ticket speculation will be photographic identification on press passes, as is done at the Cannes Festival. Blackmarketing of tickets, especially for gala events and evenings, last year shot prices up to absurd heights, some selling for some $50 per.

The U. S., which has a large package of pix in the documentary event, is officially repped at the Festival by Joseph Beatty, Veterans Administration Motion Picture and Visual Aids topper since 1933 and producer - director of specialized films in his own right. Captain Beatty was official U. S. delegate to the Edinburgh Festival in 1953. MPAA matters at the Festival will once more be handled by Eugene Van Dee.

Extra U. S. Pix

Yank feature selection has finally been arrived at after considerable indecision. "The Kentuckian" (Hecht-Lancaster for U-A), and "To Catch a Thief" (Par) make up the official U. S. selection submitted by the MPAA pre-selection committee in accordance with Festival regulation holding official entries to two per country. In addition, "Blackboard Jungle" (Metro) and "The Big Knife" (Preminger-Aldrich for U-A) are in on an invitation basis. "The Big Knife" was a last-minute entry by the Society of Independent Motion Picture Producers.

It's felt that the Festival, which is allowed to invite a total of six pictures extra-quota from all countries, would have invited still another U. S. picture if the proper product had come along and/or been submitted. There was a sincere effort on the part of the Festival to "find" still another Yank entry possibility, and to this effect several pix were screened locally in the hopes that they would meet with the particular exigencies of the event. No other item strong enough to earn an invitation was found.

Conversely, certain other pictures "asked for" as potential Festival entries (for example Par's "The Rose Tattoo") were refused by their producers, according to the Festival. While on the one hand the Festival authorities don't always realize the particular problems facing the U. S. majors in submitting pictures to Venice, and the only relative importance festivals may have overseas in a New York homeoffice, especially in view of their large number, on the other it's felt that a little more effort in finding proper competitive product (and "Marty" becomes a classic example) would earn the U. S. many more deserved festival kudos. It's not the lack of the product, it's the difficulty in finding it, then getting it to the festival—this the local outlook.

Other Nations' Hoopla

Making a big splash in this sector will be some other nations, especially Great Britain and Japan. British, led by BFPA prexy John Davis, is swamping Venice with a 50-man delegation of stars and directors and will throw several parties. Britain has practically abstained from such activity in the past few years, and the switch is particularly notable. Japan is sending 15 delegates, including their top femme star, Macvhiko Kyo, a director, and a writer.

Italy's Unitalia public relations office is also making a strong effort to get usually lacking Italian names to the Venice event, and will pay their fare and stay in this city in an attempt to get a large representation. Unlike Cannes, Venice will not, in most cases, pay to have stars fly in from faraway spots, though attempts are made to accommodate as many as possible, hotel-wise, once they get here. Hence, the U. S. star representation, notable in number, is mainly made up of names already in Italy or Europe. On the U. S. list, so far, are Henry Fonda, Mel Ferrer, Audrey Hepburn, Burt Lancaster, Ava Gardner, Gloria Grahame, Edmund Purdom, Linda Christian, Rhonda Fleming, Arlene Dahl, Judy Holliday, Hedy Lamarr and Tony Curtis.

The following films are in the running. England has "John and Julie," with Noel Middleton, Moira Lister, Constance Cummings, directed by William Fairchild; "Doctor at Sea," with Dirk Bogarde, in V'Vision, directed by Ralph Thomas, and "The Deep Blue Sea," C'Scoper directed by Anatole Litvak, with Vivien Leigh and Kenneth More—this picture invited "extra-quota." France has three features in competition (and one, Rene Clair's "Les Grandes Manoeuvres," starring Gerard Philipe and Michele Morgan, out of competition, to be shown on the final evening): "Chiens Perdus Sans Colliers," with Jean Gabin, and and director Jean Delannoy; "Les Heros Sont Fatigues," Yves Ciampi directing Yves Montand and Maria Felix; and, invited, "Les Mauvaises Rencontres," directed by Alexandre Astruc, with Anouk Aimee.

Italy competes with three pictures: "The Swindler," directed by Federico Fellini, with Broderick Crawford, Richard Basehart and Giulietta Masina; "Amici Per La Pelle," and either "Le Amiche" or "Gli Sbandati" as the invitational item.

Japan has two entries, "Shuzenji Monogotari," directed by Nobaru Nakamura, and "Yoki-hi," directed by Kenjii Mizoguchi, with Machiko Kyo (Daiei), both felt strong contenders. Japan also will show three other pix out of competition as examples of work of three top directors. These are "Takekurabe" (Heinosuke Gosho), "Wild Gobse" (Shiro Tayoyda), and "They Were 12" (Keisuke Kinoshita). Soviet Russia is participating with "Towards New Shores" (L. Lukov; "Boris Godunov," in Sovcolor, directed by Vera Stroieva, and "The Cricket," from Chechov, directed by S. Samsonov, the last-named invited.

Other contestants are: for Spain, "El Canto del Gallo" and "Orgullo de Nur Orti"; for Argentina, "La Tierra del Fuego Se Apaga" (director Emilio Fernandez); for Belgium, 'Meenven Sterven in de Haven"; for Brazil, "Maos Sangrenta"; for Bulgaria, "A Man Decides"; for Czechoslovakia, "Jan Hus"; for Denmark, "Ordet" (director Carl Dreyer); for Germany, "The Devil's General" (director Helmut Kautner); for India, "Jhanak Payal Baaje"; for Yugoslavia, "Trenutki Adlocitve"; for Mexico, "After the Storm"; for Holland, "Ciske de Rat"; for Poland "The Men of the Blue Cross."

An Austrian entry, "Omaru," has been moved over into the documentary competition.

International jury designated to judge the main event is made up of Arthur Knight (U.S.A.), Henri Agel (France), Antonin Bronsil (Czech, head of Beaux Arts, Academy, Pragué), Roger Manvell (Great Britain), and Giuseppe Gadda Conti, Mario Gromo, Domenico Meccoli, Carlo Ludovico Raggianti and Gian Luigi Rondi, all Italo critics.

Nostalgic Pix Screenings

Continuing a series of retrospective film showings started some years ago, the Festival will this year spotlight the U.S. silent film (it was originally planned to include past greats of the sound period as well, but the U.S. majors, according to Venice, refused permission for such screenings) via a seven-day series of pix assembled with the aid of the New York Museum of Modern Art. Iris Barry will represent the Museum. Series starts with some clips from 1895 newsreels, and goes all the way up through 1928, with Douglas Fairbanks' "The Mark of Zorro" and "The Gaucho" in the windup spot. Also showing are some early Pickford films, William S. Hart western, "Toll Gate," and many excerpts from classics of the past.

Finally, many events are scheduled to parallel the local festivities. A FIPRESCI (International critics association) forum will discuss "The European Film Community," the three-nation (France-Germany-Italy) film pool committee will meet Sept. 5 and 6 to discuss, and perhaps sign, formation of a joint film group kernel in Europe, later to include other nations. And the Festival itself is throwing a series of parties, including a trip to the island of Torcello, plus an opening and a closing reception at the Excelsior Hotel, indicating a switchback from the reltive austerity of the past year, when the accent was strictly on film. Other nations are also planning receptions during the course of the 16-day event, which will be attended by an unprecedented number of journalists, some 500, from all over the world.

Gallic Pic Yanked From Venice Fest

Paris, Aug. 23.

On the eve of the Venice Film Fest Andre Morice, French Minister of Industry and Commerce, yanked one of the two French entries from competition because it delved into the problem of abortion. Pic is young director Alexandre Astruc's "Les Mauvaises Rencontres" (The Bad Liaisons). Though the film was selected unanimously by a special committee, composed of film crix and personalities, Morice felt he had the right to override them in a case involving an important international manifestation. He said that he had nothing against the film getting national and worldwide distribution but felt it was not the type of film to rep a country at a film festival.

Pix Prosperity

Continued from page 1

major distributor has at least one "blockbuster" making the rounds. Warners' "Mister Roberts," Paramount's "To Catch a Thief" and United Artists' "Not as a Stranger" are outstanding.

One facet of the annual product picture draws beefs from exhibs year after year, and 1955 is no exception. Film companies, they insist, are hurting the industry's overall economy by holding back on important pix during the second quarter, for the stated reason that this is an "offish" period. The exhibs' answer is it wouldn't be "offish" if good merchandise were available. Further, they say, the film going habit is broken by the policy of sloughing this one period of the year.

One prominent theatre exec thinks television is making the same error. There's a hiatus in top programming June through August because networks, agencies and sponsors figure on relatively little potential audience. Arguing his point, the theatre source cites the astounding success of CBS-TV's "$64,000 Question," which made its bow during summer replacement time, and which proved the existence of meaningful numbers of viewers. Proving, he concluded, there are customers for a good show at any time.

Not overlooked in all appraisals of better film business is the eased tax impost on admissions which was legislated into being last year. In most cases, exhibitors have absorbed the coin previously earmarked for the U. S. Treasury.

Biopix Cycle

Continued from page 1

on the life of the late Cmdr. Frank (Spig) Wead, one of the pioneer aviators, later turned film scenarist.

In the field of arts, two pix on Bach are planned and a biopic on Vincent Van Gogh, to star Kirk Douglas. Cowboy artist Charles Russell also is up for picturization.

Other biopix planned: "Somebody Up There Loves Me" (Rocky Marciano story); film on the late evangelist Billy Sunday; "Girl in the Red Velvet Swing," revolving around Evelyn Nesbitt; "Seven League Boots," about the late adventurer-writer Richard Halliburton (first pic in the Cinemiracle process); "Beau James," from the Gene Fowler book on the late Mayor James J. Walker; pic on the early life of Theodore Roosevelt when he ranched in the Dakotas, etc.

Biopix weren't always successful. Perhaps the most spectacular flop was "Wilson," which 20th-Fox from time to time is talking about reissuing. Same company recently had "A Man Called Peter," based on the life of the late Peter Marshall, chaplain of the U. S. Senate, a strong grosser, and "Prince of Players," about the actor Edwin Booth, which turned out to be very disappointing.

OBITUARIES

LOWELL V. CALVERT

Lowell V. Calvert, 63, eastern representative for Howard Hughes and veteran film distribution executive, died Aug. 16 in Mount Vernon, N. Y..

Details in Film Section.

OLIN DOWNES

Edwin Olin Downes, 69, N.Y. Times' music critic since 1924, died Aug. 22 in N.Y. following a heart attack. Prior to joining the Times as successor to Richard Aldrich, Downes had been music critic for The Boston Post for 17 years, starting at the age of 20.

Besides penning critical notes, he also lectured on various aspects of music and at one time was commentator for the Sunday afternoon broadcasts of the N.Y. Philharmonic. He was music director of the New York's World Fair in 1939.

In 1951, Downes was listed among persons tagged by the House of Un-American Activities Committee as being affiliated with Communist fronts. He was one of the supporters of the Cultural and Scientific Conference for World Peace.

Besides contributing to various musical periodicals, the Times critic also wrote "The Lure of Music" and "Symphonic Masterpieces." He was editor of "Songs of Russia" and with Elie Seigmeister, of "A Treasury of American Song."

In 1946, he had a small part in the film, "Carnegie Hall," in which he played himself, and in 1952 was guest of honor at the annual dinner of The Bohemians, the first music critic to be so honored.

Wife, a son, Edward O. D. Downes, assistant professor of music history at the U. of Minnesota in Minneapolis, two daughters and two sisters survive.

M. E. (BOB) ROBERTS

M. E. (Bob) Roberts, 57, San Francisco Bay Area radio pioneer, died Aug. 18 in Los Gatos, Cal. He emceed several San Francisco radio shows in the 1920s, managed independent station KYAB (now KSFO) from 1928 to 1932 and managed independent outlet KYA in 1940. Late in 1940 he moved to San Jose and took over operation of independent station KQW there, a job held until retiring to his Los Gatos real estate and advertising agency in 1945.

He leaves his wife, Alma, his father and two sisters.

GERTRUDE A. WOOD

Gertrude Anderson Wood, 66, former singer, died Aug. 14 in Hollywood. She is said to have been the first singer to perform on radio in Boston back in 1924. Mrs. Wood also appeared in niteries and in Broadway shows prior to her retirement 25 years ago.

Surviving are a daughter, singer Gloris Wood; and two sons; Chandler Wood, of Pacific Drive-In Theatres, and Robert A. Wood of Boston.

ERIN LACY

Erin Lacy, 78, veteran actress, died Aug. 9 in Minneapolis. She portrayed character roles with that city's erstwhile Bainbridge Players and other stock companies for more than 20 years. She was also seen on the road in such productions as "The Broadway Girl" and "The Sweetest Girl in Town."

Surviving is her husband, John A. Lacy, former theatrical press agent and company manager for such yesteryear producers as Comstock & Gest and John Cort.

BILLY GUDIE

William A. Guderian, 57, former vaude and musical comedy performer known professionally as Billy Gudie, died Aug. 16 in East Stroudsburg, Pa. Starting his career at the age of 14 with magician Howard Thurston, he specialized in acrobatic tap dance routines.

Guderian at one time was associated with Ned Wayburn. More recently he operated a dancing school in Allentown, Pa.

ALBERT H. POOS

Albert H. Poos, 49, district manager of the St. Louis Amusement Co., died of cancer Aug. 14 in St. Louis. Joining the firm as an usher at the age of 19, he later became a house manager and was named district manager in 1936.

Surviving are his wife, daughter, sister and a brother.

WALTER A. RAU

Walter A. Rau, 78, onetime trumpet player for the John Philip Sousa and Gustave Haenschen bands, died Aug. 17 in St. Louis. He started his 49-year musical career at the age of nine with a boys' band.

His wife and son survive.

GEORGE E. BROWN

George Ernest Brown, 78, retired concert and stage manager, died Aug. 17 in Beechhurst, Queens, N.Y., after a long illness. Born in Nova Scotia, he held such varied posts in his more than 50 years in show business as actor, stagehand, stage and concert manager.

His wife and a sister survive.

Harry Stratton, 57, former burlesque comic, died of a heart attack Aug. 19 in Hollywood. For the last 10 years he was Bud Abbott's stand-in.

Mother, 81, of Paula Gould, publicist for the Capitol Theatre, N.Y., died Aug. 22 in that city after a long illness. Also surviving are a son and two sisters.

Teofilo Russell, 80, retired director of the State Conservatory of Rio Grande do Sul in Brazil and former concert pianist, died Aug. 8 in Lisbon.

Father, 64, of actress Shelley Winters, died of a heart attack Aug. 16 at his daughter's home in Hollywood.

Richard L. Grosswhite, 47, news editor at KOA, Denver, died recently in that city following a month's illness. His mother survives.

MARRIAGES

Elaine Shaffer to Efrem Kurtz, St. Moritz, Switzerland, August 15. Bride is an orch flutist; he's former Houston Symphony maestro recently made head of the Liverpool Philharmonic.

Joy Mornay to John Ellison, San Francisco, Aug. 18. Both are members of the touring D'Oyly Carte Opera Co.

Barbara O'Brien to Tom Franklin, Seattle, Aug. 12. Bride's weather girl for KTVW, Tacoma; he's a newscaster for KING-TV, Seattle.

Ronnie Warner to Bruce Pierce, Las Vegas, Aug. 13. Bride's the daughter of H. B. Warner; he's a film editor.

Elizabeth Landi to Al Sennett, San Francisco, Aug. 20. Bride, who heads drama and dance dept. of San Jose U., is daughter of tv exec Anthony Landi and niece of the late Elissa Landi; he's an attorney.

Esther Nellie Stomne to Thornton J. Marker, Maplewood, N. J., Aug. 22. Both are singers with Fred Waring's Pennsylvanians.

BIRTHS

Mr. and Mrs. Morris Golombik, son, Aug. 16, Mt. Vernon, N.Y. Mother (Anne Tanz) is former VARIETY secretary.

Mr. and Mrs. George Wallach, daughter, Aug. 1, Mineola, L.I. Mother is onetime radio writer; father is tv producer-director with NBC Film Division.

Mr. and Mrs. Kirby Wetherby, daughter, Culver City, Cal., Aug. 16. Mother is Joan Evans, actress.

Mr. and Mrs. Jimmy Pratt, son, Hollywood, Aug. 10. Father is a musician in Joe Castro's orchestra.

Mr. and Mrs. Tristan Meinecke, son, Chicago, Aug. 15. Mother is a television actress known professionally as Angel Casey.

Mr. and Mrs. Tom Connors Jr., son, Burbank, Cal., Aug. 15. Father is an assistant film director.

Mr. and Mrs. Marion Parsonnet, daughter, New York, Aug. 5. Father is board chairman of Parsonnet & Wheeler, telefilm production company, and owner of Parsonnet Studios.

Mr. and Mrs. Dick Krolik, daughter, New York, July 30. Mother is Mary Stuart, radio-tv actress currently in "Search for Tomorrow" soaper; father is special projects producer for NBC-TV's "Today."

Mr. and Mrs. Robert Church, daughter, Hollywood, Aug. 14. Father is field merchandising rep for KTTV.

Mr. and Mrs. Byron Palmer, son, Los Angeles, Aug. 16. Mother is the former Ruth Hampton, Miss New Jersey of 1953. Father is an actor.

Mr. and Mrs. John Durant, son, Santa Monica, Cal., Aug. 14. Father is film editor.

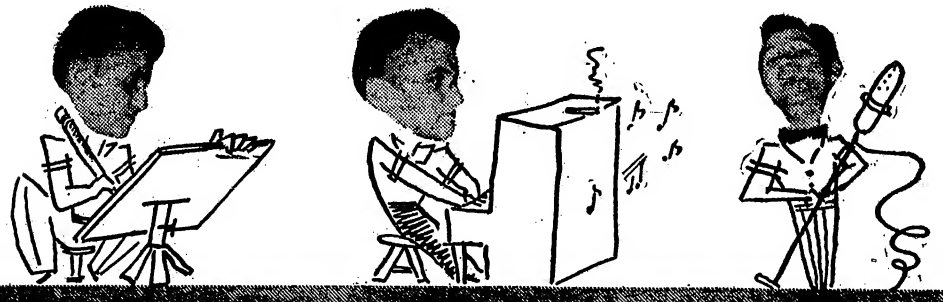
Mr. and Mrs. John Eckstein, daughter, New York, Aug. 22. Father is assistant to the ABC network ad-pub director.

Mr. and Mrs. Vic Damone, son, Hollywood, Aug. 21. Mother is film actress Pier Angeli; father's a singer.

Mr. and Mrs. Harry Ritz, son, Hollywood, Aug. 21. Father is a comedian.

Dennis, Anyone?

HE writes 'em . . . HE plays 'em . . . HE sings 'em . . .



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PREVIEWING NEW TV SEASON

'Guys,' 'Dolls,' 'Craps'; How You Gonna Explain 'Em in Siamese, Arabic, Greek?

To those familiar with the Broadway lingo and the world of Damon Runyon, the title "Guys and Dolls" has a distinct meaning. But how do you duplicate the exact shading in a foreign language? That's the job faced by Loew's International in its longrange campaign to familiarize foreign film audiences with the American colloquilaism.

Loew's foreign department has reached the conclusion that the title "Guys and Dolls" just can't be used in non-English speaking countries. It has no meaning to the natives. As a result, the powers-that-be, after considerable brain exercises, have come up with titles for eight different foreign languages.

Toughest problem for the translators was to find the correct foreign expression for "doll." Most of the words considered made a "doll" an accessible or loose young lady which, after all, she may not necessarily be in the eyes of a Runyon character. The result, therefore, from the standpoint of literal translation, is often surprising.

In Hebrew, for example, "Guys and Dolls" comes out "The Boys and the Attractive Easy-Going Girls." In French, it's "Blanche Colombes et Villains Messieurs" or "White Doves and Tough Guys." In Spanish, it's "Ellos y Ellas," literally "Theys and Theys" or "He's and She's." The Portuguese translation is similar.

The German equivalent is "Schwere Jungen—Leichte Maedchen" or "Tough Guys and Lighthearted Girls." Some languages stymied the translators. In Siamese, "Guys and Dolls" will be known as "Made for Each Other";

(Continued on page 6)

That Ol' Come-On

Sooner or later it was bound to happen in tv, too. And it happened last Sunday night (after the WCBS-TV, N. Y., "Late Show"), when the announcer called attention to the following night's attraction.

He described it as being exciting and horrible, then gave it the 42d St. (N. Y.) marquee treatment — "it's for adults only."

Why Go Abroad For Paris Plays? 12 Due for B'way

This is apparently going to be the season when Americans can see the Paris theatre without leaving Broadway. Besides the appearance of the Comedie Francaise this fall, at least 11 adaptations of Parisian plays and one French novel are announced. In addition, Maurice Chevalier is due for an appearance as a vaudeville offering.

The French works due for New York presentation in adapted form include "Tiger at the Gates," Christopher Fry's treatment of the Jean Giraudoux drama current in London with Michael Redgrave as star, due Oct. 3 at the Plymouth; "Goat Island," adapted by Henry Reed from Ugo Betti's Paris success, due Oct. 4 at the Fulton; "Heavenly Twins," Louis Kronenberger's adaptation of Albert Husson's play, with Faye Emerson and Jean Pierre Aumont, due Oct. 19

(Continued on page 62)

Sammy Davis Jr. Legit, Pic Roles to Break Up Vet Will Mastin Trio

Atlantic City, Aug. 30.

Sammy Davis Jr., playing to capacity business in 500 Club here past week, will break up the Will Mastin Trio and next month go into rehearsal for a Broadway show, "Mr. Wonderful," written for him by Jule Styne. Davis' father, Sammy Davis Sr., will retire, and Will Mastin, his uncle, will become his manager. "Mr. Wonderful" is scheduled to open in Philadelphia early in 1956 and will hit New York a few weeks later.

After run of play, young Davis has commitments for two pictures, which will keep him busy for two years. Three tv spectaculars are also in the works. The Mastin Trio, featuring Davis Jr., has appeared in nightclub spots coast to coast for 10 years. It played here first in 1946 and was such a draw that it has been booked every season it has been available since.

Nun Takes Vows on TV

New Orleans, Aug. 30.

Filming for tv of the solemn ceremony of a young woman taking her vows as a nun and entering the Carmelite Order was permitted for the first time in Catholic church circles here the past week by Bishop Jules Jeanmard of Lafayette, La., and Rev. Mother Theresa Margaret, prioress of the Monastery of Holy Mother of Grace.

A WDSU-TV camera crew filmed the rite for showing on its weekly "Sunday Supplement," a half-hour magazine of the air feature. Because many of the nuns are completely cloistered once they enter the order, some of the scenes of the film were photographed by one of them.

The WDSU-TV crew also recorded hymns, chants and antiphons sung a capella by the Carmelite sisters during the ceremony.

3-WEB BATTLE FOR SUPREMACY

By GEORGE ROSEN

The new tv season officially gets under way this week and next, with the return of the initial flock of fall-winter entries. (See Premieres Chart.) Even to a greater extent than last year, the competitive NBC vs. CBS program sweepstakes (and with ABC more solidly entrenched as a major rival), will translate itself into an explosive free-for-all with the viewer coming way out on top.

At stake is the question of network supremacy in terms of who gets the bigger audience (an intramural jockeying that's become the Alpha and Omega of all living within the Madison Ave.-Radio City tv confines). To implement their respective campaigns the webs have turned their schedules topsy-turvy. A lot of it is iffy and guesswork. The payoff will be in the ratings—and the ratings'll determine which network knocks off the proverbial '55-'56 Nielsen Cup.

The Saturday night picture is perhaps the most intriguing of all, particularly now that NBC has grabbed a $100,000 payoff show (out of the Lou Cowan stable) for the 7:30 p. m. period. This is the lead-in to the full-hour Perry Como musical in the 8 to 9 slot, NBC's big weapon designed to whittle down those Jackie Gleason ratings. Gleason himself is cut down to 30 minutes for the 8:30 to 9 ride on CBS. The assumption is that the Como show won't break exactly at

(Continued on page 63)

Jazz Age's Blues Next Pop Vogue?

The music industry is keeping a close ear to the rumblings of a blues and swing revival. Many of the music firm execs figure that the beat of the 1920s and 30s, already in evidence via the banjo breakthrough, is headed for another crack at the wax market.

Publisher toppers believe the blues and swing beat is the next step in the rhythm & blues progression and it's just ripe for a try at the teenage disk buyer to whom it'll all be new stuff. Renewed interest in the blues, it's figured, stems from Frank Sinatra's "Learnin' the Blues" on Capitol and Jack Webb's Warner Bros. pic, "Pete Kelly's Blues."

The disk companies, too, are aware of the new potential in the old blues numbers and are figuring out ways to give them a modern flavor for another crack at the wax market. In some instances lyric versions are being added to the previously strictly instrumental items for the revival attempt.

Some of the old blues and swing

(Continued on page 62)

See TV Forcing Switch in Film Code Tabus Via Wider Latitude on Themes

Parking Lot Circuit

Boston, Aug. 30.

A new segment of show biz may be opened by supermarkets with the inking of a dog act for three-a-day stand on parking lots of the Elm Farm Food Stores in this area.

Billy Watkins and his dogs open the parking lot circuit today (Tues.) with a morning show in Brockton, a noon show in Weymouth and an afternoon performance in Quincy. Three of the supers' parking lots will be played tomorrow (31) at Roxbury, West Roxbury and Dorchester. The act will play inside the stores in case of rain.

Television, if nothing else, is seen eventually forcing a change —or an extension—of some of the Production Code's rigid tabus.

Some of the Motion Picture Assn. of America officials concerned with the Code see the entrance of the major studios into tv as a likely cue for discussions on the applicability and the good sense of such Code provisions as the one barring all mention of narcotics on the screen.

"It is going to strike producers a little silly to find that they can do a certain theme on Stage 6 for television, whereas it's absolutely forbidden on Stage 4 where they're making a film for the theatrical market," was one comment.

Impression is that, sooner or later, there will have to be a meeting of the minds, with the Code either relaxed or else extended to cover all Hollywood tv film production or possibly all television broadcasting. This, of course, would require a joint sessions of the powers that be in the MPAA and the National Assn. of Radio & Television Broadcasters, which has its own standards.

Yet another aspect that strikes MPAA observers as in need of discussion is the fact that there is

(Continued on page 54)

Code Suit Threat Posed; Ellis In 'Blacklist' Claim

Threat of a court suit against the Production Code was made this week by Emil K. Ellis, N. Y. attorney. He stated flatly that unless the Code's tabu on the depiction of illicit drug traffic in any form is adjusted, he'll "commence an action" on the legalistic front.

Ellis is representing his brother, Jack Ellis, foreign film importer, whose "Three Forbidden Stories" was refused a Code seal. One segment of the pic focusses on addiction.

In a letter to Geoffrey Shurlock, administrator of the Code, the lawyer branded the Code as an instrument of prior restraint that denies

(Continued on page 18)

Nudist Ozoner

Nottingham, N. H., Aug. 30.

An outdoor theatre will be erected here as part of an expansion program planned by the nudist colony operated by the American Sunbathers' Assn. at Pea Porridge Pond.

Having received what its exponents construe as a silent blessing from the 1955 session of the New Hampshire Legislature, Robert Bonser of Rochester, a coproprietor of the colony, said:

"We are going to put in an outdoor theatre with a 35m projector, build a fire station, build a bigger parking lot, and add more cabins."

New York State Fair

Starting Sept. 3 Presents

The Hour of Charm

All Girl Orchestra and Choir

Featuring EVELYN and her Magic Violin

under the direction of

PHIL SPITALNY

Mrs. Luce's Venice Nix On 'Jungle' Raises Old Bogey: Who's to Tell What's Good or Bad for Export?

An old, vexing problem returned to haunt the film biz last week with the removal from the Venice Film Festival—at insistence of U.S. Ambassador Clare Boothe Luce — of Metro's "Blackboard Jungle." It's the question of what to do, or not to do, about the foreign release of a picture showing aspects of American life in a questionable light.

"Jungle," in Ambassador Luce's eyes, wasn't the kind of picture to rep the U.S. abroad. She made her point in the most emphatic terms to the Italians, who had originally invited the film, declaring that they had to choose between her (i. e. her participation at Venice) or the picture.

Embarrassed Venice authorities quickly bowed to her wish, asking for—and receiving—Metro's "Interrupted Melody" as a substitute. This didn't however settle either the case itself, or its wider aspects.

Metro execs were boiling mad. Arthur Loew, Loew's International prexy, was known to have opposed giving in to Mrs. Luce's wishes. However, events moved too swiftly, and by the time Metro had a chance to digest the issue, Venice had already asked for a substitute.

It was established beyond any doubt that, in pressuring the Italians re "Jungle," Mrs. Luce was acting on her own initiative. Spokesmen for the U.S. State Dept. and U.S. Information Agency stated flatly that they had not been in communication with the Rome Embassy regarding "Jungle," and that the Luce action did not represent official American policy vs. exhibition abroad of pix showing the U.S. in an unfavorable light.

Loew said Ambassador Luce had no right to interfere with the Venice showing of "Jungle." Dore Schary, Metro's production topper, called the Luce action "outrageous," adding that if she thought she could hide the fact that there was a juvenile delinquency problem in this country, it was "the sheerest kind of hypocritical nonsense." The Ambassador's action

(Continued on page 61)

Clouzot Doing Picasso Documentary in Nice

Paris, Aug. 23.

H. G. Clouzot, one of the top Gallic directors and responsible for such hits as "Wages of Fear" and "Les Diaboliques," is now doing a documentary in Nice on the creative aspects of the work of painter Pablo Picasso.

Clouzot, who had been ill of late and living on the Riviera, came out of a semi-convalescence to be begin working again. It will be of medium length and in color and will explore the facets and actual inspirational tactics of the painter in action. Film is being made at the Victorine Studio in Nice.

Red's Atom Pic Short

Washington, Aug. 30.

Soviet Union reports completion of a filmed short called "The First in the World," on the atomic power station of the USSR Academy of Sciences.

First showing of the pic was last Wednesday (24) to ambassadors, members of foreign diplomatic staffs and foreign correspondents, according to word reaching here.

Capri Now Rock That's Really Rockin'; Tourist Trade Flocks to Isle

By GENE MOSKOWITZ

Capri, Aug. 23.

Capri, that lyric writer's favorite, is a rock that is really rocking today. Tourists pour in and biz is so good that many of the street and cabaret singers chortle "Come Back To Sorrento" and the Chamber of Commerce could not care less. It seems that Sorrento and Ischia are bowing to Capri. It would be an ideal place for a reporter to go to rest, for the island only has two cinemas and they show only dubbed pix whose sound tracks boom across the isle at night disturbing the perfect sunsets. There is no theatre, opera or music hall but plenty of danceries. However, just so that this mythical vacationing reporter, who can go on a holiday, would not get the bends from too sudden a change, the whole place stacks up as a mass piece of showmanship, helped by nature and the graceful way the islanders live.

Best showplace is the Piazza Umberto I, which is the center of high-up Capri, the actual village that is. One watches the agile pass by with loads on their heads. Gracie Field's combo swimming pool and beach (Canzone Del Mare) is packing them in and this is now a fine paying proposition. When a boatload of tourists go by they shout "Gracie" and she comes to the railing of her house, perched atop the pool, to wave to them. Visiting British sailors are sure to get a warm greeting from "Their Gracie."

She is quite recovered from her recent operation, and soon will be singing again for U. S. and English tv to keep building her Canzone Del Mare to more impressive nights. She never sings at her place, and in the eve it is mainly a drink and dine spot, around the pool, with a piano in the background. Every month or so she gets in a show for the locals and visitors. This week, it was a Gallic group doing a spirited French Can-can on an improvised stage over the pool.

Upstairs the top draw is the club in the Quisisana Hotel. All clubs

(Continued on page 63)

8/31

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U.S. Amus. Taxes Yield $12,678,000; Nev. (Natch) Tops

Washington, Aug. 30.

Amusement taxes brought $12,678,000 in the last fiscal year to the 32 states which make the levy. In addition, license fees on places of amusement brought in $3,496,000 to 34 states.

Biggest piece of the amusement tax—$3,342,000—went to Nevada, coming mostly from the net of the gambling tables and slot machines. Nevada also stood near the top with $463,000 from licensing amusements, again because of the state's legalized gambling.

New York State received $2,054,000 from its amusements and $485,000 via licensing amusements. Only other state to do over $1,000,000 from the amusement tax was Kentucky, with $1,678,000. North Carolina topped amusement license tax collections with $527,000.

The above figures are exclusive of the take by municipalities and also exclude state takes from horse racing. The pari-mutuels in 24 states brought $191,933,000 to those states. New York was far in the lead with $57,033,000.

German Orch (U.S. Soloist) In 1st West German Tour With All-Gershwin Pgm.

A German orchestra (with an American soloist) will tour West Germany this fall in an all-Gershwin program, marking the first time for such a project under this setup. The Hamburger Kammerorchester, conducted by Hans-Jurgen Walther, with a young U. S. pianist Sondra Bianca, now residing in Hamburg, as soloist, has been set for 16 dates, with 10 more tentatively booked.

Orch will open in Oldenburg Sept. 24 and play two weeks in Cologne, Essen, Hannover, Dusseldorf, etc. It will go out again for two weeks in November, and again in December. Rudolf Wylach, Wuppertal impressario, is managing the tour.

Tour project came about quite accidentally. Orch, which records for M-G-M Records under name of the Pro Musica Symphony of Hamburg, was commissioned last March to do four Gershwin pieces for U. S. release. (Paul Lazare, N. Y. freelancer who records the orch, has an exclusive disking pact with the group, and leases it to M-G-M). The Gershwin works (to be released here this fall) are "Rhapsody in Blue," Concerto in F, "American in Paris" and "Porgy and Bess" Suite.

Because these works would take some time to rehearse, the orch management decided to try a daring (for Germany) plan, skedding the four works for an actual concert in Hamburg. Concert took

(Continued on page 63)

SIME'S FREE SPEAKEASY

With the weekly unfoldment of these soul-searching pieces which the staffers regard as "Page 2 trailers for the 50th Anni," it will have been noted that the two editors most dedicated to Nostalgia-on-46th-Street have relaxed their inhibitions. Studious modesty has long since segued into relaxed name-calling.

But inhibitions exist, and let us face it they do and always will. So there's always the founder, Sime Silverman, to hang something on. And since Sime is a legend within the shop as outside, you can't go wrong with another piece on Sime. Remember that old Leo Feist slogan—"you can't go wrong with a Feist song"?

One of the Sime stories concerns the famous "top floor" of the VARIETY Bldg., our home at 154 W. 46. It began as Madame Frances' atelier — the "madame" is nee Frances (Mrs. Nate) Spingold, wife of the Columbia Pictures veepee and himself a former p.a. for William Morris in the old old Chicago days.

Madame Frances, with the acumen that has long since distinguished her, felt it was OK to be in the Times Square zone for the fancy spangles set but as she acquired the counterpart of what is today's Bergdorf and Hattie Carnegie clientele she scrammed to the fashionable East 50s, and thus VARIETY bought itself its own building. Besides, Marcus Loew needed that Broadway & 45th corner for his Loew's State flagship, so VARIETY moved around the corner, next door to the State stage-entrance. The couturier building, with its front-and-back platforms on the second floor, gives the VARIETY city room a somewhat stagey look, but it's been that way for over 30 years so who's to quibble.

Now to that "top floor," reached to this day only by arduous climbing. Only the ingenues who man (should it be woman?) the switchboards can navigate that high with alacrity. Anyway, in Sime's day it was his in-office apartment, also a guest apartment for such emergency VIPs who were in no state to find their formal quarters—and in those Prohibition days many a stag couldn't stagger.

The top floor was the champ free speakeasy during the Ignoble Experiment. Show biz VIPs would gravitate to the "top floor" for a quick one but, more often, for the counsel and advice which Sime, as an objective, disinterested expert of the passing show business scene, could often give them.

He had long since won recognition for his farsightedness as to the decadence of vaudeville and the inevitable upsurge of the picture business. Now talkers had come along, soon followed by radio. The banks had long since discovered what a terrifically attractive cash business show business was. There was much to analyze, discuss, appraise, and to gamble on, with that eye to the future which has keynoted VARIETY coverage, because it authentically reflected the same far-seeing vision which distinguished the pioneers of the picture business.

The "top floor" is a saga in itself. The braintrusting on the one hand, and on the other hand the show biz waifs who passed in the night, sometimes demanding a "membership card" because "this is the nicest joint in town." (That's a Charlie MacArthur-Jack Pulaski saga all itself.)

The "top floor" is still there. It's kinda prettied up now. It passes for a board room (don't laugh) and also for the braintrusting when there's some big project like the Showmanagement Awards to be weighed and evaluated.

VARIETY finds it more convenient now to pop into "the VARIETY Annex" as the Roxy Bar next door is called. Alternate is the Villanova restaurant further east on 46th—which might be called "VARIETY Annex No. 2." Maybe by the 75th Anni there'll be legends about that one too.

Edinburgh Film Fest Lacks Marquee Guests; Selznick Awards This Weekend

By GORDON IRVING

Edinburgh, Aug. 30.

The ninth annual Edinburgh Film Festival, running concurrent with the music-drama fest, is now in its second busy week. It could benefit from more top star talent, not only British and Continental, but also American. Apart from Douglas Fairbanks Jr., due in Saturday (3) to present the Selznick awards, Vittorio de Sica from Italy, Jacques Tati from France and an expected handful of British filmsters, marquee names are notably absent. Festival, now one of the world's biggest, still clings to its academic strain and is run on a shoestring budget.

With 300 world correspondents here, the publicity potential is immense, making tradesters wonder why Hollywood and other studio centers haven't jumped on the Edinburgh publicity bandwagon to a greater extent.

Criticism has been levelled at the Edinburgh event because it gives no prizes. To this the organizers answer that it thereby avoids many of the features British producers dislike about international festivals. Only concession to the award gimmicks is the acceptance into the film festival diary of the David O. Selznick Awards presentation, to be made by Fairbanks at a gala ceremony in the New Victoria Cinema Sunday (4). The David O. Selznicks are due in Saturday (3) for this event, which bids fair to outshine even the preem screenings of major film entries publicity-wise.

'Hulot's Holiday' in Running

The organizers also expect Tati, w.k. French actor-comedian, who stars in "Monsieur Hulot's Holiday," one of the five finalists for the premier award. Actor injured his arm in a recent auto accident in France, but is expected to be fit enough to make the trip across the Channel for Sunday.

Other finalists for the 1955 Golden Laurel Award are "Barefoot Battalion" (Greece), "Gate of Hell"

(Continued on page 15)

So Who's Old?

Washington, Aug. 30.

The average age of men employed in entertainment and recreational service is 36½ years, and the average age of women in the field is 30.8 years, U. S. Census Bureau reports.

At the time of the 1950 census, there were more than 412,000 men and 145,000 women working in entertainment and recreation.

Unions Closely Eye 20th's $1,000,000 Suit Vs. Frank Sinatra

In an action that will be watched closely by the Hollywood talent unions, 20th-Fox this week filed a $1,000,000 breach of contract suit against Frank Sinatra in N. Y. Supreme Court.

Move was the result of Sinatra's ankling 20th's "Carousel" while on location at Boothbay Harbor, Me., leaving a cast and crew of 125 stranded. Gordon MacRae has been signed to replace Sinatra.

Latter had contended that, since 20th was shooting "Carousel" in both CinemaScope and its new 55m roadshow process, he was actually required to appear in two films for the price of one. Also, that the use of double cameras was extending the shooting sked beyond the original commitment.

It's 20th's contention that it isn't up to Sinatra to worry what type of cameras are being used, and that—furthermore—both 20th and other companies had followed the practice of dual versions in the past. In fact "The Robe," 20th's first C'Scoper, was shot in both C'Scope and conventional 35m.

In using two types of cameras on "Carousel," 20th was in fact following the "Robe" practice, i.e., making a "protective" version. Ac-

(Continued on page 54)

FILMS ON THE GRAND SCALE

DIPLOMACY?

U. S. Ambassador to Italy Clare Boothe Luce's reverse-spotlight on Metro's "Blackboard Jungle" at the Venice Film Festival seems a gratuitous handicap for the country she represents. There is no question about the sincerity of the Ambassador's deprecation of a film which, despite its boxoffice impact, has not been devoid of criticism by some educators, civic groups and even commercial exhibitors (although many national organizations have endorsed it). The dissidents wondered whether, for once, the ostrich approach to the juvenile delinquency theme wasn't the wiser course. But, once having been invited by the Venice Film Festival authorities, it does create a needless hurdle.

There are graver problems, of course, in today's power politics than concern over the Ambassador's action. Nor does it matter that she, too, is no stranger to show business, as playwright of "The Women" (a Broadway smash) and other stage entries.

Madame Ambassador may well prove to contribute anything but disservice to Metro by her action, because those things have a way of accelerating public interest. It is strange, however, that in this particular setting Mrs. Luce has chosen this course of action. "Jungle" is not one of the "official" entries to the annual Film Fest at the Lido-Venice—"The Kentuckian" and "Catch A Thief" are the Yank candidates. The Italian authorities supplementarily "invited" Metro to screen "Jungle." It has an elaborate introductory spotlighting the fact that this exposition of American juvenile deliquency is not typical of American classroom misbehaviorism—perhaps just as Italian gangsters by no means are typical of the country which is host to this August celluloid show.

On the other hand, in an atmosphere 3,000 miles removed from the homegrown perspectives, amidst a world press (not all of it loyal to the "western" standards), it is understandable that an ardent official representative of America could experience some extra-sensatory discomfort which the film fan at Loew's State, on Broadway, might not imagine. This sort of sensitivity becomes heightened when one's homeland and its best celluloid print forward are involved. You don't need an elaborate prefatory title to explain Esther Williams' bathing suit or Gene Kelly's hoofing. So Madame Ambassador must be sympathetically regarded in every degree. But whether this comes under the aegis of international "diplomacy" may be something else again.

There's principle and precedent to be considered. Mrs. Ambassador has set herself up as a censor on the international front, taking an action on her own authority that, if left unchecked, might be duplicated in other lands with other pictures. This at a time when there's already too much world censorship.

Abel.

PRICE TILTS TO LUXURY CLASS

By GENE ARNEEL

Tipoff on how much the trade figures to swing its wares into the luxury class will be provided by public reaction to "Oklahoma" at N. Y.'s Rivoli Theatre. This Todd-AO bigscreen version of the Richard Rodgers-Oscar Hammerstein 2d legit musical bows Oct. 13 with most seats to be peddled at $3.50 for evening and all weekend performances.

Several major film company execs have frankly stated they'll be looking for "free information" via "Oklahoma" on the entire matter of scales. Specifically, public acceptance of the record tariff for "Oklahoma" doubtless will mean similarly lofty prices for future entries, notably from 20th-Fox and Paramount.

Cinerama has done fine in selling "on a grand scale," meaning the $3.50 top currently being raked in for "Cinerama Holiday" at N. Y.'s Strand Theatre. But this maximum price is rung up only on the 116 loges on Saturday and Sunday evenings, in the 1,600-seat house. The range is $1.80 to $2.80 at other times.

"Oklahoma" is to cast the ticket-buyer $3.50 for orchestra and loge

(Continued on page 18)

Reds Step Up Use of Pix in Cold War; 'Jam' U.S. Film Showing Via Longterm Leases in Keys; Ike's Press Reels Help

Washington, Aug. 30.

The Russians have sharply stepped up their use of motion pictures in the propaganda cold war and are pushing for increased film output by their allies and satellites.

This is the strongest impression brought back here by Turner Shelton, head of the U. S. Information Agency motion picture section, following a 37,000-mile trip around the world to discuss improvement of his agency's film program with U. S. foreign missions.

Simultaneously, Shelton explained, the Russians have launched what is in effect a program of "jamming" our motion picture offerings by taking long-term leases on key theatres in many towns to keep them from showing American pix.

He said the Russians are now making nearly all of their pictures in color, and are especially encouraging the film industry of Communist China.

As an example of the Soviet emphasis on pix, he described a visit to the Soviet "House of Friendship" in East Berlin. Building, he said, contains two screening rooms—the larger seats about 200 and the smaller about 100.

"The small one," he continued,

(Continued on page 18)

'Wedding' Problems Beset UA; Legit Wiped Off Sked

"Wedding Breakfast" is off United Artists' schedule. The comedy-drama, produced by Kermit Bloomgarden in N. Y. late last year, earlier had been shaping up as a Shelley Winters vehicle, this under a pact the actress has with UA.

But UA ran into obstacles in surrounding Miss Winters with a screen adapter, producer, director, etc. As a result, the planned filmization of the legiter is now removed from UA's slate.

'Roberts' Passing $1,000,000 Mark At N.Y. Music Hall

Warner Bros.' "Mister Roberts" this week enters the charmed circle of pictures which have grossed a $1,000,000 or more at the Radio City Music Hall, N. Y. At the conclusion of the seventh week, ending today (Wed.), the Leland Hayward production is expected to rack up $1,120,000. With an eighth week set, including the Labor Day holiday weekend, the picture is figured to tally an additional $160,000, which will give it a $1,280,000 total for the run. The six-week figure was $975,000, with $145,000 estimated for the current stanza.

If the Labor Day week lives up to expectations, estimated total gross of $1,280,000 on "Roberts" will be third largest take in the history of the Music Hall. Metro's "The Great Caruso" holds the record with $1,393,000 for a 10-week run in the summer of 1951.

Chaplin Ignores 516G Tax Claim

Washington, Aug. 30.

Charles Chaplin, now residing in Switzerland, is refusing to pay $516,167 in back taxes which the Internal Revenue Bureau says he owes.

The Government figures that it should collect the coin from Chaplin as taxes and interest on his U.S. income for the first three months of '53, when he was still a resident alien, and for the remainder of the year, when his status was that of a non-resident alien doing business in the U.S.

Rita's 20th Moveover Stymied by Star Lack; She Starts 175G Suit

Hollywood, Aug. 30.

Inability of 20th-Fox to deliver to Columbia another star of equal boxoffice calibre to Susan Hayward, apparently stymied negotiations for Rita Hayworth to move to 20th for the last two pix remaining on her Col pact. Deal discussed called for another star with Miss Hayward, each to make

(Continued on page 18)

O'Neil Maps Another $15,000,000 Bankroll for RKO; 2-Fold Pgm. Set

Tom O'Neil is in Akron, O.—the economic capital of General Tire & Rubber Co., which now owns Mutual Broadcasting System and RKO Pictures—for the express purpose of raising another $15,000,000-$20,000,000 bankroll, to implement the film company which he bought for $25,000,000. The idea is to get the picture outfit, production and distribution-wise, rolling.

In this connection, a twofold program has been evolved. One segues into the other. The vaults have been screened and some 132 pictures, out of the 800 total, have been appraised for reissue purposes, of which less than half are considered the cream. They total between 50 and 60 pictures, and have the premium values chiefly on the basis of datedness, in that they are science-fiction, westerns, thrillers, sea stories and the like—none with any time element. (Examples: "King Kong," "Bring 'Em Back Alive," etc.)

Since RKO doesn't want to become a 100% reissue operation, the idea is to integrate these durable oldies with some new product. It's for that purpose that a 15-17 pic-

(Continued on page 15)

Lippert to Liquidate His Present Product for New Plan; Expects $2,000,000

Hollywood, Aug. 30.

Robert L. Lippert plans to realize $2,000,000 in liquidating his own product and releases during the next 12 months, after which his Lippert Pictures, distribution outfit, will become inactive.

Coin is to be used on a program of high-budget films, each to cost between $500,000 and $600,000, in addition to a star-story-director package. Lippert reports that with his banking connections he will be able to set up a revolving fund of from $3,000,000 to $4,000,000. The six pix he expects to turn out an-

(Continued on page 20)

Slap 750G Privacy Suit On Col, Stone Over 'Night'

Los Angeles, Aug. 30.

A $750,000 invasion of privacy suit has been slapped against Columbia Pictures and Andrew Stone, distributor and producer, respectively, of "Night Holds Terror."

Complaint, filed by Leonard D. Mahan Sr., Alberta B. Mahan, Beatrice C., and Eloise K. Mahan, charges that certain incidents in the film are based upon the life of Leonard D. Mahan Jr., son and brother of the four plaintiffs.

'Jungle' in Merry Coin Jingle With $4,000,000 in Till

Despite the rumblings and controversy anent "The Blackboard Jungle's" nixed entry at the current Venice Film Festival, Metro has some good news relating to the picture's appeal in the domestic market. Latest tally reveals $4,000,000 in the till already, with another $1,000,000 anticipated before the film completes its domestic engagements.

Take on the film is expected to be reflected in a favorable year-end financial report. No predictions are being made on what the film can gross in the foreign market. However, observers feel the Venice hassle, with its resultant publicity, should stir up added interest in countries abroad.

Long before the Venice incident, the picture had a controversial tag. It was denounced and defended with equal vehemence on the basis of its accuracy in depicting juvenile delinquency in a big-

National Boxoffice Survey

Biz Steady Pre-Holiday; 'Thief' New Champ, 'Roberts' 2d, 'Holiday' 3d, 'Love' 4th, 'Blues' 5th

Many exhibitors are marking time this stanza and making few pix changes until arrival of Labor Day holiday. Fresh, potent product is being groomed for launching over coming weekend to take advantage of this annual fall upbeat. Cool weather was a big help along the Atlantic seaboard most of this session while the midwest and far west still were hurt somewhat by continued heat.

New boxoffice leader for current week is "To Catch a Thief" (Par), which is edging out "Mister Roberts" (WB). Latter had been on top for five weeks in a row. "Thief" ranges from big to terrific in some 12 key cities covered by VARIETY. "Roberts," which is taking second spot, still is fine to sock in a majority of keys where playing but lagging somewhat in others where on very long engagements.

"Cinerama Holiday" (Indie) again is copping third money while "Love Is Splendored Thing" (20th) is winding fourth. "Pete Kelly's Blues" (WB) is taking fifth place, with "Never Too Young" (Par) landing sixth position.

"Summertime" (UA) is finishing in seventh spot as compared with 10th place a week ago. "Not As Sranger," from same company, will be eighth. "Man From Laramie" (Col), seventh last round, is taking ninth position while "Private of Major Benson" (U) rounds out the Big 10 list.

"We're No Angels" (Par), "Marty" (UA) and "Lady and Tramp" (BV) are runnerup films.

Of new entrants, "Female on Beach" (U) is bearing out the promise of last week, being solid in Frisco, terrific in N. Y. and big in Philly. "Girl Rush" (Par), okay in Cleveland, is fairish in Providence, mild in Philly and rated thin in L. A.

"Night of Hunter" (UA) shapes hefty on preem in L. A. "McConnell Story" (WB), also new, looms big in Buffalo. "Cinerama" (Indie), now showing in only four keys covered by VARIETY, holding about same pace but spurting where closings to prep for "Cinerama Holiday" are announced.

"How To Be Popular" (20th) isn't living up to its title, being fair in Chi, okay in Cincy and mild in L.A. "The Shrike" (U), okay in Detroit, looks trim in Balto.

"Came From Beneath Sea" (Col), brisk in Balto, looks okay in Washington. "Foxfire" (U) is okay in Chi. "Wichita" (AA) shapes great in Detroit.

"One Desire" (U) is rated big in Chi and oke in Balto.

(*Complete Boxoffice Reports on Pages 8-9*)

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INDEX

Bills 54
Chatter 62
Concert-Opera 60
Films Reviews 6
House Reviews 52
Inside Legit 56
Inside Music 43
Inside Pictures 15
Inside Radio-Tv 26
International 11
Legitimate 55
Literati 61
Music 40
New Acts 52
Night Club Reviews 53
Obituaries 63
Pictures 3
Radio-Television 22
Radio Reviews 38
Record Reviews 40
Frank Scully 61
Television Reviews 27
TV Films 31
Unit Reviews 54
Vaudeville 49
Wall Street 18

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AA Winding Up Indie Franchises To Offset Splurge on New Product

Further pursuing its bigtime ambitions, Allied Artists now appears bent on buying out or otherwise settling contracts with its distribution franchise holders in the domestic market.

Territorial rights to AA product now are held by private individuals and groups in Atlanta, Charlotte, Memphis, New Orleans, Atlanta, Buffalo, Boston, New Haven, L. A., San Francisco, Portland, Seattle, Cleveland and Milwaukee.

In other keys, AA has its own offices, having ended the franchise arrangements that are a carryover from the early-days pattern of industry operation.

Moves to break with the indie distribs in the 14 remaining areas where they exist are expected to be made shortly.

Company is investing unprecedented coin (for AA) in new product, and figures it must take full share of the distribution loot as result. Thus, the desire to wind up the franchises.

First big one on the AA sked is "Friendly Persuasion," which producer William Wyler starts rolling Sept. 9. It's to be make on the company's lot and on location in Chico, Cal. Billy Wilder, now at work on "Spirit of St. Louis" for Warners, likely will start his first for AA, titled "Ariane," around January. Deal also has been entered with John Huston but property and starting time remain indefinite.

Leave Well Enough Alone, Say Pixers To U.S.-Brit. Pact

Some of the companies' foreign toppers wish the Motion Picture Export Assn. would leave well enough alone and not try for any fresh wrinkles in a new Anglo-American film agreement.

Their reasoning is that, as presently operating, the deal works fully to the advantage of the U.S. distribs, who get practically all of their money out anyway.

There have been reports that, when negotiations on a new agreement start in London next month, MPEA prexy Eric Johnston will explore the possibility of full convertibility for film earnings in Britain. It's considered unlikely that British will acceed to such a request until and unless the government decides on convertibility for everyone.

CARMEL MYERS TEAMS WITH RUDY MATE ON PIC

Former screen star Carmel Myers (A. W. Schwalberg) and director Rudy Mate plan to join in an indie film project. Prior to trekking to Europe last week, Mate conferred in N. Y. with Miss Myers and it was decided he would serve as both producer and director.

Property is "The Case of Lela Cade," story by George Zuckerman that appeared in Esquire mag some time ago. Miss Myers owns the rights and Oliver Crawford is now fashioning the screenplay.

Miss Myers declined to reveal any details re distribution or studio tieup.

Schwalberg, formerly Paramount's domestic sales v.p., has his own distribution office and is now aligned with Gregory-Laughton Productions and Ilya Lopert.

Ozoner Airs 'Aida'

Going on the assumption that opera is more popular than credited, Italian Films Export has booked its "Aida" into the Kingston Drive-In, Kingston, Mass., where it opened yesterday (Tues.). It's the first ozoner booking for the pic.

According to IFE, there will be other "selected" drive-in engagements for the operatic pic as part of an "Opera Under the Stars" program. Appropriate shorts are being packaged with the film.

Main Street Business Needs a Film Parlor

Minneapolis, Aug. 30.

Business groups in some of the territory's towns are active again to prevent their communities from becoming theatreless.

At Belgrade, Minn., the Commercial club, is building a new $20,000 showhouse to replace one that was converted to other purposes. Bonds are being sold to finance the project, the cost of which doesn't include equipment. However, the village itself will bear a part of the entire cost inasmuch as it will utilize one wall in the construction of a municipal liquor store.

At Finley, N. D., businessmen will cooperate with the theatre management to enable it to reopen its shuttered showhouse. Local business and civic groups at Rosholt, S. D., are aiding in a campaign to enlist patronage for the town's only theatre.

Deny Houston Indie Claim For Injunction to Bid On Exclusives in Firstrun

Houston, Aug. 30.

Request of Delman Theatre owner I. B. Adelman for an injunction forcing 11 major film distributors to let him bid for exclusives on their firstrun pictures here was denied in Beaumont Federal Court last Wednesday (24).

Adelman asked for the injunction in a $2,436,000 anti-trust suit filed against the distributors and two major Texas theatre chains in 1948. He charged conspiracy to exclude his theatre from right to negotiate for firstrun bookings.

The case was heard by Federal Judge Lamar Cecil in Houston, and Adelman was awarded $60,000 triple damages by a jury in July.

Back in his own court last week, Judge Cecil ruled Adelman is entitled to compete for films offered the Kirby Theatre, a firstrun downtown house, or any other theatres in the same neighborhood or zone with the Delman.

The Delman is out of the downtown shopping district, being in the 4,400 block of Main St., Houston's mainstem. This compares with 1,016 Main for the Interstate chain's Metropolitan, and 1,022 Main for Loew's. Judge Cecil ruled Adelman is not entitled to equitable relief in asking to bid on films offered Loew's, the Metropolitan and another Interstate house just off Main, the Majestic, Houston's three big houses.

At the time of the Houston hearing, counsel for the defendant producers said the case was "just a simple question of whether we have the right to say whether the firstrun on a picture should be played in a 2,600-seat downtown theatre." Adelman's Delman seats 1,239.

UA Joining Satellite Parade With Reissues

United Artists is hitching a free ride on the man-made satellite which the U.S. plans to launch into outer space. The film company is now packaging two interplanetary epics produced by Ivan Tors and originally released last year.

"Riders to the Stars" and "Space Station, U.S.A." (originally titled "Gog") are being prepared for resale now with new ads to accent the "see it now" aspect of the subject of N. Y.-to-Mars- travel.

Corporate Champions

Yielding to the trend, Marge & Gower Champion have established their own corporate setup, Champion Enterprises Inc.

It will be under this producing company's banner that the dancers henceforth will be engaged in film work, tv (live and film) and personal appearances.

Chi Gets World Preem Of 'Gents Marry Brunettes'

Being the only major key city with an open date at around the time United Artists wants to launch the picture, Chicago is set for the world preem of "Gentlemen Marry Brunettes." The indie musical is to open at Chi's Oriental Theatre Sept. 22 or 29. Mori Krushen, UA's exploitation chief, heads for the Windy City Sept. 7 to work on the advance buildup.

Neither L. A. nor N. Y. had the theatre availability that UA insisted upon, it's understood. Film is a Jane Russell-Jeanne Crain costarrer, produced by Richard Sale and Robert Waterfield, with Robert Bassler as exec producer.

Moskowitz's New Role as MPAA Coin 'Watchdog'

Charles C. Moskowitz, v.p.-treasurer-director of Loew's, has taken on the role of watchdog on money outgoing from the Motion Picture Assn. of America's treasury.

There's no such job in actuality and Moskowitz is not specifically functioning in that capacity, say MPAA observers. But his attendance at board meetings of the producer - distributor organization, either as a single or in company with Loew's president Nicholas M. Schenck, has had the effect of subjecting to closer scrutiny any program that requires MPAA revenue.

The exec, for example, recently wanted more information about the Council of Motion Picture Organizations' Audience Awards project before voting on any MPAA financing. Similarly, he has asked for new evaluations of cooperation extended to N. Y.'s Museum of Modern Art and to the function of the MPAA affiliate, Teaching Films Custodian. Latter two involve the for-free distribution of films from MPAA member companies rather than MPAA money directly.

According to exec sources, Moskowitz is eschewing any rubberstamp kind of role at MPAA. Instead, he wants the up-to-date facts and figures before saying yes or no on any proposal. As a result, some aspects of the MPAA operation which are usually regarded as routine are now being reappraised.

L. A. to N. Y.

Harold Adamson
Alec Alexander
Edward Ashley
Gloria Blondell
Henri Caubisens
Hans Conreid
Frank DeVol
Joanne Dru
Leif Erickson
Maurice Evans
Clarence Freed
Norman Freeman
Eydie Gorme
E. S. Gregg
William O. Harbach
Celeste Holm
Bob Hope
John Ireland
Steve Lawrence
Sol Lesser
Irving H. Levin
Frank Loesser
Harry Mandel
Jimmy McHugh
Elizabeth Montgomery
Jerry Pickman
David Rose
James Stewart
L. Arnold Weissberger
George Weltner
Andy Williams

N. Y. to Europe

Fred F. Finklehoffe
James W. Gardiner
Al Hackett
Jed Harris
Griffith Johnson
Alan Kayes
Richard Kollman
Anthony Z. Landl
Howard Letts
Manie Sacks
Charles Oppenheimer
Ida Ostro
William Pizor
Claire Trevor
Albert F. Walters

New York Sound Track

Columbia has taken an option on **William Faulkner's** "Sound and Fury" . . . **Dan Dailey** and **Dolores Gray** were given top billing over **Gene Kelly** and **Cyd Charisse** in the Metro ad for "It's Always Fair Weather," which follows "Mister Roberts" at the Music Hall . . . Although **Abe Montague** announced a title change to "Here Comes Eileen," Col advertising and publicity still calls it "My Sister Eileen." **Howard Le Sieur's** ad department, incidentally, has decided on a cartoon format for the "Eileen" insertions . . . **Jim Piersall** is one of the big reasons the Boston Red Sox continue in American League contention; he's not a "former" centerfielder, as erratumed last week . . . COMPO is telling the nation's press, via an Editor & Publisher full-pager, that its upcoming Audience Awards poll "will be one of the big stories of the year" . . . RKO owner **Tom O'Neil** looks like Sen. Joe McCarthy.

"Farewell" cocktailery for Loew's **Oscar A. Doob** was in an off-and-on-again stage late last week when Nick Schenck sought to influence the vet showman not to retire to Palm Beach, as planned. While Doob said "give me 24 hours to think it over," he came back with the same decision—for reasons of Mrs. Doob's health the N. Y. winters henceforth are out. Besides, their furniture was being moved as the Schenck-Doob huddles went on and in fact, the Doobs are bivouacing at the Hotel Drake until they head for Florida. The "21" farewell shindig came off Monday (30) per sked.

Samuel Rosen, Harry Kalmine, Arthur Rosen, Lester Isaac and **Lynn Farnol** among the Stanley Warner contingent to Boston for the New England premiere of "Cinerama Holiday" Monday (29) . . . **Celeste Holm** vacationing on Cape Cod for a week after completing her assignment in Metro's "The Tender Trap" . . . **George Justin**, who served as production manager for "On the Waterfront," set for the same duties on "Panic," the **Van Wolf-John Parker** VistaVision film which will be filmed in N. Y. . . . **Howard Strickling**, Metro's studio publicity chief, returned to his Coast headquarters after homeoffice confabs . . . Loew's Theatres topper **Joseph R. Vogel** vacationing on the Coast. Veepee **Leopold Friedman** back from Europe "to mind the store."

Tommy Noonan signed to costar opposite **Oliva DeHavilland** in "The Ambassador's Daughter," to be filmed in Paris, starting in September. Currently playing the Latin Quarter, New York, he flies to France immediately after closing.

Mitchell J. Hamilburg Agency has been appointed to handle all commercial tieups for the Todd-AO "Oklahoma" . . . **Msgr. John Patrick Carroll-Abbing**, founder of Boys' Town of Italy, due in the U. S. to attend benefit preem of 20th-Fox's "The Left Hand of God" at the Roxy, N. Y., Sept. 21. Proceeds will go to Boys Town . . . **Charles LeMaire**, director of 20th women's wardrobe, visiting in N. Y.

Max Anthony, Col talent scout, is going on a nationwide tour shortly, visiting the gyms, talking to sports editors and taking 16m films of prospects. Object of the casting dragnet is someone to play a Latin-American contender for the heavyweight championship in "The Harder They Fall," which **Philip Yordan** is producing for Col.

Broadway and N. Y. metropolitan area theatres held special "flood relief" collections for American Red Cross over the weekend. Red Cross volunteers were stationed in the following chains and theatres: Leo Brecher, Century, Fabian, Interboro, Loew's, Randforce, RKO, Rugoff & Becker, Stanley Warner, Paramount, Radio City Music Hall, and the Roxy . . . Metro closed its third booking deal for Samuel Goldwyn's "Guys and Dolls," signing with Marco Wolff for the Paramount Theatre in Los Angeles starting Nov. 16. Previous deals set were the Capitol on Broadway for Nov. 4 and the Chicago Theatre, Chi, for Nov. 11.

Roz Tees Off New D.C. Show Biz-Chest Cross-Promotion Plan With 'Rush' P.A.

Washington, Aug. 30.

A plan for cross-promotion between show biz personalities and the town's Community Chest on a precedent-breaking scale teed off here last weekend with the stint of Rosalind Russell, in town to beat the drums for "Girl Rush." In a town so jampacked with political and international celebs that the average citizen hardly bats an eye when the Vice-President rubs shoulders with him, show biz figures have always held special lure.

It is this appeal on which Cody Pfanstiehl, newly appointed director of public relations for the Community Chest Federation, hopes to capitalize in a systematic, year-round format for mutual assistance between new films, new shows, new tv and radio enterprises, and the 110 Red Feather agencies in the capital area, which encompasses suburban Maryland and Virginia, as well as Washington.

Pfanstiehl, who recently bowed out of WTOP-CBS, where he was head of public relations, when John Hayes, station prexy, took over as Chest chairman, gave a practical demonstration of the two-way advantages of his promotional idea with the Roz Russell stint. In addition to the standard procedure of presenting the star with the first Red Feather of the season, and

(Continued on page 15)

MacRae, Jones Go Steady For R&H Pic Musicals

Casting of Gordon MacRae in "Carousel" to sub for Frank Sinatra, who ankled the cast last week in Boothbay Harbor, Me., teams MacRae for the second time with Shirley Jones, his lead in "Oklahoma." The two thus appear in both Rodgers & Hammerstein screen musicals, the only two R&H films to date.

To make things more intriguing, "Carousel" is likely to be the first of 20th-Fox's "super" CinemaScope, i.e. 55m films. As such it's sure to get a big buildup on its release early next year. "Oklahoma," of course, is in the Todd-AO widescreen process, and the two musicals will be roadshowing side-by-side.

As for Miss Jones, hers so far has been strictly an R&H career. "Oklahoma" was her first film.

Europe to N. Y.

Robert Breen
Inez Bull
Mony Dalmes
Ralph Edwards
Joan Fontaine
Leopold Friedman
Leo Genn
Norah Gorsen
Lee Graham
Lawrence Harvey
Josie Macavin
Siobhan McKenna
Jean Morel
Patricia Neal
Charles Peck
Walter Seltzer
Michael Stern
Francis L. Sullivan
Robert Trout
Hal B. Wallis
David L. Webster

N. Y. to L. A.

Norman Bel Geddes
Charles Coburn
Gary Cooper
Jack Garfein
Joe Glaser
Milton Goldman
George Jessel
Dorothy Kilgallen
Arthur Loew Jr.
Edith Lutyens
Howard Strickling
Josepr R. Vogel

H'WOOD NEEDS THE 'NEW SELL'

Dem Bums--And The Pix Biz

Technological progress and the automotive age has caught up with Dem Bums as it did with the picture business.

In the best tradition of showmanship and enterprise the drive-in became the answer to the parking problem. So much so that the hardtop theatre can only best compete with the ozoners when the weather is dominantly in its favor.

So be it with the Dodgers—and possibly also the Jints which thinks that perhaps, too, there ain't enough lebensraum on Coogan's Bluff.

Wait till supersonic parking becomes a problem on Loew's Planet! *Abel.*

'Cinerama' Success Belies Buff. Rep As B.O. 'Deathtrap'; Cue to Biz Hypo

Buffalo, Aug. 30.

That concentrated exploitation can still be one of the most potent factors in bringing people back to the boxoffice is being demonstrated currently in Buffalo, long nationally reputed as a deathtrap for most forms of paid amusement. For more than two decades, it has been the accepted custom locally for professional mourners to point to the fact that Buffalo is defunct as an amusement spot—and there has been no lack of book and verse to bear them out.

The first-run picture situation has been spotty for several seasons, the downtown wickets whirring whenever topflight attractions are offered, as in many towns) but slowing to a standstill when run-of-the-mill fare is on screen. Subrun houses are trailing in the red and those still operating are gasping for survival.

Professional baseball attendance has tapered to the hundreds, this summer's slim patronage practically writing finis to the sport. Boxing has expired almost completely and wrestling is grappling with rigor mortis. As for legit, the town hasn't seen a show in nearly six months, and one of the last—"Guys and Dolls"—accorded Buffalo the crowning indignity of making it a one-night stand.

Last March, "This Is Cinerama" came to town. This is no glory-story of the picture, or of the boys who exploit it, but merely a recital of what a plan of organized exploitation has accomplished in turning back the tide of public apathy and in routing this town's dramatic gloom purveyors.

When Cinerama's extended-run plans were first announced here, the wiseacres chortled "That's all right for other cities, but not for Buffalo." Following the first

(Continued on page 15)

Lack of Personnel Nixes Todd-AO 'All-Purpose' Equipment Show in Chi

The Todd-AO "all-purpose" projection equipment will not be demonstrated at the joint Allied States-Theatre Equipment and Supply Manufacturers Assn. convention in Chicago, Nov. 6-9 as originally planned. L. D. Netter Jr., Todd-AO sales executive, has requested a cancellation of the company's contract, claiming that there isn't sufficient trained personnel available at this time to man the booths.

Netter also informed convention officials that increasing commitments for theatre installations also probably will prevent a showing of "Oklahoma" in Chicago during the trade show.

"We have made every effort to be completely fair in our dealings wth theatremen," Netter stated, "and since we are not sure we will be ready in Chicago in time for the trade show I want to make it clear that our invitation to the showing of 'Oklahoma' in Todd-AO cannot continue in effect, at least until we know better how we will stand as far as our installations and regional openings are concerned. We certainly will not have enough trained personnel available to man our booths and we therefore have requested TESMA to cancel out contract."

AGNEW JOINS CASANAVE IN ASTAIRE STUDIOS' OP

Neil Agnew, longtime film industry executive, will join the Fred Astaire Dance Studios after Labor Day as veepee in charge of franchise sales. The post will bring him together again with a former associate, Charles L. Casanave, president of the Astaire Studios. Agnew and Casanave were onetime partners in Motion Picture Sales Corp.

Most recently assistant to prexy Herbert J. Yates at Republic, Agnew's former film industry connections in executive posts included Paramount, Vanguard, United Artists, and Selznick Releasing Organization. Last year he served as chairman on film activities of the U. S. Defense Dept.

The Astaire setup includes 126 operating studios and does a big business with children in addition to its ballroom trade. Casanave believes a dance studio franchise operation would be a good sideline for theatremen and Agnew is expected to make a pitch in that direction.

20th Plans 3-Pic Deal With Leigh, Olivier, Guinness

Plans for a three-picture deal, involving respectively Vivien Leigh, Sir Laurence Olivier and Alec Guinness, were disclosed Monday (29) by 20th-Fox production topper Darryl F. Zanuck on leaving for London.

Zanuck, greatly impressed with the first rushes of "Carousel" in 20th's new 55m process, also said that he had given approval for the acquisition of 25 additional 55m cameras and the construction of a 400-seat studio projection room, capable of accommodating the very wide screen.

While in London, Zanuck is expected to meet with 20th prexy Spyros P. Skouras for discussions of his (Zanuck's) contract. It's known that the latter is eager to get a participation in 20th productions.

Commenting on the 55m results, Zanuck called the system "as revolutionary in definition and audience participation values as the original CinemaScope." He said that, apart from "Carousel" and "The King and I," a third production in 55m would be announced soon by the studio. It's planned to roadshow the 55m version, which can easily be reduced later to standard 35m CinemaScope for the regular release.

While in London, Zanuck plans to o.o. the first roughcut of "The Man Who Never Was" and huddle with Anatole Litvak on "Anastasia."

'GLORY' FOR XMAS

"Glory" has been set as RKO's release for the Christmas period.

Film stars Margaret O'Brien in her first adult role.

SEEN LAGGING IN SALES GIMMICKS

By HY HOLLINGER

The film industry prides itself in its showmanship, but in the opinion of the promotion-minded business men it is woefully lagging in progressive merchandising gimmicks—and hardly measures up to the modern standards followed by other merchants and businesses. Many new things, it's pointed out, are tried by theatres on a local scale, but nothing has been suggested to stir up excitement on a nationwide or even citywide level.

Industryites may regard the Council of Motion Picture Organizations Audience Poll in this category, but to merchandising specialists it's only another attempt at showmanship. What the industry lacks, it's noted, is a potent lure to draw audiences to the boxoffices. The time-honored adage that all you need is a good picture to bring 'em in may apply when there's a good picture showing at the house, but what do you do, ask the detractors, when the attractions are only so-so?

It's pointed out that the film industry, despite the fancy salaries and multi-million dollar produc-

(Continued on page 15)

London Variety Eyes '57 Meeting

London, Aug. 23.

In anticipation of the possibility of the 1957 Variety Clubs' International world convention taking place in London, the crew of the British tent has named Tom O'Brien, M.P., as chairman of the organizing committee. If London is picked, O'Brien will take care of all conference arrangements for visiting delegates.

To support the claim of the London tent, which was first made at the recent Los Angeles convention by chief Barker James Carreras here, 18 members of the British organization will be attending the New York convention next May. They have been already assured of sympathetic support.

At a luncheon in his honor, tossed by the crew of the London tent, international ringmaster Bob O'Donnell pledged full support for a London convention and reckoned that if the arrangements were suitably timed, at least 400 international barkers would make the trip.

Two Coast Indies Put On SEG's Unfair List

Hollywood, Aug. 30.

Screen Extras Guild has placed two theatrical indies, Cy Roth Productions and Hall Bartlett Productions, on its unfair list. Former drew the action of the SEG board, according to H. O'Neil Shanks, executive secretary, because it refused to sign the Guild collective bargaining agreement. Action becomes effective immediately.

Support of the Hollywood AFL Film Council, L. A. Central Labor Council and Screen Actors Guild has been asked by Shanks, who reports the SEG will picket the two outfits if they go into production sans a union pact.

Bartlett termed "unfair, unjustified" the SEG action in placing him on its unfair list. He explained he couldn't have made "Unchained," the picture in question, without full cooperation of the Chino Institution for Men, where it was filmed. He said he tried to secure an okay to bring extras into the prison grounds, but permission was denied. He stated he was willing to discuss with the Guild some manner of providing a reasonable sum out of profits for the SEG welfare fund, but couldn't agree to SEG insistence to pay "liquidated damages" for the claimed contract breach.

UA's Drug Addict Film, 'Arm,' Will Pose Problem to MPAA on Code

If United Artists has its way, the Motion Picture Assn. of America will be confronted with the dilemma of either saying no to a Production Code seal for a picture that serves good sociological purposes, or backtracking on the Code's edicts. The Code is operated within the framework of the MPAA and contains a firm tabu on the depiction of illegal drug traffic or addiction in any way whatsoever.

UA, which is a member of MPAA, is financially backing Otto Preminger's independent production of "The Man with the Golden Arm." This is based on Nelson Algren's novel of the same title that focuses on a narcotics addict.

UA is going along with the project on the theory, it's stated, that a dramatization of the evil of drugs can be a source of enlightenment and, of course, prove a commercial success. But the company, one source said, is "making no speeches at this time," preferring instead to await completion of the film.

Specifically, UA is hoping via the film to come up with an instrument that undeniably could help combat the illicit usage of drugs. If this aim is achieved, it's said, the Code's administrators obviously will be faced with the dilemma.

"Golden Arm" is to roll shortly with Preminger as producer and director and with Frank Sinatra, Kim Novak and Eleanor Parker in the leads. Walter Newman is doing the screenplay and UA, in addition to financing, will, of course, distribute.

Later on in the company's schedule is a Barney Ross biopic, which has as one of its focal points the ex-fighter's now-cured drug addiction.

HARRIET PARSONS SETS OWN INDIE PROD. FIRM

Hollywood, Aug. 30.

Harriet Parsons has left her 12-year RKO producer post to set up her own indie. She's already optioned several properties, including a Mickey Walker blog, which she's discussing with Gordon MacRae.

Although no deal has yet been finalized, the new RKO management is discussing this and other Parsons releases. While with RKO she did "Enchanted Cottage," "I Remember Mama," "Clash By Night," and "Susan Slept Here."

'Tea' to Roll With Changes Okayed; Boosts Sales Tag

Hollywood, Aug. 30.

Code Administrator Geoffrey Shurlock okayed script changes in Metro's "Tea and Sympathy," so Robert Anderson, author of the legit hit, arrives here from N. Y., Monday (5) to work with producer Pandro S. Berman on final draft of the screenplay. Shurlock registered objections originally over the play's homosexuality theme.

Film, next on the Berman sked, starts after Deborah Kerr finishes her previous commitment in 20th's "King and I." Kerr will essay the same role in the "Sympathy" pic that she originated for the stage version, as will John Kerr (no relation), seen as the youth accused of homosexual tendencies.

(Clearance of a film adaptation of "Tea and Sympathy" boosts the screen sale price from $150,000 to $350,000. The deal called for payment by Metro of a basic $150,000 for the rights to the successful play, with an additional $200,000 due if an acceptable screen treatment could be obtained. The extra $200,000 revenue, like the original $150,000, is subject to the standard 60-40 split between the author and the legit production.—Ed.)

BRAZIL HOLDING OFF ON PIX ADMISH BOOST

Price control board in Brazil has postponed to later this week a decision on whether or not to allow a boost in theatre admissions, the Motion Picture Export Assn. was informed last week.

Board has been mulling such an increase for some time, with both the U. S. distribs and local exhibs lobbying for raised scales. Action one way or another had been expected last week.

As in the rest of Latin America, where Brazil rates as the most important market, frozen admish prices have been one of the prime headaches for the American distribs. Latter have long pointed to the need for upped admissions in the fact of inflation and increased operating coses. However, in Brazil, and other Latin American countries, pix prices are tied up with political considerations.

Denver Ex-Manager Readies New-Type Lens

Denver, Aug 30.

Merf Evans, former theatre manager as well as an expert on projection and lenses, who made a low-cost 3-D lens using one machine and one film, has come up with a new lens that will give Cinerama-type projection with one projector and one film. The new lens will enable many more the-

(Continued on page 62)

Rosenfield Leaving IFE To Join Col as Lazarus' Asst.; Goldberg Subbing

Jonas Rosenfield Jr., Italian Film Export ad-pub and exploitation v.p., is leaving the Italo agency this week to join Columbia Pictures as exec assistant to Paul Lazarus Jr., ad-pub v.p.

One of the exec pillars of the Italo outfit, and a v.p. there since Jan., 1953, Rosenfield is being released from a new two-year contract with IFE to be able to join Col. Seymour Poe, IFE exec v.p., stressed in N. Y. yesterday (Tues.), that Rosenfield was being given his freedom reluctantly and only because of the opportunity presenting itself to him at the rival outfit.

Poe said that, since IFE's new product lineup wouldn't be ready until the fall, Rosenfield's position would be left temporarily unoccupied. His chores will be taken over by Fred Goldberg, publicity manager, who appears to be in line for Rosenfield's job.

When at Col, it's assumed that he'll be connected in some way with the company's new foreign film distribution org, headed up by Edward L. Kingsley.

SEIDELMAN TO DISTRIB MEX-MADE PIX IN U.S.

Sam Seidelman, formerly head of foreign operations for the now defunct Eagle Lion Films, has formed a new company to engage in distribution of Mexican-made features in Spanish-language theatres in the U. S. and Canada.

According to Seidelman, his new outfit, Mexfilms Inc., already has picked up releasing rights to 60 new Mexican features, including two in CinemaScope, and five in Superscope. Peddling of these is to begin in October.

Company has offices in N. Y. and Mexico City and plans others in L. A. and San Antonio within the next 30 days.

Illegal

Run-of-the-mill courtroom meller for programmer bookings.

Hollywood, Aug. 20.

Warner Bros. release of Frank P. Rosenberg production. Stars Edward G. Robinson; costars Nina Foch, Hugh Marlowe, Jayne Mansfield; features Albert Dekker, Howard St. John, Ellen Corby, Edward Platt, Jan Merlin. Directed by Lewis Allen. Screenplay, W. R. Burnett, James R. Webb; from a story by Frank J. Collins; camera, J. Peverell Marley; editor, Thomas Reilly; music, Max Steiner. Running time, 87 MINS.

Victor Scott	Edward G. Robinson
Ellen Miles	Nina Foch
Ray Borden	Hugh Marlowe
Angel O'Hara	Jayne Mansfield
Frank Garland	Albert Dekker
E. A. Smith	Howard St. John
Miss Hinkel	Ellen Corby
Ralph Ford	Edward Platt
Andy Garth	Jan Merlin
Joe Knight	Robert Ellenstein
Joseph Carter	Jay Adler
Taylor	Henry Kulky
Allen Parker	James McCallion
Steve Harper	Addison Richards
Al Carol	Lawrence Dobkin
Clary	DeForest Kelly
George Graves	Clark Howat
Phillips	Stuart Nedd

The courtroom melodramatics in "Illegal" seem rather dated and well-used, so there's little to this Warner Bros. release beyond its classification as a programmer. Name of Edward G. Robinson should provide some help, but in general this is lacklustre entertainment.

Original story is credited to Frank J. Collins, with screenplay by W. R. Burnett and James R. Webb, but there is not enough newness or freshness to the material to keep the dramatics from reminding of simillar features. Result is an oldfashioned look, abetted by routine settings and photography.

Robinson plays a district attorney who breaks up after sending the wrong man to the chair. After a session with the bottle, he sobers up and becomes a mouthpiece for a crime syndicate. His courtroom antics include slugging a complaining witness who says a little man can't knock him out, and at another time drinking the poison being used as evidence in a murder case to get his client off before rushing for stomach pump.

There's not much Robinson can do to make his character real and Lewis Allen's direction is slow in veering from comedy to drama. Latter indecision is one of the more readily apparent flaws in the Frank P. Rosenberg presentation. Picture never seems to decide whether it should play itself for straight melodramatics or for hokum laughs. Nina Foch, Hugh Marlowe, Jayne Mansfield, Albert Dekker and the others also suffer from the general indecision. Even the climactic scene when Robinson, fatally wounded, manages to save Miss Foch from the charge of murdering her husband, Marlowe, lacks conviction.

The overall technical contributions are no more than stock.

Brog.

The Deep Blue Sea
(BRITISH-C'SCOPE-COLOR)

London, Aug. 23.

20th-Fox release of a London Film (Anatole Litvak) production. Stars Vivien Leigh, Kenneth More, Eric Portman, Emlyn Williams; features Moira Lister, Arthur Hill, Dandy Nichols, Jimmy Hanley, Miriam Karlin. Directed by Anatole Litvak. Screenplay by Terence Rattigan from his stageplay; camera, Jack Hildyard; editor, A. S. Bates; music, Malcolm Arnold; "Deep Blue Sea" by Francis Chagril and Roy Bradford. At Carlton, London, Aug. 23, '55. Running time, 99 MINS.

Hester	Vivien Leigh
Freddie Page	Kenneth More
Miller	Eric Portman
Sir William Collyer	Emlyn Williams
Dawn Maxwell	Moira Lister
Jackie Jackson	Arthur Hill
Mrs. Elton	Dandy Nichols
Dicer Durston	Jimmy Hanley
Barmaid	Miriam Karlin
Lady Dawson	Heather Thatcher
Golfer	Bill Shine
Drunk	Brian Oulton
Man in Street	Sidney James
Ken Thompson	Alec McCowen
Collyer's Clerk	Gibb McLaughlin

A legit hit on either side of the Atlantic, "The Deep Blue Sea" is brought to the screen in slightly embellished form, but Terence Rattigan, who has written the script from his own play, has not altered the plot in any of its essentials.

It remains, therefore, a high-grade dramatic entertainment which should do best in class situations. It may encounter spotty results in run-of-mill theatres.

Produced and directed by Anatole Litvak, with a top drawer British cast, the Rattigan play is an intelligent commentary on human emotions. The dialog sustains a high, even quality and the author makes few concessions to convention. The impeccable acting by the four principals is a highlight of the production.

Although the basic plot calls for exceptional use of interiors, Litvak has employed his CinemaScope cameras to advantage, introducing fascinating shots of the embankment and Soho, as well as an exciting sequence from an air display plus some colorful scenes of winter sports. The overall effect is to achieve a healthy balance and to relieve the main dramatic tension.

As the story opens, Vivien Leigh is frustrated in a suicide attempt. She's the former wife of a judge who left him for a young, gay and irresponsible test pilot. But his irresponsibility gets the better of her emotions and she attempts to end her life. The realization that their association has been a failure leads him firstly to take liquor to excess and then to resolve to end it all, ignoring her please to try again.

The plot emphasizes the conflicting emotions and the contrasting interpretations of love and loyalty, giving superb opportunities both to Miss Leigh and Kenneth More. The former, in the role originally created by Peggy Ashcroft in the West End, rises to emotional and dramatic heights. It is a faultless, prize-winning portrayal. More, repeating his stage role, has never done better. His is a thoroughly believable performance, rich, warm and sympathetic. Emlyn Williams makes a distinguished showing as the judge, who would happily give his ex-wife a second chance, and Eric Portman contributes a flawless portrayal as the ex-doctor in the apartment upstairs, who offers medical help as well as sound advice.

A fascinating cameo is contributed by Moira Lister as an interfering floozy in an adjoining flat. Arthur Hill, Dandy Nichols, Jimmy Hanley and Miriam Karlin lead a fine cast of supporting players. Technical credits reach the expected standard.

Myro.

Lay That Rifle Down
(SONGS)

Lightweight Judy Canova starrer for the duals.

Republic production and release (associate producer, Sidney Picker). Stars Judy Canova; features Robert Lowery, Jil Jarmyn, Jacqueline de Wit, Tweeny Canova. Directed by Charles Lamont. Screenplay, Barry Shipman; camera, John L. Russell Jr.; editor, Arthur E. Roberts; songs, Donald Kahn, Jack Elliott; music, R. Dale Butts. Previewed in N.Y., Aug. 25, '55. Running time, 71 MINS.

Judy	Judy Canova
Nick Stokes	Robert Lowery
Betty	Jil Jarmyn
Aunt Sarah	Jacqueline de Wit
Glover Speckleton	Richard Deacon
Professor	Robert Burton
Mr. Fetcher	James Bell
Horace Speckleton	Leon Tyler
Tweeny	Tweeny Canova

"Lay That Rifle Down," Judy Canova's latest starrer for Republic, is an unpretentious comedy whose b.o. prospects will be confined to the duals. Rustic humor and bucolic touches for which she's noted may help biz in the hinterland. But on the whole, this is a weak entry with meagre exploitational assets and scant marquee appeal.

The Barry Shipman screenplay represents little improvement over previous Canova vehicles, because the same stock situations, characters and format are again utilized for mediocre results. This time the star is seen as a girl-of-all-work at a tanktown hotel run by an avaricious aunt. Aside from her multitudinous chores, she finds time to take a correspondence school "charm" course which develops into the obvious possibilities.

Indirectly, the course brings confidence men Robert Lowery and Robert Burton on the scene. They proceed to swindle bank president Richard Deacon and the aunt, Jacqueline de Wit, with Miss Canova being used as a foil. Before the plot is exposed and the culprits nabbed, the footage unreels generous slices of slapstick and sentiment that ultimately culminate in Judy handed a fortune for oil rights on the old homestead.

Miss Canova, with a vehicle tailor-made to her talents, handles the material in her own inimitable style. Robert Lowery is suitably dashing as one of the con men who does a last-minute balk at fleecing Miss Canova. Miss de Wit as the greedy aunt does as best she can with the limited opportunities presented by the script, and under similar handicaps are Jil Jarmyn as her daughter, as well as Burton, Deacon and Tweeny Canova.

Director Charles Lamont stressed the humor whenever possible and associate producer Sidney Picker provided the film with standard physical values. Camerawork of John L. Russell Jr. is good and Arthur E. Roberts edited to a slow 71 minutes. Songsmiths Donald Kahn and Jack Elliott cleffed three fairish tunes ("I'm Glad I Was Born on My Birthday," "Sleepy Serenade" and "The Continental Correspondence Charm School") which Miss Canova warbles with a country beat. Score of R. Dale Butts is par for the course.

Gilb.

Kiss of Fire
(COLOR)

Weak entry for the action market, with Jack Palance as marquee lure.

Hollywood, Aug. 26.

U-I release of Samuel Marx production. Stars Jack Palance, Barbara Rush, Rex Reason, Martha Hyer; features Leslie Bradley, Alan Reed, Lawrence Dobkin. Directed by Joseph M. Newman. Screenplay, Franklin Coen, Richard Collins, based on novel, "The Rose and the Flame," by Jonreed Lauritsen; camera (Technicolor), Carl Guthrie; editor, Arthur H. Nadel; musical supervision, Joseph Gershenson. Previewed Aug. 23, '55. Running time, 89 MINS.

El Tigre	Jack Palance
Princess Lucia	Barbara Rush
Duke of Montera	Rex Reason
Felicia	Martha Hyer
Vega	Leslie Bradley
Diego	Alan Reed
Padre Domingo	Lawrence Dobkin
Victor	Joseph Waring
Pahvant	Pat Hogan
Shining Moon	Karen Kadler
Ship Captain	Steven Geray
Acosta	Henry Rowland

A poorly-motivated story that at times becomes completely unbelievable, "Kiss of Fire" is a combination of period swashbuckler and western. It gets off to a promising start, but the promise is never realized, soon bogging down into a plodder that fails to keep the interest. Characters are poorly delineated, with no explanations offered as to how they got into their situations.

The Franklin Coen and Richard Collins screenplay is based on Jonreed Lauritzen's novel, "The Rose and the Flame," purportedly having something to do with the scramble for the throne of Spain after word gets out that Charles V is dying. The heir apparent is Barbara Rush, who seems to be in demand by all of Spain. But for some unexplained reason she is living in Santa Fe, N.M., her problem being to get back to Spain in a hurry so she can be crowned queen before any of the many pretenders to the throne grab the job first.

So Jack Palance, an ex-nobleman of Spain known throughout the west as El Tigre, is engaged to lead the royal party from Santa Fe to Monterey where a ship is waiting.

From here on the film becomes a tired western dealing with the trek toward the ocean, with Spanish conspirators and local redskins doing their best to exterminate the party. As expected, they reach the ship but by that time the rattling influence of love has gotten in its work and the princess renounces the throne and the Old World for Palance and the freedom of the New World.

Palance is thoroughly wasted in a role that calls for little more than posturing and some rough-and-tumble action. Story suffers because nothing is ever revealed about El Tigre's true identity, although there are veiled hints about a colorful past. Miss Rush decorates the film, which is about all she gets a chance to do. Ditto for Martha Hyer.

Rex Reason shows good leading man possibilities despite an ambiguous role that has him a sympathetic character up until the last few minutes, when he suddenly turns heavy. Leslie Bradley, Alan Reed and Lawrence Dobkin give okay support.

Joseph M. Newman megs the Samuel Marx production in routine style. Carl Guthrie's Technicolor lensing is one of the bright spots of the film. Settings by Alexander Golitzen and Robert Boyle and the editing by Arthur H. Nadel get an okay rating. Costumes by Jay A. Morley Jr. are attractive.

Devil Goddess

Low-calibre adventure yarn with Johnny Weissmuller for the marquee; for the juve trade.

Columbia release of Sam Katzman production. Stars Johnny Weissmuller; features Angela Stevens, Selmer Jackson, William Tannen, Ed Hinton, William M. Griffith. Directed by Spencer G. Bennet. Screenplay, George Plympton, from a story by Dwight Babcock; camera, Ira Morgan; music, Mischa Bakaleinikoff. Previewed in N.P. Aug. 25, '55. Running time, 70 MINS.

Johnny Weissmuller	Himself
Nora Blakely	Angela Stevens
Prof. Carl Blakely	Selmer Jackson
Nels Comstock	William Tannen
Joseph Leopold	Ed Hinton
Ralph Dixon	William M. Griffith
Teinusi	Abel M. Fernandez
Nkruma	Frank Lackteen
Sarabina	Vera M. Francis
Bert	George Berkely

There was a time, long ago, when the Tarzan pix and similar adventure yarns used to be fun. But the latest Sam Katzman entry, "Devil Goddess," is a plodding, almost amateurish attempt at making a formula theme pay off. It uses a good deal of stock footage and relies beyond reason on the ability of Kimba, the chimp, to amuse by doing endless backflips.

Obviously, it must pay for Katzman and Columbia to turn out these quickies (this one's in sepia color), but it's hard to believe that there are adults around for this sort of hokum. Even on a small budget feature like this, they could have done better.

Ingredients of "Devil Goddess" are standard, although George Plympton's script with its almost incredible dialog is sub-standard. Story has Johnny Weissmuller braving the African jungles to guide a girl and her professor father to the land of the fireworshippers where, the professor thinks, an old friend has holed up and is playing "god." Simultaneously, a party of villains arrive on the scene, looking for a buried treasure.

Caught in the middle are the spear-equipped natives who ever so often break out in frantic tribal dances. Eventually, the professor finds his man; the villains meet their due, and Weissmuller and his friends return safely.

Spliced in on suitable occasions is footage involving a fight between a tiger and a hyena, which doesn't come off any too clearly; frequent eruption of the volcano with repeat shots of rocks tumbling down the mountainside, and a dance by native girls more reminiscent of Hawaii than Africa.

Weissmuller plays his role wooden-faced and without much enthusiasm. Angela Stevens, handed some embarrassingly naive lines, looks pretty and immaculate throughout; Selmer Jackson, Vera M. Francis, William Tannen, Ed Hinton and William M. Griffith all go through their paces with only an occasional show of conviction.

Spencer G. Bennet's direction—perhaps wisely—concentrates on Kimba and on the fire effects. Moppets probably will get a kick out of the long opening sequence when Kimba and his pals have a go at the bottle and show it. There are also some good occasional moments when the fake "god" appears to the natives and demands a human sacrifice. (It's actually the professor's friend trying to save the girls from being sacrificed). Incidentally Miss Francis, who plays the maiden to be offered up to the fire god, rates future attention.

Hift.

Eine Frau Genuegt Nicht?
(One Woman Is Not Enough?)
(GERMAN)

Berlin, Aug. 23.

Deutsche London release of Apollo production. Stars Hilde Krahl, Hans Soehnker, Heliane Bey. Directed by Ulrich Erfurth. Screenplay, Dr. Erich Ebermayer and Frank Dimen, after a novel by Michael Graf Soltikow; camera, Werner Krien; music, Peter Igelhoff. At Marmorhaus, Berlin. Running time, 98 MINS.

Maria Vossberg	Hilde Krahl
Ernst Vossberg	Hans Soehnker
Renate Reinhard	Heliane Bei
Dr. Stefan Mertens	Hans Reiser
Dr. Kern	Rudolf Forster
Dr. Koerfer	Walter Suessenguth
Frau Huber, housekeeper	Annie Rosar
Dr. Dickreiter	Ernst Stahl-Nachbaur
Court Director	Ralph Lothar
Herr Oppert	Herbert Huebnear
Frau Oppert	Lola Muethel
Schratt	Paul Hoerbiger
Wenzler, Barber	Stanislav Ledinek

This is not a comedy or light entertainment but a modern love drama centering around a man and two women. The problem posed for him concerns a pregnant young girl he has fallen for and his estranged wife, who is not willing to give him up. In the main, this is a woman's picture but it also may appeal to general audiences here. International chances, however, appear hardly better than average.

Artistically speaking, film is better than most local pix of this well-known type. Although often rather conventional and centering around a familiar triangle, there is some refreshing authenticity and seriousness about this film. Here, sympathy rests on both women, both have their justified arguments to get the man. Even the man's unfaithfulness meets human sympathy in view of his childless and unhappy marriage.

Unfortunately, film solves the problem the easy and banal way: the wife shoots her rival in sort of a not intended rage.

The acting is mostly very good. This particularly applies to Hilde Krahl, as the estranged wife. Hans Soehnker, as her husband, also turns in a lifelike portrayal. Heliane Bei plays the young girl with much conviction but is overshadowed by Miss Krahl. Good supporting roles are supplied by Paul Hoerbiger and Stanislav Ledinek.

Direction by Ulrich Erfurth is not even all the way but generally adequate in view of the complicated script furnished by Erich Ebermayer and Frank Dimen. Werner Krien's lensing is okay as are other technical contributions.

Hans.

Briefs From the Lots

Hollywood, Aug. 30.

George Brand will play **Joan Caulfield's** father in "The Rains of Ranchipur" at 20th-Fox . . . Canadian actor **Lorne Greene** drew a featured role in the **William Goetz** production, "The Way We Are," starring **Joan Crawford** at Columbia . . . "Storm Center" is the new tag on Columbia's "The Library." . . . **Otto Preminger** borrowed **Kim Novak** from Columbia to costar with **Frank Sinatra** and **Eleanor Parker** in "The Man With the Golden Arm." . . . Warners signed **Nancy Kelly** for the mother role in "The Bad Seed."

Frank Tuttle signed to direct **Alan Ladd's** Jaguar production, "All Through the Night." . . . **Maurice Manson** joined the cast of "The Creature Walks Among Us" at UI . . . **Bill Schallert** will gallop thataway in "The Lone Ranger" at Warners . . . **Arthur Hornblow Jr.** inked a deal with Magna Theatre Corp. as a consultant producer on a non-exclusive basis, with Hornblow to participate in two productions skedded during next 18 months.

UI assigned **Floyd Simmons** to a featured spot in "Pillars of the Sky" . . . Flackery secretary **Cynthia Leighton** drew a role in Paramount's "The Birds and the Bees." . . . **Sidney Harmon** negotiating a deal to produce three films for United Artists release, starting with "Men at War." . . . **Gregg Palmer** snagged a key role in "The Creature Walks Among Us" at UI . . . Metro assigned **Debbie Reynolds** to second femme lead in "All Our Yesterdays." . . . **William Wyler** signed **Marjorie Main** for "Friendly Persuasion," temporarily known as "Mr. Birdwell Goes to Battle." . . . Paramount assigned **John Sturges** to direct "The Sons of Katie Elder," to be produced by **Samuel J. Briskin.**

'Guys' Lingual Poser

Continued from page 1

in Arabic, "This Woman Is Mine"; in Swedish, "Angels of Broadway." Latter is the same title used in Sweden when the stage show played there.

Although the picture is not expected to play a foreign country until at least the spring of 1956 and in some areas some two years from now, Loew's, which is releasing the Samuel Goldwyn production, has nevertheless launched a fullscale foreign bally campaign. The approach is a many-varied one, but one of the basic tasks is to introduce far in advance the world of Runyon to people abroad. In many countries, particularly England, Runyon's literary works are well known. He is regarded highly as the author of American folk literature, being considered a cross between Ring Lardner and Mark Twain.

The picture is not being sold as an ordinary musical. Stress is being made on the fact that "Guys and Dolls" is based on a Damon Runyon story. Attempts are being made to explain just what are "guys" and "dolls"; what is Lindy's, what is the game of "craps," and what is a "marker."

Goldwyn, highly regarded abroad as an industry elder statesman, has promised to carry "a can of film" abroad in a personal selling job. Interest in Goldwyn's journey is already being aroused among exhibitors and newspapermen. Pre-selling of "Marlon Brando sings and dances for the first time" is an approach that is getting a response.

In contrast to the foreign indoctrination, Metro has discovered that, domestically, "Guys and Dolls" is one of the most pre-sold properties in the last decade. In a survey of 52 cities, with more than 15,000 people interviewed, M-G discovered that 65% of the people queried were fully aware that "Guys" was being made into a motion picture.

Survey, completed in July, discovered that a contributing factor to the public's awareness of "Guys and Dolls" was the fact that it had played as a roadshow, stock company, summer theatre, tent show and civic auditorium attraction in most of the cities in which the poll was conducted. As a result, 95.5% of the women and 89% of the men interviewed replied affirmatively when asked if they had ever heard of "Guys and Dolls."

No Russian title has as yet been selected for the film. It'll have to wait, says Loew's foreign department, for the eventual results of the recent Geneva conference.

CENSORSHIP PIC'S 'BEST FRIEND'

Loew's Gets OK on Coral Gables House; Third Greenlight on Theatre Buyups

Loew's Theatres has received Federal Court permission to lease and operate a 1,300-seat conventional theatre now under construction near Coral Gables, Fla. Approval of the chain's petition by Judge Lawrence E. Walsh Monday (29) marks the third greenlight obtained by Loew's for additional theatre acquisitions since the Government's consent decree forced a separation of production and theatre activities. Circuit previously acquired ozoners in suburban Chicago and in Jacksonville, Fla., It is also eyeing drive-in properties in New York and New Jersey.

In the Coral Gables petition, Maurice Silverman, representing the Dept. of Justice, said the Government had no objection, since the new theatre would probably increase competition in the area. Sole objection to Loew's request was made by Robert Wright, representing Wometco Theatres, which operates the Sunset, a 600-seat subsequent-run house, four blocks from the Loew site.

Wright argued that the Loew house should be limited to certain runs instead of being placed on an unrestricted firstrun basis. His statement was refuted by Silverman, who protested that limited runs for the Loew theatre would afford too much protection for Coral Gables' four existing first-run houses. One of these is operated by Wometco. Court okayed the Loew's petition after S. Hazard Gillespie, attorney for Loew's, showed to the satisfaction of the bench that the new house "will not unduly restrict competition."

Loew's will operate the theatre through the Riviera Theatre Corp., a wholly-owned subsidiary. House is located four miles southwest of the Coral Gables business district.

K.C. City Council Mulls Closing Hour Law, Ban On 'Obscene Pic' Preview

Kansas City, Aug. 30.

Ordinances affecting film theatre operation on two fronts have been introduced in City Council at behest of the Welfare Dept.

Added restrictions of city regulations covering indecent performances are being sought to cover any "representation or any part of an obscene film or performance." Indecent films and performances are prohibited by an ordinance already on the books, but had not been interpreted to cover such things as the showing of a film preview of an obscene pic.

Under the proposed change, advertising of such motion pictures also would become unlawful, according to Dr. Hayes Richardson, director of welfare.

Another ordinance already introduced would set a closing hour for commercial places of recreation, including theatres, at 1:30 a.m. Permission to run past that hour may be had on special requisition to the Welfare Dept., if the additional time is judged necessary, such as time to complete a major sports contest or tournament.

$5,009,875 Grossed By Mex Cinemas in 6 Mos.

Mexico City, Aug. 23.

Gross of $5,009,875 by the 134 active cinemas here during the first half of this year is described as "very good" by the city treasury department. Although exhibitors, admitting that this is the heftiest coin semester, they feel that the record must be viewed realistically since very little of that coin was net profit. This is because of high costs, particularly taxes and wages, which likely will be even more higher because of the recent 17% pay hike.

Exhibitors don't see any chance of raising the 32c admission price ceiling until a new city and federal government comes in on Dec. 1, 1958.

Schaefer Producer's Rep On Aldrich 'Knife' Indie

George J. Schaefer has been named producer's rep on Robert Aldrich's indie production of "The Big Knife," United Artists release.

Film is an adaptation of the Clifford Odets play with Jack Palance, Ida Lupino and Shelley Winters in the leads.

Embargo Status As MPEA Nixes Spanish Accord

Motion Picture Export Assn. this week is expected to inform the Spanish government that it is no longer interested in extending last year's film accord.

Action, via a letter to the Spaniards, comes as the result of a Spanish decree ordering local distribs to handle one Spanish pic for every four dubbed foreign imports.

Under an earlier agreement, Spain was to extend for one year the old pact "without changes." U. S. distribs maintain that, via the decree, Spain violated that understanding. Latter doesn't actually threaten any Hollywood boycott of the Spanish market, along the pattern set in Denmark. There, the companies not only cut off imports, but also called an end to local booking activity.

However, in Spain, the companies have no intention of picking up whatever licenses are available to them, the reasoning being that this would constitute implied consent of the Spanish position. Thus, there exists in effect an embargo on imports into Spain. Companies have a backlog of unreleased films in the country.

Griffith Johnson, MPEA v.p. in charge of Europe, who left N. Y. for Venice yesterday (Tues.), is expected to go to Spain in an effort to straighten out the situation. The Americans had been negotiating with the Ministry of Commerce, whereas the decree was issued by the Ministry of Information & Tourism. It's known that the two agencies don't see eye to eye on the issue.

M-G Nixes Invites to Hub Ex-Censor on Previews

Sales department of Metro has informed William Shelton, sales v.p. of Times Film Corp., that it has instructed its Boston rep to cease inviting the former Boston censor to preview screenings of the company's pix.

As far as can be ascertained, M-G is the only company to have answered a wire from Shelton, deploring the distribs' practice in continuing to issue invites to the Boston censor as a "courtesy" gesture.

Sunday censorship in Massachusetts has been outlawed by the Mass. Supreme Judicial Court, partly as a result of an action brought by Times Film in behalf of the William Shelton release, "Game of Love."

Pix Out of Hub Tax Bill

Boston, Aug. 30.

Pictures have been excluded from the proposed entertainment licensing bill for Sunday in Massachusetts to take the place of the statute rendered unconstitutional by the Supreme Court.

The Senate gave initial approval to an amended bill restoring the state law covering the licensing of Sunday entertainment, excluding films, this frame. This was substituted for a House resolve calling for a study of the question.

FLICK CLAIMS IT AVERTS ABUSES

Pre-regulation or censorship has become "both the wailing wall and whipping boy of the motion picture industry" and film industry officials too often seem to set up a strawman in censorship, Hugh M. Flick, former N. Y. censor and now exec assistant to the N. Y. State Education Commissioner, told VARIETY last week.

Granting that "freedom of speech and press as guaranteed by the Constitution is more vital today than it was in the days of the American Revolution," Flick said that his six-year experience as N. Y. censor nevertheless had convinced him that "there is a legitimate and positive need for some type of regulation of the various media of mass communication."

"I am convinced," he said, "that such regulation could be constructive and a safeguard of the fundamental freedoms in the First Amendment. It seems to me that there is no surer way of losing these freedoms then by allowing or even encouraging the flagrant abuse of the media.

Flick, known during his tenure in office as a friend of the industry with a thoroughly constructive point of view, observed that 'the shortcomings, weaknesses, dangers and failures of motion pictures are apt to be placed at the door of official regulation.

"With all the vital and important problems to be discussed, industry spokesmen all too often choose the 'evils of censorship' for the subject of public pronouncements," he held. "The showmanship of the industry has led in certain quarters to the belief that the louder and more flamboyant the claims and pronouncements, the greater the righteousness and justification. The official attitude of the organized industry toward official 'pre-regulation' of motion pictures is a perfect case in point."

Noting that the U. S. Supreme Court at the moment, at least, didn't intend to declare pre-regulation unconstitutional, Flick advised the industry in its own interest to work for the best possible administration of such regulatory acts.

Settle Out-of-Court On Jersey Exhibs' Suit

Antitrust suit seeking $1,231,000 in total damages from the eight principal distributors and the Plainfield (N. J.) Operating Co., Trenton-New Brunswick Theatres and Walter Reade Theatres has been settled out of court.

Action had been instituted in N. Y. Federal Court by Sompru Theatre Co. and Brookpru Co., the former having operated the Court Theatre, Somerville, N. J., prior to 1954 and the latter after that year. They had charged the distributors discriminated against the house in favor of the exhibitor defendants.

Tilted Dividends, Soaring Profits Mark Fiscal Year of Rank Group

London, Aug. 30.

Preliminary reports of the Rank Group companies, covering fiscal year ended last June, are a glowing appraisal of soaring profits and resulting upped dividends. Only one company in the entire group failed to show improved profit, but this one, General Theatre Corp., still had trading profits of $696,530 or a net of $283,046.

Standout was the showing made by Odeon Theatres, which had a new high in trading profit of $23,435,700. Net for the company, after taxation, was $3,718,200. Company hiked its dividend from 15% to 25%. The bank debts were sliced by an additional $2,736,400, making a total reduction of $33,868,984 over the last six years. General reserve was increased $2,800,000 to $5,600,000.

Odeon is issuing a bonus stock dividend on a one-for-one basis. It also is creating a new class 8,000,000 common share at 70c each as soon as market conditions permit making a cash issue.

Name of the company is to be changed to the Rank Organization Ltd.

Gaumont British, another company in the group, reported a trading profit of $12,213,210 and a net of $2,640,584. The GB dividend was boosted from 12½% to 15%. Another company, British & Dominions, showed $1,231,417 gross profits and a net of $498,649. Divvy was tilted 1% to 6½%.

Another Rank outfit, Cinemateleviision, reported $2,786,898 gross profit, net profit being $1,200,539. Dividend was upped from 30% to 45%.

Odeon Associated showed trading profit of $2,329,768, with net listed at $315,852. Odeon Properties' gross profits were listed at $3,111,057, with net placed at $450,712.

Another Rank company to tilt its dividend was Provincial Cinematograph Theatres, which raised it from 39% to 55%. This company had a gross of $2,719,640 and a net of $785,020.

Split 'Splendored' in Hub For Murphy-'Hell' Preem

Boston, Aug. 30.

Ben Domingo at Keith Memorial Theatre is cutting his current attraction, "Love Is a Many Splendored Thing," tonight (Tues.) to preem "To Hell and Back" with a personal appearance of Audie Murphy, star of the film, in town for the VFW convention, for one night.

"Splendored Thing" resumes again tomorrow (Wed.). Murphy's film opens at the Keith Memorial Sept. 7. The film star was guest of honor at a black-tie dinner of the VFW last night, and grand marshal of the VFW parade this afternoon.

Majors Extending MPEA License In Satellite Deals

Companies have extended for another year the Motion Picture Export Assn.'s license to operate for them in—and deal with—the Iron Curtain countries, including Russia. The franchise expires today (Wed.).

Exempt from this extension is the franchise for Yugoslavia, where the distribs have decided to go their own way and deal individually with the Yugo film monopoly.

Extension is more of a technicality than anything else, since no immediate film sales to either Russia or her satellites are indicated. However, should the way be opened to dealings with the Reds, the companies want MPEA to be in a position to carry on the talks with a "united front" approach.

MPEA at one point operated in most of the Iron Curtain areas with the exception of Russia, where its activity never went beyond the negotiation stage. As the cold war grew hot, the circulation of Hollywood pix in such countries as Poland, Hungary, Rumania, Czechoslovakia, etc., dwindled and by now has completely ceased.

From time to time, both Russia and her satellites have entered tentative bids for U. S. films. However, the American companies have steadfastly refused to enter into any negotiations pending a go-ahead from the U. S. State Dept. Latter has now indicated that it would no longer be opposed to pic dealings with the Russians. Industry nevertheless is holding out for something more in the nature of an actual request from the State Dept.

'Luther' Winds Up Theatrical Run; Flat Sale Offer to Civic Groups

"Martin Luther," produced by Louis de Rochemont for Lutheran Church Productions, has wound up its theatrical run and is now being offered for flat sale in 16m version to churches, schools, organizations and institutions. Price is $150 for the full picture, the offer being good until Nov. 30, 1955.

According to Robert E. A. Lee, exec secretary of Lutheran Church Productions, this marks the first time that an effort has been made to sell a film such as this to churches. Previously, he noted, this hadn't been done because (1) the cost of prints was too great, and (2) private producers had to depend on rentals to get back their investment.

"Luther" has had some 4,000 theatrical dates in the U. S. alone and has been extremely successful abroad. In Germany alone, more than half the theatres have played the religioso pic. It was made originally at a negative cost of $500,000 but has earned this back several times over.

Lee, estimating that the pic had been seen by some 20,000,000 people in the U. S. already, noted that "Luther" in 16m would be sold on a flat basis only, with no rental arrangements being made. Film's dialog and narration has been translated into 12 foreign languages.

Lutheran Church Productions is currently mulling another film. The de Rochemont office has completed a treatment of a script on the life of Johann Sebastian Bach and is about to submit it to the Lutheran group.

Audie Murphy Prefers Flat Salary Deals To % Payoff on Pics

Audie Murphy, who stars in his own autobiog for Universal, "To Hell and Back," and has a 10% cut of the film, said last week that he preferred to stay on a flat salary basis with U.

"I'd like to gamble on my pictures as much as the next man, and I'm not averse to money, but I honestly think I'm better off taking my very good pay and leaving things the way they are," he commented. "On those percentage arrangements you are apt to end up with only 5c on every dollar. It just isn't worth it."

Murphy was in N. Y. after a tour of Texas, where he made p.a.'s with the film. He said that, under his deal with U, he was obligated to make two a year for the studio for the next five years. He's also allowed one outside pic a year. He has one U pic, "The World in My Corner," in the can and said he was negotiating with various studios for his outside production.

It's likely, however, that he'll make one under his own indie banner, Audie Murphy Productions, and that such a pic will be released via U, whose promotional go-getting spirit has impressed him. Story for such a film hasn't been picked yet.

Murphy said one of the reasons he was happy with "To Hell and Back" was that it represented a change from the westerns, of which he'd done quite a few. "I was afraid of getting typed," he observed. "'Hell' gets me out of that western bracket. It's easy enough to get into it, but it takes good product to pull you out."

Actor said he was greatly im-

(Continued on page 18)

'Hunter' Hefty $10,000 in Okay L.A.; 'Terror' Hep 21G, 'Popular' NSG 25G 'Rush' Light 8G, 'Roberts' 25G, 6th

Los Angeles, Aug. 30.

Holdovers and extended-runs dominate current session here but over-all wicket trade remains at a respectable level. Of newcomers, probably fastest play is going to "Night of Hunter," showcasing at Ritz for a hearty $10,000 initial frame. First popscale date of "How To Be Popular" is rated average $25,000 in four theatres.

Nice $21,000 shapes for "Night Holds Terror" in two houses. "Girl Rush" is rated thin $8,000 in two firstruns plus mild $23,000 in three nabes and four ozoners.

Most holdovers continue neat to big. "Mister Roberts" is in latter category with $25,000 for sixth round in three spots. "To Catch Thief" looms nifty $16,000 in fourth stanza at Hollywood Paramount. "Summertime" shapes neat $16,500 in second week at Fox Wilshire. Also in second frame, "Love Is Splendored Thing" is smart $20,000 at Chinese.

Estimates for This Week

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 80-$1)—"Girl Rush" (Par) and "Green Buddha" (Indie), Orpheum only. Thin $8,000. Last week, Orpheum, "Kentuckian" (UA), and "Break to Freedom" (UA), $8,600; Hawaii, "Pearl South Pacific" (RKO) and "Lone Star" (MG) (Reissue), $3,500.

State, Iris (UATC-FWC) (2,404; 816; 80-$1)—"Night Holds Terror" (Col) and "Man Colorado" (Col) (reissue). Big $21,000. Last week, State, "Francis in Navy" (U) and "Fury Paradise" (Indie), $8,600; Iris, "Seven Year Itch" (20th) and "Adventures Sadie" (20th) (2d moveover wk), $4,700.

Fox Ritz (FWC) (1,363; $1-$1.25)—"Night of Hunter" (UA). Hearty $10,000. Last week, "Interrupted Melody" (MG) (8th wk), $4,800.

Fox Wilshire (FWC) (2,296; $1.50-$2)—"Summertime" (UA) (2d wk). Neat $16,500. Last week, $21,800.

Chinese (FWC) (1,905; $1-$1.50)—"Love Is Many Splendored Thing" (20th) (2d wk). Smart $20,000. Last week, $27,100.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,200; 2,812; 2,344; $1-$1.50) — "Mister Roberts" (WB) (6th wk). Good $25,000. Last week, $30,000.

Four Star (UATC) (900; 90-$1.50)—"Man Who Loved Redheads" (UA) (2d wk). Slow $2,300. Last week, $3,000.

El Rey (FWC) (861; 70-$1.25)—"Red Shoes" (UA) and "Quartet" (UA) (reissues) (2d wk). Okay $3,000. Last week, $4,200.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"To Catch Thief" (Par) (4th wk). Nifty $16,000. Last week, $18,500.

Hillstreet, Vogue (RKO-FWC) (2,752; 885; $1-$1.25)—"Lady and Tramp" (BV) (2d wk). Okay $15,000. Last week, $22,000.

Warner Beverly (SW) (1,612; $1-$1.75)—"Not as Stranger" (UA)

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $584,900
(Based on 20 theatres.)
Last Year $682,700
(Based on 22 theatres.)

'Female' Solid $16,000, Frisco

San Francisco, Aug. 30.

"Cinerama Holiday" is hottest boxoffice bet here currently, with another terrific stanza at the Orpheum. It hung up practically the same smash biz in its fourth week as in third round. However, "Female on Beach" is outstanding newcomer, with a solid session at Golden Gate. Another new entry, "Love Is Splendored Thing," shapes okay at the huge Fox. "Mister Roberts" continues great in seventh frame at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Female on Beach" (U) and "Double Jeopardy" (Rep). Solid $16,000 or near. Last week, "Lady and Tramp" (BV) (5th wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Love Is Many Splendored Thing" (20th) and "Life in Balance" (20th). Okay $22,000 or close. Last week, "McConnell Story" (WB) and "Road to Denver" (Rep) (2d wk), $12,500.

Warfield (Loew) (2,656; 65-90)—"King's Thief" (M-G). Light $10,000 or less. Last week, "Scarlet Coat" (M-G), $10,500.

Paramount (Par) (2,646; 90-$1)—"We're No Angels" (Par) and "Trouble in Store" (Indie) (2d wk). Okay $10,000 in 5 days. Last week, $20,000.

St. Francis (Par) (1,400; $1-$1.25)—"Mister Roberts" (WB) (7th wk). Great $13,000. Last week, $14,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (5th wk). Fourth week ended Sunday (28) was smash $38,000. Last week, $37,800.

United Artists (No. Coast) (1,207; 70-$1) — "Not as Stranger" (UA) (9th wk). Fine $7,300. Last week, $8,800.

Stagedoor (A-R) (400; $1-$1.25)—"Marty" (UA) and "Kind Hearts, Coronets" (Indie) (9th wk). Happy $4,000. Last week, same.

Larkin (Rosener) (400; $1)—"Flamenco" (Indie) (3d wk). Good $3,000. Last week, $3,600.

Clay (Rosener) (400; $1)—"Green Scarf" (Indie) (2d wk). Solid $2,900. Last week, $3,600.

Vogue (S. F. Theatres) (377; $1)—"Wages of Fear" (Indie) (2d wk). Big $5,500. Last week, $5,800.

Bridge (Reade-Schwarz) (396; $1-$1.25) — "Court Martial" (Indie) (3d wk). Trim $2,000. Last week, $2,500.

'Love' Smash $14,000, Port.; 'Laramie' 9G, 3d

Portland, Ore., Aug. 30.

Holdovers continue the big draw this round. "Mister Roberts" heads into a fifth sesh at the Broadway, still being hefty. This sets a new playing-time record for house. "Laramie" is tall in third big frame. "Love Is Many Splendored Thing" shapes socko at the Fox, and likely will continue.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25)—Mister Roberts" (WB) (5th wk). New playing time record for this spot. Hefty $7,000. Last week, $9,600 after 3 hectic weeks.

Fox (Evergreen) (1,536; $1-$1.25)—"Love Is Splendored Thing" (20th) and "Life In Balance" (20th). Sock $14,000. Last week, "Virgin Queen" (20th) and "Glory At Sea" (Indie) (2d wk). $3,300 in 4 days.

Guild (Indie) (400; $1)—"Innocents In Paris" (Indie) (2d wk). Opening round biz was a complete sizzler. Neat $1,000. Last week $3,300.

Liberty (Hamrick) (1,875; 75-$1)—"The Last Command" (Rep) and "Double Jeopardy" (Rep). Slim $6,000. Last week, "Monika" (Indie) and "Mixed Up Women" (Indie) (2d wk). $6,200.

Orpheum (Evergreen) (1,600; $1-$1.25) "Man From Laramie" (Col) and "Chicago Syndicate" Col) (3d wk). Tall $8,000. Last week, $11,500.

Paramount (Port-Par (3,400; 75-$1)—"Never Too Young" (Par) and "Shotgun" (AA) (2d wk). Fine $3,000. Last week, $12,000.

'Thief' Giant 30G, Hub; 'Love' 18G, 2d

Boston, Aug. 30.

Flood disaster and polio epidemic is having little effect on pix biz in the Hub currently although some holdovers are fading. Cooler weather proved good for the wickets. Only two newcomers this frame. "To Catch Thief" at Astor is giving that house its biggest trade in some time with a mighty take. Other newcomer, "Dam Busters," opened at Exeter Sunday.

"Cinerama" closed Sunday night after an 86-week record run in Hub. Best of holdovers, "Love Is Many Splendored Thing," is torrid in second week at Memorial. State and Orpheum, with "Man From Laramie," are solid in second frame "Virgin Queen" at Mayflower and "Pearl South Pacific" at Pilgrim are poor in their second frames.

Estimates for This Week

Astor (B&Q) (1,500; 75-$1.25)—"To Catch Thief" (Par). Terrific $30,000 or better, helped by visit of Cary Grant. Last week, "The Shrike' (U) (3 wk), $5,400.

Beacon Hill (Beacon Hill) (678; 74-90-$1.25)—"Game of Love" (Indie) (5th wk). Stout $6,000. Last week, $7,000.

Cinerama (Cinerama Productions) (1,354; $1.25-$2.85)—"Cinerama" (Indie) (86th wk). Closed Sunday night (28) to a hotsy $18,000. Last week, $12,500. "Cinerama Holiday" (Indie) with all proceeds going to Red Cross flood relief, preems tonight (Tues.).

Exeter (Indie) (1,300; 60-$1)—"Dam Busters" (WB). Opened Sun-

(Continued on page 20)

'Thief' Sockeroo $18,000, Best Bet In K.C.; 'Blues' Great 20G, 'Love' 14G

Kansas City, Aug. 30.

Two newcomers shape standout currently, with "To Catch Thief" out in front and terrific at the Paramount. "Pete Kelly's Blues" looks sock at the Missouri, being boosted by personal appearances by Jack Webb. "Love Is Many Splendored Thing" is rated mild in four Fox Midwest theatres as is "Wizard of Oz" at the Midland. "You're Never Too Young" looms strong in second week at the Roxy. Weather staying on hotter side, but evenings are okay.

Estimates for This Week

Glen (Dickinson) (750; 85-$1) — "Seven Deadly Sins" (Indie). Good $2,000. Holds. Last week, "Too Young for Love" (Indie) (3d wk), $800.

Kimo (Dickinson) (504; 85-$1) — "Gate of Hell" (Indie) (5th wk). Slowing down to $900 to end run. Last week, $1,000.

Midland (Loew's) (3,500; 60-80)—"Wizard of Oz" (M-G) (reissue) and "Moonfleet" (M-G). Moderate $5,500, five days only. Last week, "Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col), $11,000.

Missouri (RKO) (2,585; 75-$1)—"Pete Kelly's Blues" (WB) and "Tarzan's Hidden Jungle" (RKO). Wow $20,000, and holds. Last week, "Pearl South Pacific" (RKO) and "Robbers' Roost" (UA), $4,500.

Paramount (United Par) (1,900; 75-$1) — "To Catch Thief" (Par). Wham $18,000. Holds on. Last week, "Mister Roberts" (WB) (5th wk), $7,500 in 6 days.

Roxy (Durwood) (879; 75-$1) — "You're Never Too Young" (Par) (2d wk). Nifty $7,500. "Holds. Last week, $11,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Love Is Splendored Thing" (20th) and "Life At Stake" (Indie) added at Tower and Granada. Medium $14,000 or under. Last week, "Ain't Misbehavin" (U) and "Man from Bitter Ridge" (U), $11,000 in 6 days.

Vogue (Golden) (550; 75-$1) — "Green Scarf" (Indie). Okay $1,800. Holds. Last week, "Mr. Hulot's Holiday" (GBD) (4th wk), $800.

Key City Grosses

Estimated Total Gross
This Week $2,662,800
(Based on 22 cities and 213 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,953,600
(Based on 23 cities and 219 theatres.)

'Blues' Torrid 15G, Omaha Ace

Omaha, Aug. 30.

Hypoed by Jack Webb's in-person stint opening night, "Pete Kelly's Blues" is creating the big stir here this week. It's smash at the city's largest house, the Orpheum. "Cobweb" is nice at the other Tri-States theatre, the Omaha. "Mister Roberts" is still terrific at the Brandeis in second round. "Not As Stranger" shapes fair in its fourth session at the State.

Estimates for This Week

Brandeis RKO) (1,100; 75-$1)—"Mister Roberts" (WB) (2d wk). Fancy $8,000. Last week, $14,500.

Omaha (Tristates) (2,000; 70-90)—"Cobweb" (M-G). Strong $7,500. Last week, "Interrupted Melody" (M-G), $8,500.

Orpheum (Tristates) (2,890; 75-$1)—"Pete Kelly's Blues" (WB). Great $15,000. Last week, "To Catch Thief" (Par) (2d wk), $9,000.

State (Goldberg) (860; 80-$1)—"Not As a Stranger" (UA) (4th wk). Fair $3,500. Last week, $5,000.

'Thief' Mighty $20,000, Toronto; 'Laramie' Tall 24G, 'Stranger' 28G, 2d

Toronto, Aug. 30.

With product strong, town is jumping, with such newcomers as "Man From Laramie" and "Catch a Thief" out in the lead. Second stanza of "Not As a Stranger" is still the topper here, with smash take. "We're No Angels" is big in second week. General b.o. is holding terrific.

Estimates for This Week

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 955; 696; 694; 975; 40-75)—"Chicago Syndicate" (Col) and "Wyoming Renegades" (Col). Nice $13,500. Last week, "Wichita" (AA) and "Dial Red O" (AA), $16,000.

Eglinton, University (FP) (1,088; 1,558; 60-$1)—"We're No Angels" (Par) (2d wk). Holding at big $15,000. Last week, $21,000.

Fairlawn, Odeon (Rrank) (1,165; 2,580; (60-$1)—"Man From Laramie" (Col). Wham $24,000. Last week, "Private War Major Benson" (U) (2d wk), $10,000.

Imperial (FP) (3,373; 60-$1)—"To Catch Thief" (Par). Great $20,000. Last week, "House of Bamboo" (20th) (2d wk), $13,000.

Loew's (Loew) (2,090; 75-$1.20)—"Not As Stranger" (UA) (2d wk). Still socko at $28,000 or over. Last week, $34,000.

Shea's (FP) (2,386; 60-$1)—"Pete Kelly's Blues" (WB) (2d wk). Tapering to nice $11,500. Last week, $14,000.

Uptown (Loew) (2,745; 60-$1)—"Scarlet Coat" (M-G). Light $8,000. Last week, "Cobweb" (M-G) (3d wk), $6,000 in 5 days.

'SUMMERTIME' TORRID 20G, TOP NEW D. C. PIC

Washington, Aug. 30.

Cool weather and end of transit strike are combining to keep the pace/lively along town's main stem currently despite only one new entry. Latter, "Summertime," daydating at two arters, Playhouse and Dupont, is running close to the biz of "High Noon," previous record breaker. It's terrific for such small seating capacity. "To Catch a Thief" is still sock in second stanza at Capitol. "Mister Roberts" is solid in two spots, and sets record for any pic day-dating two houses.

Estimates for This Week

Ambassador (SW) (1,490; 90-$1.25) — "Mister Roberts" (WB)

(Continued on page 20)

'Kentuckian' Lofty 22G, Cleve.; 'Rush' NSH 15G, 'Thief' Terrif 22G, 2d

Cleveland, Aug. 30.

"The Kentuckian" is showing the way for newcomers here this session with a sturdy take at the Hipp. Probably the greatest showing, however, is being made by "To Catch Thief," which still is smash in second round at the Stillman. "One Desire" is only modest at Palace while "Girl Rush" is just okay at State. "Mister Roberts" shapes strong in fourth stanza at the Allen.

Estimates for This Week

Allen (S-W) (3,000; 70-$1.25)—"Mister Roberts" (WB) (4th wk). Fine $14,000. Last week, $15,000.

Hipp (Telem't) (3,700; 70-$1)—"Kentuckian" (UA). Smart $22,000. Last week, "Private War Major Benson" (U) $14,000.

Lower Mall (Community) (585; 70-90) — "Tempest in Flesh" (Indie). Brisk $4,000. Last week, "Wuthering Heights" (Indie) (reissue), $2,000.

Ohio (Loew) (1,244; 70-90) — "We're No Angels" (Par) (m.o.). Stout $10,000. Last week, "Summertime" (UA) (m.o.), $5,000.

Palace (RKO) (3,286; 70-$1) — "One Desire" (U). Modest $9,000. Last week, "How to Be Popular" (20th) $10,000.

State (Loew) (3,500; 70-90) — "Girl Rush" (Par). Okay $15,000. Last week, "We're No Angels" (Par), same.

Stillman (Loew) (2,700; 70-90)—"To Catch Thief" (Par) (2d wk). Socko $22,000 after $25,000.

'Kentuckian' Sock 11G, Mpls.; 'Blues' Boffo 17G, 'Benson' Smash $9,000

Minneapolis, Aug. 30.

Minnesota State Fair, attracting nearly 1,000,000 people over 10 days, is current tough competition for firstruns. One pic that's being helped, however, is "Cinerama Holiday" which nearly all visitors can't see at home. Holdovers continue to outnumber newcomers, "Not as a Stranger," "Mister Roberts" and "Love Is Splendored Thing", as well as "Holiday," of course, staying on. Despite the adverse State Fair influence, a trio of fresh arrivals, comprising "Pete Kelly's Blues," "The Kentuckian" and "Private War of Major Benson" are doing remarkably well.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (7th wk). Gaining strength all the time. Gigantic $32,000. Last week, $30,000.

Gopher (Berger) (1,000; 85-$1)—"The Kentuckian" (UA). Big radio campaign helped this here. Smash $11,000.

Lyric (Par) (1,000; 85-$1)—"Mister Roberts" (WB) (5th wk). Still doing a magnificent boxoffice job. Fast $5,000. Last week, $6,500.

Radio City (Par) (4,100; 85-$1)—"Love Is Many Splendored Thing" (20th) (2d wk). Good $8,000. Last week, $15,000.

RKO-Orpheum (RKO) (2,800; 75-$1)—"Pete Kelly's Blues" (WB). Personal theatre and tv-radio plus newspaper interviews by Jack Webb giving boxoffice impetus. Terrif $17,000. Last week, "One Desire" (U), $6,000.

RKO-Pan (RKO) (1,600; 75-$1)—"Man From Laramie" (Col) (4th wk). Bright $6,000. Last week, $7,000.

State (Par) (2,300; 85-$1)—"Private War Major Benson" (U). Many kind words for this one from crix and patrons. Socko $9,000. Last week, "House of Bamboo" (20th) (2d wk), $7,500.

World (Mann) (400; 75-$1.25)—"Not As Stranger" (UA) (7th wk). Still showing exceptional boxoffice vitality. Happy $5,000. Last week, $5,800.

'Love' Moderate $10,000, L'ville; 'Kentuckian' Big 13G, 'Blues' Hotsy 7G

Louisville, Aug. 30.

Red-blooded product and cooler temperatures are spelling nice biz at downtown houses here. "Kentuckian" is drawing nicely at State with regular scale but "Love Is Many Splendored Thing" at Rialto looms only modest. "Pete Kelly's Blues" at the Mary Anderson is getting a solid play. "We're No Angels" at the Kentucky shapes trim.

Estimates for This Week

Kentucky (Switow) (1,200; 65-85)—"We're No Angels" (Par) (2d wk). Holding trim at $6,500 after initial week's $7,500.

Mary Anderson (People's) 1,200; 50-75)—"Pete Kelly's Blues" (WB). Off to a good start with smash $7,000 or near likely. Last week, "Mister Roberts" WB) (6th wk), $4,500.

Rialto (Fourth Avenue) (3,000; 50-75)—"Love Is Many Splendored Thing" (20th). Fair $10,000. Last week, "Private War Major Benson" (U), sweet $12,000.

State (United Artists) 3,000; 50-75)—"Kentuckian" (UA). This one had long-time promotion, and title should entice the natives. Likely to wrap up potent $13,000 or near. Last week, "Man From Laramie" (Col) 2d wk), $7,000.

'Kentuckian' Lusty 10G, Indpls.; 'Benson' Same

Indianapolis, Aug. 30.

Biz has settled down into moderate groove at first-runs here this stanza. "Private War of Major Benson" at the Indiana and "Kentuckian" at Loew's are running about even with nice figures to pace city. "To Catch a Thief" in second stanza at Circle is still smash.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"To Catch Thief" (Par) (2d

(Continued on page 20)

H.O.'s, Heat Hamper Chi; 'Pharaohs' Socko $26,000, 'Desire' Rousing 12G; 'Young'-Stage 66G, 'Roberts' 34G, 2d

Chicago, Aug. 30.

With the exception of b.o.'s at the Chicago Theatre and the Palase, there is no standout in the Windy City this frame. Many holdovers and continuing hot weather are blamed. "Land of Pharaohs" and "Santa Fe Passage" combo looks wow $26,000 in first round at the Roosevelt.

"One Desire" shapes very big $12,000 opening week at the Monroe. "Court Martial" looks to do a nifty $5,000 in first stanza at the World.

"You're Never Too Young," with Howard Miller topping vaude continues smash in second round at the Chicago. "Mister Roberts" stays big in second week at the State-Lake while "How To Be Very Very Popular" is not so popular in same stanza at the Oriental. "Foxfire" is rated okay in second week at the McVickers.

"Great Adventure" is holding nicely in fourth frame at Surf "Phenix City Story" is staying up there in sixth session at Woods. "Summertime" continues hot in sixth week at the Loop. "Cinerama Holiday" still is sock in 11th round at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.50) —"Never Too Young" (Par) with Howard Miller heading stage bill (2d wk). Socko $66,000. Last week, $83,300.

Grand (Nomikos) (1,200; 98-$1)— "Night Holds Terror" (Col) and "Gun That Won West" (Col) (2d wk). Dull $4,500. Last week, $7,500.

Loop (Telem't) (606; 90-$1.25)— "Summertime" (UA) (6th wk). Nice $12,500. Last week, $16,000.

Monroe (Indie) (1,000; 80-$1.25) —"One Desire" (U). Big $12,000. Last week, "Wizard of Oz" (M-G) (reissue) (4th wk), $7,800.

McVickers (JL&S) (2,200; 65-$1.25)—"Foxfire" (U) (2d wk). Okay $13,000. Last week, $19,500.

Oriental (Indie) (3,400; 98-$1.25) —"How Be Popular" (20th) (2d wk). Fairish $17,500. Last week, $27,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama Holiday" (Indie) (11th wk). Hotsy $52,400. Last week, $53,000, new house record.

Roosevelt (B&K) (1,400; 65-98)— "Land of Pharaohs" (WB) and "Santa Fe Passage" (Rep). Sock $26,000. Last week, "Wichita" (AA) and "Shotgun" (AA) (2d wk), $20,000.

State-Lake (B&K) (2,400; 65-98) —"Mister Roberts" (WB) (2d wk). Hefty $34,000. Last week, $53,000.

Surf (H&E Balaban) (685; 95)— "Great Adventure" (Indie) (4th wk). Nice $3,900. Last week, $4,200.

United Artists (B&K) (2,400; 65-98)—"Not As Stranger" (UA) (9th wk). Okay $17,000. Last week, $18,000.

Woods (Essaness) (1,206; 98-$1.25)—"Phenix City Story" (AA) (6th wk). Tall $18,000. Last week, $19,500.

World (Indie) (697; 98)—"Court Martial" (King). Swell $5,000. Last week, "Wages of Fear" (Indie) (7th week), $2,600.

'Thief' Paces Cincy In 2d Week, Fancy $14,500; 'Cobweb' Okay at 12G

Cincinnati, Aug. 30.

"Cobweb," lone new bill, is collecting a favorable marker for the Palace and, with sturdy holdovers, is helping for pleasing overall returns at downtown houses in this vacation fadeout session. "To Catch a Thief" in second week at the Albee is holding the town lead. "Mister Roberts" continues robust in fifth stanza.

Estimates for This Week

Albee (RKO) (3,100; 75-$1.25)— "To Catch Thief" (Par) (2d wk). Holding hefty $14,500 pace after $22,000 first week.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (10th wk). Smash $30,000. Last week, $30,500.

Grand (RKO) (1,400; 75-$1.25) —"Mister Roberts" (WB) (m.o.). Charted for big $7,500 in fifth downtown week. Last week, $9,000.

Keith's (Shor) (1,500; 75-$1.25)— "How To Be Popular" (20th) (2d wk). Okay $7,000 after $11,000 preem.

Palace (RKO) (2,600; 75-$1.10)— "Cobweb" (M-G). Favorable $12,000. Last week, "Pete Kelly's Blues" (WB), $12,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Female' Fast 13G, Philly; 'Love' 22G

Philadelphia, Aug. 30.

Labor Day weekend rush to resorts apparently is to blame for downbeat in current session here. Not only was weekend trade off but newcomers meant little or nothing to over all total. Most theatres are standing pat on product. Neither "King's Thief" nor "Scarlet Coat," two new entries, are doing well. "Love Is Many Splendored Thing" is getting top money with a sock take in second Fox stanza while "Female On Beach" still looms big on initial holdover round at Goldman, "To Catch Thief" continues smash in fourth session at the Trans-Lux.

Estimates for This Week

Arcadia (S&S) (625; 99-$1.40)— "We're No Angels" (Par) (8th wk). Okay $7,500. Last week, $9,000.

Boyd (SW) (1,430; $1.25-$2.60)— "Cinerama Holiday" (Indie) (28th wk). Trim $14,700. Last week, $15,000.

Fox (20th) (2,250; 99-$1.49) — "Love Is Splendored Thing" (20th) (2d wk). Solid $22,000. Last week, $33,000.

Goldman (Goldman) 1,200; 65-$1.30)—"Female on Beach" (U) (2d wk). Still big at $13,000 or over. Last week, $24,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Mister Roberts" (WB) (7th wk). Good $12,500 Last week, $14,000.

Midtown (Goldman) (1,200; 65-$1.49) — "King's Thief" (M-G). Mild $8,500 Last week, "Shrike" (U) (4th wk), $8,000.

Randolph (Goldman) 2,500; 75-$1.49) — "Summertime" (UA) 4th wk). Okay $9,500. Last week, $11,000.

Stanley (SW) (2,900; 74-$1.40) —"Girl Rush" (Par) (2d wk). Slow $11,000. Last week, $17,000.

Stanton (SW) (1,483; 65-99) — "Scarlet Coat" (M-G) and "Tarzan's Hidden Jungle" RKO). Fair $7,000. Last week, "Robber's Roost" (UA) and "Top of World" (UA), $11,000.

Studio (Goldberg) (400; 90-$1.49) —"Marty" (UA) (11th wk.) Steady $4,400. Last week, $5,000.

Trans Lux (T-L) (500; 80-$1.80) —"To Catch Thief" (Par) (4th wk). Potent $13,000. Last week, $15,000.

Viking (Sley) (1,000; 74-$1.80)— "Not As Stranger" (UA) (9th wk). Rich $9,500. Last week, $10,000.

Trans-Lux World (604; 99-$1.50) —"Lady and Tramp" (BV) (9th wk). Firm $7,200. Last week, $7,000.

'SEA' STURDY $14,000 IN BALTO; 'DESIRE' 8G

Baltimore, Aug. 30.

Continued grip of science fiction on filmgoers is shown by boff-reaction to "It Came From Beneath Sea"-"Creature With the Atom Brain" combo at Keith's this week. Disappointing returns are indicated for "Virgin Queen" at the New while "One Desire" at Century is rated modest. Several longruns are winding up with okay seventh week strength shown by "Mister Roberts" and "Not As Stranger."

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"One Desire" (U). Moderate $8,000. Last week, "Man From Laramie" (Col) (2d wk), 8,500.

Film Centre (Rappaport) (960; 50-$1)—"The Shrike" (U) (4th wk). Pleasing $3,800 after $4,500 in third.

Hippodrome (Rappaport) (2,100; 50-$1)—"Never Too Young" (Par).

(Continued on page 20)

'Thief' Robust $22,000, Buff.; 'McConnell' 12G

Buffalo, Aug. 30.

Best bet in Buffalo currently is "To Catch Thief," doing smash biz at Paramount with a holdover likely. "McConnell Story" also looms sock at smaller Center Theatre. "Wichita" is on disappointing side at Century while "Cinerama" continues big in 22d round at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 50-80)— "Wizard of Oz" (M-G) reissue). Mild $10,000. Last week, "Kentuckian" (UA) and "Big House U.S.A." Indie) (2d wk), $9,000.

Paramount (Par) 3,000; 50-$1)— "To Catch Thief" (Par). Smash $22,000. Last week, "Pete Kelly's Blues" (WB) and "This Man Is Dangerous" (Indie) (2d wk-5 days), $10,000.

Center (Par) 2,000; 50-80)— "McConnell Story" (WB). Rousing $12,000. Last week, "Mister Roberts" (WB) 6th wk), $10,000 at $1 top.

Lafayette (Basil) (3,000; 50-80)— "Purple Mask" (U) and "Life at Stake" (U). Soft $7,000. Last week, "Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk), same.

Century (Buhawk) (3,000; 60-85) —"Wichita" (AA) and "Spy Chasers" (Indie). Sluggish $9,000 or near. Last week, "Pearl South Pacific" (RKO) and "Betrayed Women" (RKO), ditto.

Teck (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama" (Indie) (22d). Strong $9,000. Last week, same.

'Love' Lively 18G Prov.; Stewart 14G

Providence, Aug. 30.

Strongest of newcomers, "Love Is A Many Splendored Thing" is helping Majestic top the town with a smash figure. State's "The Man From Laramie" is okay. Second round of "Pete Kelly's Blues" shapes great at Albee. "The Girl Rush" is only fairish at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Pete Kelly's Blues" (WB) and "Seven Angry Men" (AA) (2d wk). Sock $8,000 after $16,000 in opener.

Majestic (Fay) (2,200; 65-85) — "Love Is Many Splendored Thing" (20th). Terrific $18,000. Last week, "Virgin Queen" (20th) and "Living Swamp" (20th), $6,000.

State (Loew) (3,200; 50-75)— "Man From Laramie" (Col). Satisfactory 14,000 for James Stewart opus. Last week, "The Cobweb" (M-G) and "The Marauders" (M-G) oke $9,500.

Strand (Silverman) (2,200; 50-75) —"Girl Rush" (Par). Fairish $8,000. Last week, "Special Delivery" (Col) and "Gun That Won West" (Col), $5,000.

'Blues' Boff $27,000 In Denver; 'Benson' 13G

Denver, Aug. 30.

"Pete Kelly's Blues" is playing a torrid tune at Paramount this session to top city, and stay over. "They're Never Too Young" shapes fine at Denham, and holds on. "Private War of Major Benson" is rated good at the Denver. "Mister Roberts" still is big in sixth week at the Centre to break all records for length of run at house. It stays over again.

Estimates for This Week

Aladdin (Fox) (1,400; 60-$1)—"I Am a Camera" (UA) (3d wk). Good $4,000. Holds again. Last week, $12,000.

Centre (Fox) (1,247; 60-$1)— "Mister Roberts" (WB) (6th wk). Big $14,000. Continues. Last week, $12,000.

Denham (Cockrill) (1,750; 60-$1) —"Never Too Young" (Par). Fine $16,000. Stays on. Last week, "We're No Angels" (Par) (3d wk-4 days), $6,500.

Denver (Fox) (2,525; 60-$1)— "Private War Major Benson" (U). Good $13,000. Last week, "How to Be Popular" (20th) (2d wk-3 days), $6,000.

Esquire (Fox) (742; 75-$1)— "Holiday for Henrietta" (Indie) (2d wk). Fair $2,000. Last week, $2,500.

Orpheum (RKO) (2,600; 50-85)— "King's Thief" (M-G) and "Scarlet Coat" (M-G). Slow $7,000. Last week, "Cobweb" (M-G), $8,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Pete Kelly's Blues" (WB). Smash $27,000. Holds. Last week, "Shrike" (U) (2d wk), $11,500.

Tabor (Fox) (1,967; 50-75)— "Naked Amazon" (Indie). Fair $3,000. Last week, on subsequents.

Cool Breezes Bolster B'way B. O.; 'Young' Loud 35G; 'Female' Hot 30G 'Ulysses' Huge 33G, 'Love' 72G, 2d

Much cooler weather extending over the past weekend is keeping Broadway film theatre business on an even keel currently. For the first Sunday in many weeks, it was cool in N.Y., and this kept many in the city as potential cinema patrons. Letup in heat also lured many visitors in for the weekend.

Only one new picture, "Never Too Young," came in during the week. This Martin-Lewis comedy is heading for a socko $35,000 opening round at the Criterion. While the Palace changed its vaude bill, it held over "Female On the Beach" for a second canto. Result is a smash $30,000.

"Ulysses" continued its mighty gait at the Globe in second session with $33,000. "Pete Kelly's Blues" look lofty $25,000 in initial holdover week at the Victoria.

"Love Is Many Splendored Thing" is holding with great $72,000 in second frame at the Roxy, with two or three weeks more to go.

"Mister Roberts" with stageshow is heading for a sock $145,000 in current (7th) week at the Music Hall, which means it stays an eighth session, thus going through the prize Labor Day weekend period.

"To Catch Thief" is holding with smash $60,000 or close in the present (4th) stanza at the Paramount, which should spell two or three additional weeks. Cary Grant-Grace Kelly starrer is set to go through Labor Day at least. "Summertime" held with lively $21,000 in 10th round at Astor.

Although several new, big pictures opened about a week ago, there are three more newcomers being launched this round in time for the long Labor Day weekend. The State tees off "Phenix City Story" Friday (2).

The Capitol is launching "Man From Laramie" today (Wed.) after eight sturdy weeks of "Not As Stranger." The Mayfair brings in "The Kentuckian" tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$1.75) —"Summertime" (UA) (11th wk). The 10th round finished last night (Tues.) was great $21,000 after $20,000 in ninth week. Stays.

Little Carnegie (L. Carnegie) (550; $1.25-$2.20)—"I Am Camera" (DCA) (4th wk). Third session ended Sunday (28) was great $15,200 after $18,700 in second week. Looks in for an extended-run.

Capitol (Loew's) (4,820; 85-$2.20) —"Man From Laramie" (Col). Opens today (Wed.). In ahead, "Not As Stranger" (UA) (9th wk), dipped to mild $19,00 after $24,000 in eighth, to finish a very successful run here.

Criterion (Moss) (1,700; 75-$2.20) —"Never Too Young" (Par). Initial week ending today (Wed.) looks to climb to socko $35,000 or near. In ahead, "Seven Little Foys" (Par) (8th wk-6 days), mild $9,000, but pic had held to high figure for longrun here in previous weeks.

Fine Arts (Davis) (468; 90-$1.80) —"Sheep Has Five Legs" (Indie) (4th wk). Third frame completed Monday (29) continued in record style with $15,300 after $18,000 in second week. This was a new high second week here.

Globe (Brandt) (1,500; 70-$1.50) —"Ulysses" (UA) (3d wk). Initial holdover round ended last night (Tues.) held at giant $33,000 after $42,500 in opening week.

Guild (Guild) (450; $1-$1.75)— "Gate of Hell" (Indie) (38th wk). The 37th stanza completed Monday (29) edged up to big $8,000 after $7,700 in 36th week. Stays on.

Mayfair (Brandt) (1,736; 79-$1.80) —"Land of Pharaohs" (WB) (6th-final wk). Fifth round ended Monday (29) was lean $9,500 after $13,000 in fourth. Stays only 2 days of sixth week to open "The Kentuckian" (UA) tomorrow (Thurs.).

Normandie (Trans-Lux) (592; 95-$1.80)—"Divided Heart" (Rep) (5th wk). Fourth session ended last night (Tues.) was okay $4,000 after $4,500 in third week. Stays on with "African Lion" (BV) set to open Sept. 15.

Palace (RKO) (1,700; 50-$1.60)— "Female on Beach" (U) (2d wk), with new vaudeville bill. This week ending tomorrow (Thurs.) is holding with a remarkable $30,000 or better. First week of "Female" was mighty $36,500.

Paramount (ABC-Par) (3,664; $1-$2)—"To Catch Thief" (Par) (4th wk). Present stanza ending today (Wed.) looks to hold with smash $60,000 after $70,000 in third week. Holds again, natch!

Paris (Pathe Cinema) (568; 90-$1.80)—"Man Who Loved Redheads" (UA) (6th wk). Fifth session ended Sunday (28) was good $7,800 after $8,500 in fourth week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Mister Roberts" (WB) with stageshow (7th wk). Present week winding up today (Wed.) is holding with smash $145,000 or close. Sixth week was $148,000, over hopes. Stays an eighth stanza, taking it through Labor Day, and possibly longer. Eighth week should push the total biz to around $1,280,000, not far from Hall's peak. "It's Always Fair Weather" (M-G) is due in next.

Plaza (Brecker) (556; $1.50-$1.80) —"Private War Major Benson" (U) (5th wk). Fourth frame completed Monday (29) was bangup $8,000 after $9,000 in third week.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Love Is Many Splendored Thing" (20th) (2d wk). Initial holdover round ending today (Wed.) looks to hold with great $72,000 after $90,000 opening week. Holds again, naturally.

State (Loew's) (3,450; 78-$1.75)— "Cobweb" (M-G) (4th-final wk). Stanza winding tomorrow (Thurs.) likely will end with fair $11,500 or less after $14,500 for third. "Phenix City Story" (AA) opens Friday (2).

Sutton (R&B) (561; $1-$1.80)— "Marty" (UA) (21st wk). The 20th frame ended Sunday (28) held at big $12,000 after $13,400 in 19th week. Stays on indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Court Martial" (King) (5th wk). Fourth session ended Sunday (28) was fine $5,000 after $6,000 for third week. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"Pete Kelly's Blues" (WB) (2d wk). First holdover week finishing up today (Wed.) continues big with around $25,000 after $34,000 for first week. Continues.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30)—"Cinerama Holiday" (Indie) (30th wk). The 29th round finished Saturday (27) pushed up to wow $48,600, cooler weather obviously being a help. The 28th week was $44,700. Holds indefinitely.

'Wichita' Wow $20,000, Det.; 'Roberts' Sock 30G, 'Love' Splendid 27G, 2d

Detroit, Aug. 30.

Only one newcomer at the downtowners this week but it is matching the brisk pace of the strong holdovers to give exhibitors a bright week. This new entry, "Wichita," looks great at the Broadway-Capitol. "Mister Roberts" is particularly smash in second round at the Michigan. "Pete Kelly's Blues" keeps torrid in third stanza at the Palms. "Love Is Many Splendored Thing" continues splendid at the Fox in second week. "Cinerama Holiday" is lusty in 29th week at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Love Is Many Splendored Thing" (20th) and "Life in Balance" (20th) (2d wk). Splendid $27,000. Last week, $31,000.

Michigan (United Detroit) (4,000; $1-$1.25) "Mister Roberts" (WB) (2d wk). Big $30,000. Last week, $36,000.

Palms (UD) (2,961; $1-$1.25— "Pete Kelly's Blue" (WB) and "Robber's Roost" (UA) (3rd wk). Nice $17,000. Last week, $22,000.

Madison (UD) (1,900; $1-$1.25) —. "The Shrike" (Par) (3d wk). Down to oke $8,000: Last week, $10,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Wichita" (AA) and "Winger Man" (AA). Great $20,000. Last week, "Pearl South Pacific" (RKO) and "Sky Chasers" (AA), $12,000.

United Artists (UA) (1,939; $1-$1.25)—"Virgin Queen" (20th) (2d wk). Mild $7,500. Last week, $10,900.

Adams (Balaban) (1,700; $1-$1.25) — "Interrupted Melody" (M-G) (4th wk). Okay $8,000. Last week, $9,200.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday," (Indie) (29th wk). Swell $31,000. Last week, $31,400.

Krim (Krim) (1,000; $1.25)— Reverts to art films. Last week, "Wizard of Oz" (M-G) (reissue), $5,000 in fourth week.

THESE GUYS KNOW WHAT GETS THE DOLLARS!

(These exhibitors came to the Coast to see a rough cut of Samuel Goldwyn's greatest attraction "Guys And Dolls.")

DAVE WALLERSTEIN, ***Balaban & Katz***
"A tender and moving love story so well portrayed by Marlon Brando and Jean Simmons makes this more than an outstanding musical, it gives it universal human appeal. Congratulations to all for a wonderful picture."

EDDIE ZABEL, ***National Theatres***
"It's a helluva good picture. It will make a lot of money. I enjoyed it very much."

SOL A. SCHWARTZ, ***RKO Theatres***
"It was well worth going 3000 miles to see 'GUYS AND DOLLS.' Brando sensational, Sinatra terrific and wait until you see Jean Simmons and Vivian Blaine. There is only one Sam Goldwyn and he has done it again."

EDDIE SILVERMAN, ***Essaness Theatres***
"The industry is indeed fortunate that it can look forward to the greatest musical ever made, 'GUYS AND DOLLS.' It doesn't seem possible that Sam Goldwyn will ever reach greater heights."

CHARLES MOSS, ***Moss Enterprises***
"One of the greatest pieces of entertainment I have ever seen. The offbeat casting resulting in superb performances demonstrates the terrific vision and genius of Mr. Samuel Goldwyn."

JERRY ZIGMOND, ***Paramount Theatres***
"An exceptional picture. It will rank as one of the major entertainment attractions for a long, long time to come."

Samuel Goldwyn's "GUYS AND DOLLS" starring MARLON BRANDO • JEAN SIMMONS FRANK SINATRA • VIVIAN BLAINE • with Robert Keith • Stubby Kaye • B. S. Pully Johnny Silver • and The Goldwyn Girls • Written for the Screen and Directed by Joseph L. Mankiewicz Music and Lyrics by Frank Loesser • Choreography by Michael Kidd • In CinemaScope • Photographed in Eastman Color • Distributed by M-G-M

First Annual Athens Drama, Music Fest Attracting Many Int'l Names

By IRENE VELISSARIOU

Athens, Aug. 30.

The first annual Athens Festival of Drama and Music, which opened last Wednesday (24), is of great importance to this capital, both for itself and to the world. International names are aiding local talent to present modern Athens' cultural achievements through its ancient background.

The main scene of the Athens Festival from Aug. 24 to Oct. 2 will be the Theatre Herodus Atticus, which is hewn out of the rock on the southwestern slope of the Acropolis, with the exception of the Greek folk dances, which will be held in the National Gardens Theatre.

Fest is offering operas, symphony concerts, recitals, legit, etc. Participants include the Athens Symphony under Franco Capuana and Theodore Vavayannis; Elena Nikolaidi; Rise Stevens (in "Orfeo"); choreographer Antony Tudor; Greek National Opera (soloists, orch and chorus); Eleanor Steber and David Lloyd (in "Idomeneo," with Jonel Perlea conducting); Lyceum Club of Greek Women, in folk dances; Blanche Thebom (in Krenek's "Medea").

Also, the Greek National Theatre, with Katina Paxinou and Alexis Minotis in "Hecuba" and "Oedipus," and the N. Y. Philharmonic-Symphony, under Dimitri Mitropoulos. Dino Yannopoulos, Met Opera stage director, is overall director of the fest, as well as staging several works.

Besides the official program of the fest, all other theatres in town have on their best shows. Four legit theatres are presenting local and foreign plays, another three musical Greek shows and two open-air theatres in the National and Arius Gardens play two Greek classics.

The Artistic Bureau of Athens, an agency celebrating its 20th anni this summer, has booked the Gallic Ancient Group of the Sorbonne for a series of performances this season. They're presenting "The Persians," by Aeschylus in French, at the ancient theatres of Epidavros, Delphi and Patras, Aug. 28, Sept. 4 and 11.

Many tourists are constantly coming in. There are no rooms any more available at the big hotels. American choreographer Miss Trudy Goth, who sent six dancers from Italy to "reinforce" the ballet of the Greek National Opera, is also a guest.

Business at nightclubs also is booming. They are all in open air gardens with floor shows by foreign and local talent. The Spanish show, Viva la Fiesta, attracts many people every night but business is good also at the Lido, the Argentina and even all the little taverns.

U.S. EXHIBS' PROBLEMS MAY HIT BRIT.: LEVY

London, Aug. 30.

A warning that many of the major problems which affect American exhibitors might one day apply to Britain was made by Herman Levy, general counsel of the Theatre Owners of America, in Birmingham last week. He was attending his first major out-of-town engagement since he arrived in Britain recently for joint talks with the Cinematograph Exhibs Assn.

Among the problems listed by Levy were competitive bidding for films leading to higher rentals, product shortage, insistence by distribs on extended playing time and toll-tv.

Explaining that the product shortage had not yet hit British exhibs because they had a call on local product, Levy asserted that the U. S. theatre owner was the victim of a sellers' market. Fewer pictures were being produced, and auction bidding as a result of anti-trust laws, was putting up the prices. Despite the scarcity of product, however, he did not think American exhibs would abandon dual programs unless the supply situation compelled them to do so.

Levy is due to talk tomorrow (Wed.) to Scottish exhibitors and is due back here before going to Paris for sessions of the International Federation.

Champ British Theatre Manager Heads for U.S.

London, Aug. 30.

J. W. Wilkinson, former manager of the Haymarket, Newcastle, who was voted champion manager of the Associated-British circuit at its annual conference last December, planed to N. Y. yesterday (Mon.), with his wife, for a fortnight's vacation in Manhattan as his prize.

During the last three months, the ABC champ exhib has been training for field executive duties. On his return, he will take up a new job as assistant district manager of the group.

West Berlin Pix Production Soars

Berlin, Aug. 23.

Production activity at West Berlin film studios is remarkably big at the present time. While more than six pix were completed here during the last four weeks, five more are currently in production, three are undergoing exteriors outside Berlin and a couple of other pix are due to go before cameras shortly.

Most active outfit here is currently Berolina. It just has completed "The Merry Wanderer" in Agfacolor and "Crash Around Jolanthe," a C'Scoper; has "My Leopold" in production while "Love Is Only a Fairy Tale" is undergoing exteriors in Greece. Another recently completed Berolina pic, "When Father and Son," will have its local preem shortly. "Jolanthe" and "Leopold," incidentally, are remakes of German b.o. hits of the early '30s'.

Berolina, established in 1948 by Kurt Schulz and Kurt Ulrich, is one of the few domestic film producing companies which never needed Federal credit assistance to finance its pix. Outfit has frequently won awards for the best money-maker of the year and has made more than 25 films since being established seven years ago. Second big outfit is CCC. Latter completed "Heir of Fathers" in Eastmancolor and "Hotel Adlon" recently. Currently, it is doing a widely-publicized musical, "Love, Dance and 1,000 Songs." Neither Berolina nor CCC has a regular distributor.

Other pix currently in work here include "Cinderella" (Genschow); "My Children and I" (Fono); "Story of a Girl at 17" (Delos); Fono's "Devil in Silk" and HD's "Son Without Home" are for exteriors in West Germany. Recently completed pix include "Spring of Life" (Greven); "I Was an Ugly Girl" (Meteor-Cineallianz); "Oberwachtmeister Borck" (Algefa), and "Before God and Men" (Capitol).

In East Berlin, DEFA completed the second part of "Ernst Thaelmann," biopic of the German Commie leader.

ACT Finds Better Studio Conditions

London, Aug. 30.

An indication of the improved employment situation in British studios and the scarcity of skilled technicians is contained in a report of the General Council of the Assn. of Cine Technicians. This revealed that in one month it had 19 applications for labor permits for foreign workers and none had been opposed by the union. One of the applicants was a Portuguese and the remaining 18 were American.

The same report also shows that the union had an application for Buster Keaton to direct a pilot for Sapphire Films and if that worked out satisfactorily, to make a complete series of 39 for the American tv market. "ACT," says the general council report, "welcomed so distinguished a person as Buster Keaton working here, and would not oppose a permit for the pilot, especially as an ACT member would co-direct."

BBC-TV Salute to Old Vic

London, Aug. 30.

A special tele tribute to the Old Vic is to be featured by BBC-TV on Sept. 5, two days before the opening of the new Shakespeare season.

The program will tee off with a 15-minute shot from the theatre and will be followed by studio sequences in which some of the principals will play their scenes from the new production, "Julius Ceasar." The studio sets are being modelled on those designed for the Old Vic presentation.

Contractor With $5,500,000 Needed For Brit. Com'l TV

London, Aug. 23.

Nine applications have been received by the Independent Television Authority from potential program contractors for the weekend concession on the Birmingham and Manchester stations. The ITA advertised last month for a new contractor after the split in the Winnick-Kemsley group. It will take at least another fortnight before a firm decision is made.

Because of the financial strain of launching a new network, the ITA indicated that a minimum capital of about $5,500,000 would be necessary. Most of the known applicants easily fulfill such a condition.

According to informed insiders, the concession may go to Associated British Picture Corp. They originally made application a year ago, but withdrew before a decision could be made. Sir Philip Warter's statement to stockholders two months ago explained their withdrawal, but also left the door open for a fresh application.

Another film group, which has applied for the Birmingham and Manchester outlet, is the Regent Film Corp., which put in an application by three of their directors and indicated that if they were successful, they would form a new outfit. They intimated to the ITA that they had resources of $8,400,000 available. Maurice Winnick is believed to have made a fresh application on behalf of a new group and the News of the World, a Sunday sheet with a circulation of 9,000,000, is also said to be in the running.

BFPA Hopes New Pact May End Studio Strikes

London, Aug. 30.

A new wage offer, which it is hoped will stop the outbreak of sporadic unofficial strikes throughout British studios, was made at a special session of the British Film Producers Assn. last week and accepted by the two unions concerned. They are the Electrical Trades Union and the National Assn. of Theatrical and Kine Employees. Separate negotiations are being conducted with the Assn. of Cine Technicians.

Amount involved in the wage hike is not being revealed until the offer has been endorsed by the executive boards of the two unions. It will only apply to workers whose weekly earnings come within a ceiling of about $75. The accepted offer, however, does not meet the union's original claim for a 15% betterment of salaries.

The new offer by the BFPA followed a protest resolution made by the producers at a meeting the previous week, in which they condemned the unofficial stoppages that had been taking place in many studios.

Mex Peliculas Buys 8 European Pictures

Mexico City, Aug. 23.

Newly-opened foreign department of Peliculas Nacionales, a top pic distributor which recently became semi-official and ties in tightly with Cinex, got going by inking eight European films for screenings here.

Six of these pix are Spanish—five of Suevia Films, one of Cifesa. Of the other two, one is French, the other German. Pix include such film festival prize winners as "Death of a Cyclist" and "Died 15 Years Ago."

Heat Slows Up London Cinema Biz But 'Fog' Fine $8G, 'Laramie' Fancy $8,500, 'Cinerama' Loud 12G, 46th

London, Aug. 23.

A sudden and sharp rise in the temperature with the mercury staying consistently in the 80's has left its mark on film boxoffice here. In the last stanza all first-run theatres felt the effect; but returns are frequently surprisingly good.

"Footsteps In the Fog" is shaping to get a fine $8,000 or near in opening sesh at the Odeon, Marble Arch. "The Man from Laramie" is heading for a fancy $8,500 in its first round at the Leicester Square Theatre.

"Doctor At Sea" is holding in sixth session at the Odeon, Leicester Square, at big $7,500 or better. "Seven Year Itch" also continues fancy with $5,000, at the Rialto in fourth stanza. "Value for Money" did only moderate $2,500 in initial round at the Gaumont. "The Shrike" was just okay opening week at the London Pavilion.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Soldier of Fortune" (20th) (6th wk). Down to fair $3,600 in final frame. Last week, $5,000. "Deep Blue Sea" (20th) preems Aug. 25.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama' (Robin) (46th wk). Attracting the tourist trade, and fancy $12,000 this frame. Stays on.

Empire (M-G) (3,099; 55-$1.70)—"The Prodigal" (M-G) (3d wk). Below average around $7,300. Last week, $9,800. "Love Me or Leave Me" (M-G) opens Aug. 25.

Gaumont (CMA) (1,500; 50-$1.70)—"Value for Money" (Rank) (2d wk). Poor near $2,200 after $3,500 opening week.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Man From Laramie" (Col). Shaping for sturdy $8,500. Continues.

London Pavilion (UA). (1,217; 50-$1.70)—"The Shrike" (Rank) (2d wk). Moderate $3,000 after okay $5,200 first round. "Quartermass Experiment" (Exclusive) starts Aug. 26.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Doctor At Sea" (Rank) (6th wk). Boff $7,500 or over. Last week, $10,200. Holds.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Footsteps in Fog" (Col). Solid $8,000 or near.

Plaza (Par) (1,902; 70-$1.70)—"We're No Angels" (Par) (2d wk). Good $7,000 or near after $10,000 opening stanza. Holds a third round, with "Geordie" (B-Lion) set to follow.

Rialto (LFP) (592; 50-$1.30)—"Seven Year Itch" (20th) (4th wk). Beating the weather, with fine $5,000 or close this stanza. Previous week was $5,600.

Ritz (M-G) (432; 50-$1.30)—"Dam Busters" (ABP) (2d wk). Well above average at about $4,000. First week was $4,500.

Studio (APT) (600; 30-$1.20)—"Vanishing Prairie" (Disney) (19th wk). Still strong at $2,200. "Lady and Tramp" (Disney) follows on Sept. 2.

Warner (WB) (1,735; 50-$1.70)—"Confidential Report" (WB) (2d wk). Another victim of weather, being estimated at lean $4,500. Opening week was $7,500. "A Woman for Joe" (Rank) follows Aug. 28.

Aussie Exhibs Seek 25% Rejection on Brit. Pix

Sydney, Aug. 23.

At a recent exhibitor conference held at Mackay, Queensland it was argued that exhibs should be given the right to reject British pix on the same basis as the current 25% right of rejection applied to American films. No definite agreement could be reached on the British question, but the present belief is that exhibs will press their rejection claim.

However, some in industry circles feel that the high quality-prod duct coming from both British and U. S. studios sees no pressing need for rejection on product from these two countries.

So-So Pix Slowing Up Parisian Biz

Paris, Aug. 30.

Summer months are traditionally the time to exhibit weaker films here, and last few weeks have amply brought that out. The heavier pix are being broken in at the various film fests or are being held for the more lucrative fall and winter seasons. Recent batch are primarily those in the Class B category with dated stories, familiar love dramas, and detective pix. So far about five pix have come out in this feeble setup and none appears to have any U. S. chances.

In the action series are Henri-Diamant Berger's "La Madone Des Sleepings," Robert Vernay's "La Rue Des Bouches Peints" (Street of Painted Mouths), both based on novels by Maurice Dekobra; "Boulevard De Crime" and "Tournament Dangereux," and a slight romantico pic, "Mademoiselle De Paris," last being the first film to be made in the French anamorphoscope process, Cinepanoramic. All are short on outstanding interest and have the earmarks of quickie workmanship.

Earthy Pix

"Madone" shows the chic, polished woman-of-the-world in conflict and contact with the more earthy, dynamic world. Eric Von Stroheim shows briefly for the only film interest. "Bouches" is an absurd meller about a jealous husband who stakes his life in a red light district in North Africa.

"Crime" is only a so-so entry saved by some sincere work by Maria Mauban and Frank Villard. "Dangereux" is a familiar affair of an escaped con who finds his woman with another and flies off to a new life of crime. It has a fair pacing and mounting and the name of Viviane Romance.

"Mademoiselle" is a flimsy love drama. It has some eye interest in the haute couture background but the Cinepanoramic indicates that Cinema-Scope need have no worries about it. Pic has some name appeal in Jean-Pierre Aumont and Gisele Pascal—that is all.

Such proven bits as "Gone With the Wind" (M-G) and the 'Italo "La Strada" are running nicely as is the English version only of "Female on the Beach" (U) with Joan Crawford.

BFPA Demands End Of Italo Pix Dubbing Ban

London, Aug. 23.

A new demand is to be made by the British Film Producers Assn. to bring an end to the union embargo on the dubbing of Italian films either in Italy or in America. Some years ago, the Assn. of Cine Technicians said its members would not process dubbed Italian imports unless the dubbing was carried out in Britain.

A prelim session between Robert Clark, the former BFPA prez, and ACT executives, has ended in a deadlock, but the producers at their last executive council session agreed to have a further try.

SCOT LEGIT SEASON PREEMS WITH 'KNOCK'

Glasgow, Aug. 30.

Legit season here looms lively for the winter, with several new plays listed. "Postman's Knock," new light comedy by Frank Shelley, is currently at King's Theatre, with Hermione Baddley, Helene Cordet and Henry Mollison starred. Glasgow Citizens' Theatre, local group, will tee off with a new Paul Vincent Carroll play.

A new tour of the Robert Morley comedy, "Hippo Dancing," is planned to start in October, with Glasgow, Aberdeen and Edinburgh to be visited. Jack Warner, English character actor of films, will play the Morley role.

A new play, "The Piper's Tune," by Charles Gardner and Rosamunde Pilcher, is set to preem this month at Dundee Repertory Theatre. William Heaven is skedded to present the comedy, "Book of Month'l by Basil Thomas, at King's Theatre, Glasgow, Sept. 5.

"KEEP THIS UNDER YOUR HAT!"

Remember our prediction! The folks who are packing theatres for "Love Me Or Leave Me" have another great treat. Next at Music Hall, N. Y. Soon Everywhere! Read the trade notices below:

"Top-notch musical. Excellent boxoffice outlook." —*VARIETY (Weekly and Daily)*

"Joy at the boxoffice. Designed to please millions. Rating excellent." —*M. P. HERALD*

"High rating musical. Highly entertaining." —*M. P. EXHIBITOR*

"Fast-paced musical. Slick pic. As up-to-the-minute as tomorrow morning's newspaper." —*HOLLYWOOD REPORTER*

"Sock musical comedy entertainment. A standout musical show." —*FILM BULLETIN*

"Record-breaking destiny. Will bring customers back to see it again and again." —*M. P. DAILY*

"Lively, star-studded CinemaScope musical." —*BOXOFFICE*

"Will send audiences home happy and smiling." —*SHOWMEN'S TRADE REVIEW*

"Prize musical. Rare delight. Ushers in fall season with boxoffice sunshine." —*INDEPENDENT FILM JOURNAL*

★

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring GENE KELLY DAN DAILEY • CYD CHARISSE • DOLORES GRAY • MICHAEL KIDD • (Plus Hal March, M.C. of TV's "$64,000 Question") • *Story and Screen Play by Betty Comden and Adolph Green Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed*

EXTRA! TERRIFIC TV PROMOTION! Watch M-G-M's 98 big-stations network TV coverage through Dave Garroway's "TODAY" and Steve Allen's "TONIGHT." Also, Hal March, M.C. of TV's top "$64,000 Question" is in "It's Always Fair Weather" and he tells his 55 million viewers about it! Plus nationwide saturation radio campaign adjacent to local weather reports. Also, more than 100 million readership in M-G-M's famed national magazine "Picture of the Month" columns.

COMPO'S YEAR-TO-YEAR 'LEASE'

SAG Reviews Progress in Two Decades Since Start; 727G Surplus on Hand

The Screen Actors Guild, as of April 30, 1955, had a surplus of $727,146 in its treasury as a reserve for any emergency. This figure is cited by the actors' group as evidence of the tremendous progress the SAG has made since it was organized in June, 1933, and won its first contract with the major studios in 1937.

In a fact-filled booklet, "The Story of the Screen Actors Guild," just issued, the SAG reviews its history, method of operation, financial structure, views on political activities, and relations with agents. Intended primarily as a guide for new members, it nevertheless is a hep document for veteran members and others whose interests are involved with SAG activities.

In a chapter entitled, "Politics Et Cetera," it is stressed that "the Guild does not participate in partisan politics." It's noted, however, that the Guild fights for legislation it considers of benefit to actors and organized labor and fights against legislation which might harm these groups.

The Guild, it's pointed out, has long been a foe of Communism, citing statements of policy issued by the board of directors in 1946, 1951 and 1953. The most recent statement, approved by a majority of the membership, "exceeding 96%," states in part: "No person who is a member of the Communist Party or of any other organization seeking to overthrow the Government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild."

Actor Vs. Agent

The booklet declares that one of the Guild's most important activities is the regulation of the business relations between actor and agent. The SAG says there were grave abuses in this field before the actor's organization decided to reform agency practices. By a system of franchising of agents, the SAG secured the following for its members: (1) Protection of members against having to pay more than 10% commission; (2) limitation of original term of contract with agent to one year and renewal terms to three years; (3) guarantee of right to terminate agency contract for insufficient employment; (4) specification of duties and obligation of agents toward Guild members, and provisions for arbitration of disputes between agents and actors.

The Guild's jurisdiction extends to all forms of motion picture work, including films for theatres, television, industrial and commercial use, and educational and all other purposes. The Guild has contracts covering acting work in theatrical pictures, television entertainment films, filmed television commercials and industrial pictures.

K. C. Exhib, Once Flooded Himself, Giving Drive-In Profit to Relief Fund

Kansas City, Aug. 30.

George Bennett, prominent contractor and real estate developer, announced quickly, following the appeal for funds for the flood-stricken east, that he would give all the profits from his Lakeside Theatre (drive-in) tomorrow night (Wed.) to the Red Cross relief fund.

Bennett suffered heavy losses in the historic flood of July, 1951, here, a loss documented at $372,000. Hence, his willingness to lend a hand to the flood sufferers in the East.

Leonard Burrell, theatre manager, said Bennett picked a night when top attractions are showing. Bill is "Davy Crockett" and "Lucky Me."

Lakeside is one of several enterprises of Bennett's resort development northwest of Kansas City, Kans. It has capacity for 1,000 cars.

Shor Back in Harness

Rube Shor, prominent Cincinnati exhibitor and president of Allied States Assn., is back in harness again after a severe illness. Shor disclosed the fact of his illness in a letter to E. D. Martin, Theatre Owners of America topper, reviewing the recent Allied-TOA talks with the film companies.

"I am glad to inform my friends that I am again at work," Shor wrote, "although I am restricted to two hours activity a day for the time being."

20th Half-Year In Drop, But 2d Quarter's Ahead

Twentieth-Fox last week reported a drop in its half-year 1955 revenue from 1954. But at the same time 20th prexy Spyros P. Skouras also had some good news—an improved second quarter. And oil.

"It is expected that the oil and gas sales will commence within the next 60 days and that eventually revenues of Twentieth-Fox Film Corp. from these sources may be substantial," he told stockholders. Twentieth now has six wells working and a seventh is being drilled.

For the 26 weeks ended June 25, 1955, 20th reported a net of $2,790,800, or $1.06 per share. That compares to a net of $3,096,545, or $1.17 per share, for the same period in 1954.

Twentieth's second quarter revenue was up over 1954. Second quarter ended June 25 ran to $1,366,989, or 52c. per share, as against $1,048,515 (40c. per share) last year. Earnings for the first quarter of 1955 were $1,423,811, or 54c. per share.

Breakdown for the half year showed a $3,000,000 increase in worldwide film rentals, from $47,829,420 last year to $50,902,792 in 1955. These were the first six months in 20th's history when foreign rentals actually exceeded the domestic take. Rentals abroad ran to $29,800,000.

Report showed a significant increase in film distribution and administration expenses, up to $16,580,220 for the first half of 1955, against $14,245,290 last year. Rise is accounted for mainly by the larger number of 20th's releases and greatly upped print costs. Amortization of film costs in 1955 also rose—to $31,021,868—from $27,869,351 last year.

Twentieth last week declared the regular 40c. divvy, payable Sept. 30 to stockholders of record Sept. 16, 1955.

N.Y. Indie Gets Rights To 'Hex'; Suit No Factor

A N. Y. indie firm, David Robbins Productions, has acquired the film rights to "By Hex," which like the current Broadway hit, "Plain and Fancy," deals with life among the Amish. Although "Hex" never made Broadway, it was performed in 1953 in Pittsburgh and Lancaster, Pa. Its authors John Rengier and Richard Gehman and lyricist-composer Howard Blankman have a $200,000 suit pending against "Fancy," charging copyright infringement.

It's said that suit will have no effect on the filming plans of "Hex," which Robbins plans to shoot on location in the Pennsylvania Amish area. An October start has been set, with casting currently in progress.

MUST PRODUCE OR EXPIRE, IS UKASE

The Council of Motion Picture Organizations, representing nearly all industry groups, in effect has been given a year-to-year lease on life. Along with it has gone this edict: Produce or expire.

Events of the recent past have made it clear that COMPO "needs a project"—there must be some sort of program underway almost constantly in order to hold the trade's interest and operational money from exhibitors and the producer-distributors.

All's well, or nearly so, for the immediate future, meaning the balance of this year and somewhere into 1956. After this, the crystal ball becomes hazy on COMPO's wherewithal to continue.

Many in the industry had become indifferent to COMPO until a couple of years ago, when the campaign to kill or reduce the then 20% Federal admissions tax got underway. Interest quickened and membership dues money poured in, enough to sustain the operation through to the present.

The Audience Awards poll has resulted in new excitement; and more collections from the membership, at this time. If the income is maintained at the current pace, the COMPO treasury promises to be enhanced sufficiently to keep the organization going to some time next year.

There's agitation growing within the trade (see separate story) for entering the Congressional arena again with the hope of eliminating in full the remaining admissions levy, which is now 10% on tickets costing over 50c. As previously reported, some Allied States leaders are against such a move.

But a new tax battle likely would shape only as a one-year "project" of the kind that COMPO needs to continue its existence.

Conclusion reached by some execs is that COMPO's fate rests with the outcome of the Audience Awards poll this year. Trade endorsement of this endeavor has been strong in many areas and, in certain instances, enthusiastic. If press and public interest is sufficiently stimulated in pictures generally, and specific star-building benefits accrue to exhibitors and producers, the poll might well emerge as the continuing role for COMPO to play through years to come.

If the poll goes kaput, COMPO will need a project—a new one every year.

Long Island Exhib Gets Improved Clearance In New Deal With Majors

Associated Prudential Theatres Inc., which is pressing a $2,500,000 antitrust suit in N. Y. Federal Court against the eight majors, will receive improved clearance for several of its Long Island houses under terms of a proposed settlement. All defendants with exception of Columbia and United Artists, Prudential attorney William Gold disclosed Monday (29), have agreed to terms settling the action and a stipulation to that effect is expected to be filed with the court later this week.

Proposed settlement, Gold revealed, grants product to the Bayshore Theatre, Bayshore, L. I., and Patchogue Theatre, Patchogue, L. I., 14 days after a film's Broadway opening, regardless of how long the picture may run at its preem showcase. In addition, provisions of the stipulation also specify that Prudential's Babylon, Amityville and Lindenhurst Theatres in those Long Island towns will be permitted to screen pix seven days after the Bayshore and Patchogue outlets.

History of the litigation goes back to 1945, when Prudential filed an antitrust suit against the majors. Action was subsequently settled, but when terms of the adjustment were allegedly violated, the chain brought the present complaint in July, 1954.

Allied's Shor Blames 20th, Skouras For Breakdown of Recent Talks; TOA Also Chided For 'Defecting'

Rube Shor, president of Allied States Assn., cited 20th-Fox as "the company most to blame" for the breakdown in the recent joint talks of Allied and Theatre Owners of America with the film companies. He also rapped 20th prexy Spyros Skouras for reneging on a promise to issue a new sales policy which would lead to an improvement in buyer and seller relationships.

The charges are made by the Allied topper in a letter to TOA prez E. D. Martin. The letter, released to the trade press last week, reviewed the joint negotiations and chided TOA for defecting from a previously-agreed course of action in fighting for improved conditions for exhibitors.

Shor claimed that the joint committee achieved very little, if anything, in gaining better sales terms from the distribs. He pointed out that the "ink was scarcely dry on the joint committee's report" when Warner Bros. and United Artists placed a "must" 50% tag on "Mister Roberts" and "Not As a Stranger."

The talks, Shor said, resulted in "temporary relief for only the smallest exhibitors," but that without formal commitments from any of the film companies, "the vague promises can be easily broken." He noted that Allied had the clear impression that TOA reps were in agreement that government regulations should be tried as a last resort.

Reviewing the conversations with Skouras, Shor claimed the 20th topper "promised us virtually everything we asked for and he gave Al Lichtman (20th's general sales manager) credit for his company's willingness to arbitrate film rentals up to $100." Furthermore, alleged Shor, Skouras assured the committee that he would shortly announce 20th's new policies in the trade press. Noting that Skouras did not keep his word, Shor said this is not the first time that the 20th chieftain has backed out on a promise. He asserted that Allied "was lured into the arbitration negotiations in 1952 by Skouras's assurance that he favored and would support arbitration of film rentals."

Cites Misunderstanding

Commenting on TOA's opposition to Government action, Shor said that the Martin-led organization was fully aware of Allied's position, including its program for "an appeal to Congress in the event that the film companies did not voluntarily grant the necessary relief." Allied, he noted, agreed to go along with TOA leader Alfred Starr's proposal that the joint committee visit the film companies "in the hope this display of exhibitor unity would impress the film executives."

Allied, meanwhile, said Shor, suspended its legislative activities, since it felt it could not seek relief by peaceful negotiation and Congressional action at the same time. He stressed, however, that Allied had never abandoned its legislative program and that TOA representatives were fully aware of this position. In the light of what had transpired, Shor said he was "astounded" by recent statements attributed to Martin and by other TOAites relating to the action taken by Allied's board.

Shor termed recent statements by TOA leaders that they were ready to accept an arbitration system without the arbitration of film rentals as "entirely out of line with statements which you made to us and to the trade papers at the time of our joint meetings." Shor noted that Starr's statement that "desperate men do desperate things" was generally interpreted to mean that unless the exhibitors obtained substantial relief, TOA would join Allied in seeking legislative action. In view of some of Starr's recent statements, said Shor, "I am beginning to wonder what he did mean."

Allied, he maintained, adheres to its original program of legislative action as set down by its Emergency Defense Committee. That program, Shor stressed, "can no longer be shelved for a hat-in-hand procedure." Alliedites, he said, are not "desperate men" but "determined men—determined not to be again diverted from our course by hollow promises which signify nothing."

In view of TOA's expressed opposition to the same film company policies fought by Allied, Shor said he could not understand TOA's "derogatory remarks concerning prospective appeal for Government intervention and the results of such efforts in the past." He pointed out that in conversations with the TOA leaders, they appeared to agree with Allied in fighting for the same reforms.

N.Y. Theatres To Back Pinanski Tax Fight Plan

Boston circuit operator Sam Pinanski's recent pitch for a full-scale industry campaign for total elimination of the admissions tax was given strong backing in N. Y. this week by major theatre interests. Board of directors of the Metropolitan Motion Picture Theatres Assn. endorsed Pinanski's plan and suggested that it be taken on as a project of the Council of Motion Picture Organizations.

Pinanski had underlined that the tax relief of last year removed tickets priced at 50c and under from any Internal Revenue cut, and those over 50c were made subject to a 10% levy—thus, those houses in the latter group inequitably were carrying the full theatre tax burden. There should be no tax at all for any theatre, said the Hub chain operator.

MMPTA members who joined the Pinanski camp over the past week include Leo Brecher Theatres, Century Theatres, Fabian, Interboro, Loew's, United Paramount, Radio City Music Hall, Randforce Amusement, RKO, Roxy, Rugoff & Becker and Stanley Warner.

Some leaders of Allied States Assn. are opposed to a tax battle on the theory that it would be futile or should be subordinated to a move for Congressional curbs on distributor rentals for pictures.

AA Starts 1st Pic Prod. in W. Germany

Frankfurt, Aug. 23.

Allied Artists, which recently opened its own German distribution headquarters here instead of distributing through German firms as formerly done, now has begun production on a film. Titled "Way of Love and Death of Little Cornet," it is based on the w.k. Rainer Maria Rilke novel. Pic is being made in both English and German versions. Allianz will release the German version while AA has rights to the English version for the U. S.

Stars are Anita Bjork and Goetz von Lankheim. Walter Reisch directs, also wrote the script. Production director Emile Lustig and Reisch have both worked in the U. S. Filming in Wurzburg, Germany, and will continue into September. Film uses Eastman color.

EVERY WORD IS TRUE!

THE STANFORD WHITE-EVELYN NESBIT-HARRY K. THAW SCANDAL JUST AS IT HAPPENED!

THE GIRL IN THE RED VELVET SWING

FROM 20th CENTURY-FOX in CINEMASCOPE COLOR by DE LUXE

RAY MILLAND • JOAN COLLINS • FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler • Cornelia Otis Skinner • Glenda Farrell • Frances Fuller • Philip Reed • Gale Robbins • Produced by CHARLES BRACKETT • Directed by RICHARD FLEISCHER • Written by WALTER REISCH and CHARLES BRACKETT

"it's a pleasure to do business with 20th!"

Inside Stuff—Pictures

Viola Berlin of the Exeter Theatre, Boston, guested Hub film writers at the Harvard Club in connection with the opening Sunday (28) of "The Dam Busters" at her house. Group Capt. Hubert Dean, who was in the experimental unit working on the five-ton bomb projector which breached two of Germany's vital dams in the wartime Ruhr, now a resident of Cambridge, Mass., and Allan Barker of the British Consulate were guests of honor. Ballyhoo for "Dam Busters" netted pix and heavy space in Hub papers.

UI has pulled its skedded production on "The Charles Russell Story" and postponed shooting until 1956, due to the possibility of early fall snows in the Great Falls, Mont., location area set for the film. Aaron Rosenberg production was originally to have gotten under way Sept. 7 in the region used by the artist for his cowboy and Indian paintings. Postponement will allow Audie Murphy slated to star, to extend his current p.a. tour to spark the studio's "To Hell and Back."

H'wood Needs 'New Sell'

Continued from page 5

tion costs, is a piker when compared to other businesses in handing out coin for direct-to-the-public promotions. A Broadway theatre, for example, hands out free books records or orchids to the first 100 patrons to buy a ticket on opening day. In contrast, television lures the public with $64,000, and beer companies, breakfast foods, and even newspapers hand out fabulous cash awards to contest winners.

It may be argued that bank nights, bingo and similar gimmicks of the depression era have been banned by most states. However, it's asserted, if tv, newspapers, and beer companies can find a method to get around the anti-lottery law, the film industry can also come up with a national contest idea that would pay large cash sums to the winners.

Need More'n Glamor

It's argued that the pic biz has year in and year out relied on its familiar stock in trade—glamor. While it has done a top job in making personalities national heroes, tv managed to take a heavy toll and, it's felt, something more than selling stars is necessary. The new widescreen era served as a hypo, but the new projection techniques are becoming standard and, it's asked, where do we go from here?

To continue the current boxoffice pickup, it's stressed that new merchandising ideas must be presented and offered the public to make them continue the filmgoing habit. Of course, good pictures are a prerequisite, but an added stimulation is also required.

The industry, for example, is taking a back seat in licking the parking problem. While many downtown restaurants are offering meals with free parking at local lots or garages, how many theatres, it's asked, have made similar arrangements? Not one house in the Broadway area or in the art house zone, for example, has attempted to make a free or cut-price parking offer. Nor for that matter, have many key neighborhood houses.

In addition, does anything similar exist in the film biz as Quaker Oats' tieup with the 16 major league ball clubs? The breakfast food company inserts in its cereal package free tickets of admission to youngsters to baseball games. The youngster, however, must be accompanied by an adult who pays the regular admission price. In this way, the baseball industry is able to build future customers as well as corral paying patrons.

Bargain days are an American institution. But have theatres ever offered anything equivalent to a sale? Picture houses have given the public two pictures for the price of one and two firstrun films on preview days, but few have ever attempted one-day bargain price cut.

These are only a few of the things tried by other businesses which, for the most part, have been successful. It's felt that the film industry, given the opportunity, could devise powerful merchandising ideas to meet its own needs. However, the stumbling block has been an inability of the various segments of the industry to get together or even for the major companies to agree on an industry-wide campaign.

As an example of the lack of action in the film biz, a pub-ad exec cited the feeble attempts of COMPO to build an audience-building program. "This is a much-ado-about-nothing industry," he said. "Ever so often there's a meeting. Executives of the various companies get together for two or three hours and present many ideas, some of them grandiose. Committees are formed and letters are passed around. Then they go home. A followup meeting or a committee meeting is never held. Soon the whole thing is forgotten. This has been the industry's history in trying to work out an industry-wide campaign. There's a lot of talk of what ought to be done. But no one ever does anything."

Edinburgh

Continued from page 2

(Japan), "The Kidnappers" (Britain) and "Ugetsu Monogatari" (Japan). Films considered by the nominating committee were limited to those produced anywhere in the world with the exception of the U.S., and first publicly shown in America during current awards year. They have been nominated by a committee of leading crix from U.S. daily papers, journals, radio and tv.

Useful point about the current fest is a concession from the British Board of Trade. Any foreign film entered will forthwith have its earnings exempted from the normal financial restrictions which fall on foreign distribution in Britain. Special arrangements are being made to enable earnings to be limited in respect of American films shown here.

Major Italian entry is "L'Oro di Napoli" (Every Day's a Holiday), directed by Vittorio de Sica, showing the atmosphere of sunny Naples and the spirit of its people. De Sica, Silvana Mangano and Sophia Loren are starred.

'Lady,' 'Eden,' 'Slipper' From U.S.

The principal American entries include "Lady and Tramp" (BV), "Glass Slipper" (MG) and "East of Eden" (WB); the Elia Kazan production.

Israel makes its bow at the Festival with "Hill 24 Doesn't Answer," preemed Sunday (28) at the Caley cinema. It sets a picture of patriotism in the new State of Israel as four young volunteers go out to hold Hill 24 immediately prior to the cease-fire imposed by the United Nations in the Israel War of Independence.

Indian films include "Munna," directed by the writer Naya Sansar, with child star Romi in title role. China has sent an opera film, "Lian Shan Po," based on a 17th Century legend. "Letter With the Feathers" another Chinese entry, tells about a youth who gets a message through the Japanese lines during the war. Russia's "Romeo and Juliet," showing Sunday afternoon (4), features the Soviet ballerina Ulanova as Juliet.

Duvivier Pic French Entry

A leading French entry is "Marianne de Ma Jeunesse," made by Julien Duvivier, about a youth and a girl in a romantic castle by a Bavarian lake. "Kami Shibai," also from Frances, treats the changes taking place in Japan.

From Denmark is Carl Dreyer's "Ordet" (The Word), based on a play by the late Danish playwright Kaj Munk, shot by the Nazis in 1944. It is a miracle play with the chief character believing himself to be Christ.

Sweden has contributed "Sir Arne's Treasure," directed by Gustaf Molander, a color film.

Apart from those listed, other nations represented on the fest screen include Spain, Switzerland, Poland, Puerto Rico, Rumania, Norway, Holland, Ireland, Germany, Finland, Brazil, Belgium, Algeria, French Morocco, Australia, Canada, Ceylon, New Zeland and South Africa.

Roz Tees Off

Continued from page 4

having her give the stock plug for the many causes represented in the upcoming campaign, a troop of Girl Scouts (member-organization of the Chest), "rushed" the Hollywoodite in a corny, but effective reference to her latest starrer.

Pointing out that the many-faceted Community Chest is the town's biggest promotional medium, and that it is, like the proverbial Caesar's wife, above reproach and non-controversial, Pfanstiehl told VARIETY, "We can give every celebrity the biggest and best free ride in town." He further added that he promises "never to tie up with a star unless it does the star some good." He cited the many different organizations and resources from which a show biz personality could fit in virtually any type of pitch.

Among his plans is a "grassroots" tie-in at the neighborhood level, with which, at trivial cost, the organization's addressograph system could be used in a door-to-door mail campaign to plug a star who, in turn, is plugging Red Feather.

Growing use of show biz techniques in public service campaigns is pointed up here by the lineup of local radio, tv and film figures who hold important posts in the Federation. In addition to Hayes, other officers—all on a non-salary, volunteer basis—are Charles Bishop, WMAL-ABC tv director, tv chairman for the Chest; Ben Strouse, WWDC-MBS manager, publicity chairman; and David Polland, Universal area flack, who heads special events. Pfanstiehl, a Warner theatre publicity staffer before joining WTOP, is a fulltime, paid Chest employee.

Cinerama Success

Continued from page 5

month, during which weekly takings averaged better than $15,000, the show settled down to an average of around $10,000 per week, a hitherto unheard of five-month high level for here.

Taking Stock

Now in its 22d week, there is little sign of slackening of pace and observers are beginning to take stock of the accomplishment. It shows some of the shrewdest exploitation methods ever employed here. Patronage has been solicited and developed intensively from the entire Western New York areas and neighboring Canada. Local industrial plants and social, educational and religious organizations have been recruited to take over numerous shows for employees and members. Package deals including bus, dinner and admission have been promoted in cities as far as 100 miles away. The end is not yet in sight, the entire upstate area being carefully combed for every type of potential audience.

Little of this is new or original in itself but the intensity and continuity of the overall campaign and its successful results are unique in this town's amusement book. Local observers and managements are beginning to wonder whether similar methods pursued on a long-range basis with respect to the legit theatre and even to pictures might not be productive of a cure for the current doldrums of the theatre in some [illegible]

O'Neil Maps

Continued from page 3

ture program is envisioned, via the new $15,000,000 bankroll, because one thing O'Neil can't see are those multi-million production investments. He's seen already that shrewd investment, low budgets and high-geared merchandising, can pay big dividends.

As part of the new production line, there is also the independent producer. It is figured he can be attracted at a 35% distribution fee, 5% of which will be allocated to O'Neil's MBS exploitation over five television stations and 580 radio outlets.

This is the only such closely knit broadcasting-picture merchandising setup in the history of show business today. It is counted on to be a tremendous selling wedge. O'Neil says he has evidence of that a-plenty with "Gang Busters" which, for all the captious critical appraisal, has done beaucoup b.o.

Pix Industry as Whole Taken Off Hook But 'Moral Apathy' Bothers Catholics

Minneapolis, Aug. 30.

The organized American film industry was taken off the hook re production of any spate of seriously offensive pictures. But still the number of partially objectionable films continues as a source of irritation to the National Legion of Decency. Addressing the convention of the International Federation of Catholic Alumnae, Msgr. Thomas Little, head of the Legion, this week scored the "moral retrogression" that is reflected on the nation's theatre screens.

Msgr. Little noted that the majority of "condemned" pix emanates from sources not affiliated with the Motion Picture Assn. of America, within the framework of which the Production Code functions. Yet, he said, there's a public "moral apathy" that encourages a turnout of lesser-standard films and this is shown in the upbeat commercial results of product condemned by the Legion.

Msgr. Little also made the point that the Legion is not limited to the confines of one theological approach—specifically, he said, Protestant and Jewish groups share the Legion's thoughts about the acceptability of pictures and look to the Legion as a source of knowledge on how loftier aims might be achieved.

'Revolution' Due

Msgr. Little pointed out that of 304 American and foreign films reviewed by the Legion up to Aug. 28 this year, 114 have been classified "B" (objectionable in part) or "C" (condemned), and of these 91 were American-produced.

What the Monsignor termed a "revolution in cinema morals" is due, he said, to the filmization of plays and bestseller books portraying questionable situations, the boxoffice success of some Legion condemned pix, and court decisions favorable to such "offensive" pictures as "La Ronde" and "The Miracle."

"These decisions showed there are no absolutes in deciding what is moral, what is obscene and what incites to crime," Msgr. Little pointed out.

Asserting that condemned films can't achieve boxoffice success without Catholic support, he said "people must be reindoctrinated with the seriousness of the Legion of Decency pledge." That will mean, he concluded, "reactivation of our program to arouse public opinion to a more discriminating choice of films, inasmuch as the boxoffice is the barometer."

Reade-Kassler Foreign Distrib Names Weiner As General Sales Mgr.

Sanford Weiner has been named general sales manager for Continental Distributing Inc., foreign film distribution outfit in which Walter Reade Jr. and Frank Kassler are partnered.

Weiner, who starts with Continental immediately, has been active in the foreign film field since entering the industry in 1948 as v.p. of Crest Films. He later formed his own outfit, Canton-Weiner Films, and was one of the founders of the Independent Motion Picture Distributors Assn.

Reade and Kassler pointed out that Weiner's experience in the 16m field would be a great asset to Continental. After two months in N. Y., Weiner will undertake a cross-country trip. Continental's major release is the Alec Guinness starrer, "To Paris With Love."

Schary to Tee Off M-G's 1st TV'er

Metro production chief Dore Schary serves as company spokesman in kicking off the studio's first tv show produced for ABC-TV. Weekly half-hour segment, "The M-G-M Parade," starts on the ABC network on Sept. 14.

In the opener, Schary introes the Metro roster, which starts with a film clip of Judy Garland singing "Mr. Gable" from "Boadway Melody of 1938." In addition, the initialer contains a Fred Astaire-George Murphy dance sequence from "Broadway Melody of 1940." For up-to-date plugging of a current Metro release, the show features a clip from the studio's new musical, "It's Always Fair Weather." Cyd Charisse is presented in a musical routine from the picture.

First show was unveiled for ABC and advertising agency execs on Monday (29).

COURT NIXES ACTION VS. STANLEY IN D. C.

Washington, Aug. 30.

In an echo of the 1948 Supreme Court ruling against the majors, the U. S. Court of Appeals for the District of Columbia last week threw out a $250,000 breach of contract suit against Stanley Co. of America.

Action was brought by Kass Realty Co. of Washington, which made a contract in 1944 to build a deluxe nabe house which Stanley, which was Warners' theatre affiliate then, would rent for 20 years. Construction commenced in March, 1945 and stopped a few months later at the request of Stanley. At that time, the indie circuit of Kogod-Curka purchased another site about three blocks away for a theatre. It sued to enjoin Kass and Stanley from building on the ground that it would perpetuate a Warner monopoly in the D.C. area.

A settlement was made with Warner and Kass dropping the project and Stanley becoming a partner in the K-B new theatre. Kass agreed to cancel its contract for $60,000 plus an agreement that it would be authorized to erect another Washington theatre within two years for joint K-B and Warner ownership. Kass was to receive $100,000 damages if this were not done.

Subsequently, the Supreme Court handed down its Paramount decree ordering Warners, etc., to divest all theatre interest and making joint operation of theatres between the major circuits and indies illegal.

The U. S. District Court dismissed the Kass complaint on the ground that Stanley and K-B couldn't carry out an agreement in violation of the Sherman Act. Kass appealed, and the Court of Appeals ruled against the builder last week.

U.S. Will Gather Annual Statistics on Film Biz If Hollywood Presses

Washington, Aug. 30.

Uncle Sam may be ripe for collecting annual business statistics about motion picture production, instead of gathering them every five years as at present.

A spokesman for the Census Bureau admitted yesterday (Mon.) that "the business ought to be covered oftener than every five years," but said Hollywood is unique in many ways and presents special problems.

Production of motion pictures is not considered "manufacturing" by the Census Bureau, although the spokesman said there was no doubt that it was a manufacturing process. The Federal Government collects annual statistics on manufacturing in great detail.

Film production has been placed in the category of a "service trade." The industry is surveyed only once every five years. A film survey is presently under way.

The findings will be released at the end of 1955 or early in 1956 as part of the regular five-year census of business.

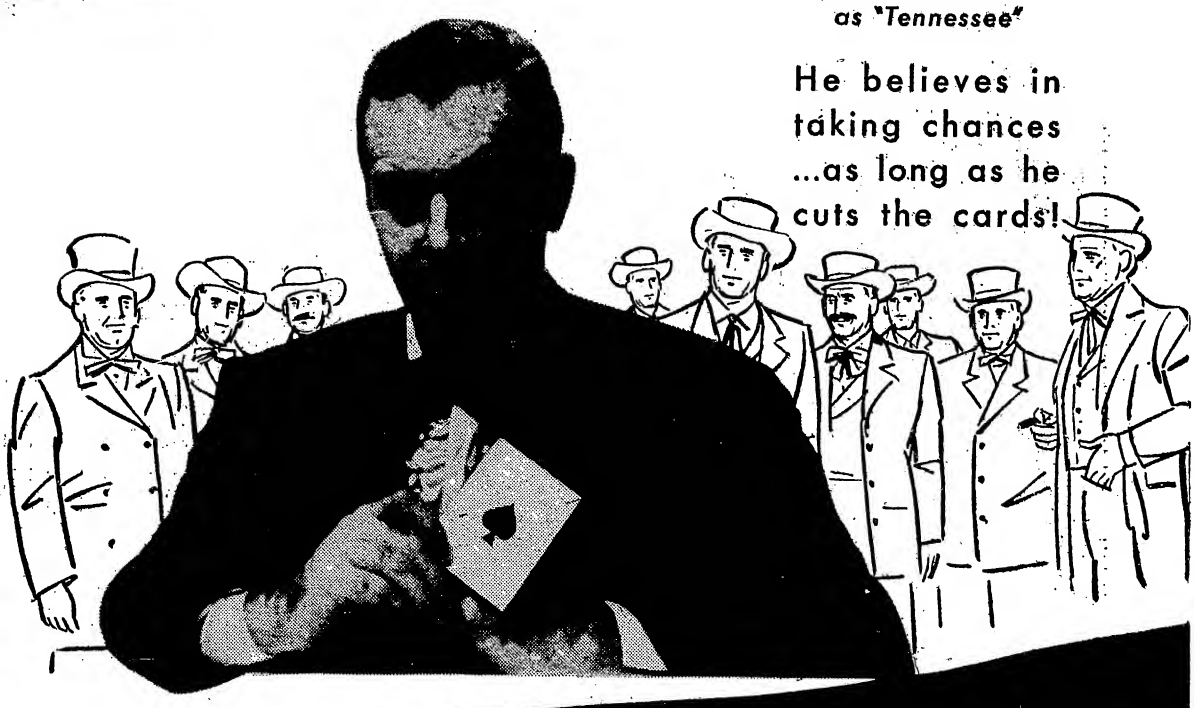
However, while production of motion pictures is not considered "manufacturing," the production of phonograph records, for example, is. That industry is one of approximately 7,000 different commodities covered in the annual survey of manufactures of the 7,000 play a far smaller part in the American economy than does Hollywood's product.

FOUR OF THE WEST'S MOST FAMOUS CHARACTERS

from Bret Harte's immortal story

JOHN PAYNE
as "Tennessee"

He believes in taking chances ...as long as he cuts the cards!



RHONDA FLEMING
as "Duchess"

She'd trade her gilded palace... for one golden wedding band!

WRITE FOR THE SPECIAL CAMPAIGN BOOK!

RONALD REAGAN
as "Cowpoke"
A fast-drawing left hand wins him the right to friendship!
COLEEN GRAY
as "Goldie"
A gold-digger who mines her gold from the pockets of men!
BENEDICT BOGEAUS presents
JOHN PAYNE · RONALD REAGAN · RHONDA FLEMING · COLEEN GRAY
in Bret Harte's
Tennessee's Partner
with
TONY CARUSO · MORRIS ANKRUM
SUPERSCOPE
Print by TECHNICOLOR
Distributed by RKO RADIO PICTURES

Robin Maps O'Seas Expansion For Cinerama Setups; Latins Included

Widespread expansion of Cinerama facilities abroad is being mapped by Robin International, import-export firm which holds the foreign exhibition rights to the medium. Theatres for conversion into Cinerama installations, it's understood, have been acquired in Spain (Madrid and Barcelona), Germany (Berlin and Dusseldorf) and in the Netherlands.

According to a spokesman for Robin, preliminary talks to the acquisition of the theatres have already been held, and prexy Nicolas Reisini is shortly embarking on a survey for "a last review" of the situations. Reisini is currently on the Coast to check on future production plans in the medium before taking off on his extended tour. His first ports of call will be Latin-America, where the topper will check Cinerama possibilities in Mexico, Venezuela, Brazil and Argentina.

Robin, which obtained the foreign rights from Stanley Warner, already operates six theatres in foreign countries, with theatres in London, Paris, Milan, Rome, Tokyo and Osaka.

New Wrinkle To Antitrust Cases; Suit by Lawyer

Washington, Aug. 30.

Comes now a new kind of case growing out of the film industry's treble damage antitrust suits—that of the lawyer who charges he is being done out of his promised contingent fee.

Supreme Court was asked last Friday (26) to hear an appeal by Edward Blackman, Chicago attorney, in his suit against Balaban & Katz Corp., et al.

Blackman says he was retained by the West Randolph Corp., operator of a large theatre and office building in midcity Chicago, to handle a treble damage suit against the distributors. He said he received an agreement in writing assuring him of 25% of the award won. After he commenced action, he said in his petition, he was dropped and a settlement was made by West Randolph with other counsel. The settlement amounted to $1,100,000.

Blackman is suing to prevent payment of the money to creditors of West Randolph, instead of "directly to the client." This shift in payment policy, he contends, "was done for the express purpose of avoiding paying to the attorney, pursuant to his contract with the client, 25% of the amount so paid to such creditors of the client."

Milwaukee Drive-In Looks to Winter Biz

Milwaukee.

Marcus Theatre Management Co., operators of 28 hardtops and ozoners in Wisconsin, unveil the Starlight drive-in north of here Sept. 2. Feature of the theatre will be rentable car heaters for cold weather film patrons. Ozoner has 1,180 auto capacity.

Marcus organization also purchased the Capitol Theatre, Madison, from First Wisconsin Foundation, a link with First Wisconsin National Bank, Milwaukee.

Kingsley to Venice Fest

London, Aug. 30.

Edward L. Kingsley, head of Kingsley-International, who has been named to head a new Columbia subsidiary distributing foreign pix in the U. S., had a short stopover here last week, en route to Paris and the Venice fest, where he will view new product.

New outfit, which is due to start functioning in the fall, already has slated some films for release, including the Japanese-made "Seven Samurai," and Paul Graetz's "Les Hommes en Blanc." It also has acquired rights to G. W. Pabst's "The Last Act," an Austrian production based on Hitler's last 10 days.

Three Mpls. Non-Art Nabes Playing Guinness 'Paris' As Day-&-Date Firstrun

Minneapolis, Aug. 30.

Making a radical departure for non-art neighborhood houses here, three of them, all in the deluxe class, will play an important picture, the independently distributed Alec Guinness' "To Paris With Love," firstrun in the Twin Cities.

Picture, which couldn't be spotted downtown by Continental, its distributor, goes into the uptown Terrace, Riverview and Varsity day-and-date Sept. 6. It's the first time that an "A" picture of this calibre will have had the initial local showing in regular neighborhood theatres. The Guinness opuses are almost the only foreign pictures, including the British, played by such houses.

Bill Volk, co-owner of the Terrace and Riverview, asserts the booking doesn't represent any policy change for his houses. "We needed a picture for the particular week and had the chance to get this one," he explains.

All three theatres are among the 14 here in the earliest subsequent run slots. The Terrace is engaged in a court fight to get day-and-date clearance with local downtown moveover firstrun houses or, failing in that, an earlier slot than their present one and ahead of any other neighborhood theatre. House is the newest here and considered one of the nation's finest. It outgrosses other subsequent run theatres and its takings sometimes are on a par with or larger than those of the loop moveover houses.

Code Suit

Continued from page 1

the public its right to see certain pictures.

Re the nix on "Stories," Ellis declared: "The real vice in your action lies in condemning and characterizing a motion picture in advance. Unlike the opinions of critics or private organizations, your action effectively stops exhibition at the threshold and prevents the public from viewing it and drawing its own conclusions.

"While it may be true that your organization exercises no tangible coercion against exhibitors to procure adherence to the Code, all but a small percentage of exhibitors will not play a picture without a seal. Thus, in effect, you have set yourselves up as a licensing organization, no less effective than a board of censors or any other public licensing agency. The grant of a seal means life to a picture; its refusal is its doom."

Ellis cited the "laudable purposes" of the Code and claimed he would have no quarrel with its administration over a picture that would have an "unhealthy effect." But, he added, "Your Code is wrong both in inflexibility and in principle. Public interest would suggest the freest expression of ideas and facts in motion pictures, with the exhibitors and the public as the free judges of morality or good taste."

Ellis' letter was his second to Shurlock. In the first he asked that the Motion Picture Assn. of America, "parent" of the Code, reconsider the rejection of "Stories." Shurlock's answer was that the ban on films dealing with narcotics was imposed at the request of Comm. Harry Anslinger of the Federal Bureau of Narcotics and as long as it exists he, Shurlock, could not okay any picture concerning the subject.

Last week, VARIETY reported that the Code's protectors were not frightened about threats of a suit testing its legality, largely for the reason that the N. Y. Federal Court already has found this industry self-censorship device not in violation of any antitrust (Sherman and Clayton Acts) statute.

Ellis apparently is basing his attack, however, on the "influences and effects" of the Code which, in effect, represent an alleged blacklist on pictures. This is a new approach, for he does not intend to bring the antitrust laws into play.

Reds Set Up

Continued from page 3

"was much more deluxe than anything I had ever seen. The Motion Picture Assn. screening room in Washington is one of the handsomest anywhere, but does not compare in expensive decoration with the Russian screening room, to which important guests are invited," The screen, he said, was covered with goldleaf, and the room had handsome gold drapes.

The building had on sale a large number of books promoting Soviet and East German motion pictures, including such titles as "Films of Peace and Friendship," a scenario of the film, "Ernst Thalmann," about the German Communist leader, etc.

Nehru's Tinter

Most elaborate of the Russian propaganda pix encountered was the tinter on Nehru's visit to Russia. "This is a magnificently made picture of feature length with beautiful color," said Shelton. "They apparently had Nehru met every step of the way by little girls presenting bouquets of flowers, and there were cameras everywhere. Some of the scenes must have been made by as many as 12 or 15 cameras working at different angles.

"From the clever way the picture was handled, they exploited Nehru to the hilt."

Shelton said that throughout the Far East he was surprised by the number of films in distribution which had been made in Red China.

Other impressions of his visit:

1. A feeling that motion pictures are the most important means of getting messages across to the people of the Far East and many other areas.

2. The most effective USIA information films are those of President Eisenhower's press conferences. These are edited to eliminate the strictly domestic questions and answers, which would mean nothing abroad. All foreign policy material is included. The films are shown in our embassies and missions to government leaders around the world to demonstrate how democracy operates. The impression of an American President standing before newsmen and answering their questions creates tremendous impact.

3. On balance, Hollywood pictures do us a lot of good overseas, although some have adverse effect. American companies cooperate strongly with the Government abroad. The American pictures mostly "show that we give our people what the Communists promise but are never able to deliver."

4. The shooting of Cecil De Mille's "10 Commandments" in Egypt had a very good effect because the picture is about the Bible. It showed the extent to which American studios go to portray "spiritual things," and counteracted Russian charges that Americans are entirely materialistic.

5. An impressive amount of production is coming out of Egyptian and Indian studios.

Audie Murphy

Continued from page 7

pressed with the showmanship spirit of the Interstate circuit in Texas, where "Hell" was saturation-booked and is doing sock biz. He outlined his view on that phase of the pic at a N. Y. luncheon for the press last week. It was attended also by Charles J. Feldman, U sales topper; Charles Simonelli, U's eastern ad-pub head, and other U execs.

As for tv. Murphy said he was too busy for it. "This 'live' stuff takes up too much time," he observed.

M-G Nixes Murphy Bid

Hollywood, Aug. 30.

Metro has nixed a bid by Audie Murphy to purchase the negative of "The Red Badge of Courage," Civil War drama which the studio made in 1951 with Murphy, then comparatively unknown, as star. Pitch was made through the actor's agent, Paul Kohner.

It's understood that Murphy, who always has regarded the film as one of his best vehicles, had thoughts of reissuing it via a strong promotional campaign. Feature did comparatively little biz when Metro released it in 1951 and was withdrawn quietly.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (30)

1955 High	1955 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
33½	22⅛	Am Br-Par Th	143	30⅜	29⅞	29⅞	—
32	25	CBS "A"	46	26	24½	25⅝	—1¼
31	24½	CBS "B"	55	26¼	25½	25⅝	+ ⅛
25⅞	24⅛	Col. Pix	97	25¾	23⅞	25⅛	+1
18½	14⅝	Decca	77	16⅜	16⅛	16⅜	+ ⅛
82¾	67	Eastman Kdk	108	79⅞	78⅛	79	+1
5⅜	3⅝	EMI	193	3⅞	3⅝	3⅝	—
24⅝	17½	Loew's	208	23½	22⅞	23⅛	— ⅛
12¼	9	Nat. Thea.	158	10⅛	9⅝	9¾	—
44⅝	36	Paramount	56	40½	39¾	40	+ ½
43⅜	35	Philco	196	37¼	36¼	36⅝	+ ½
55⅜	36¾	RCA	320	50⅜	48⅜	50⅛	+1⅛
10⅜	7	RKO Picts.	419	7⅝	7⅜	7⅜	— ⅛
12	8½	RKO Thea.	50	11⅛	10¾	11	+ ¼
11⅞	5⅞	Republic	182	10½	8½	9	—1½
15¾	13¾	Rep., pfd.	15	15½	15¼	15½	— ¼
22⅝	18¾	Stanley War.	63	19⅞	19¼	19¼	— ½
31⅝	25⅛	20th-Fox	222	2[illegible]⅜	27⅞	28⅛	— ⅛
31	26¾	Univ. Pix	13	29	28⅜	28⅞	+ ⅛
91	82¼	Univ., pfd.	*130	80½	80¼	81	— ⅛
21¼	18¼	Warner Bros.	83	21¼	20¼	20¾	— ⅛
134	86	Zenith	14	123¼	121	121½	— ¼

American Stock Exchange

6⅛	4	Allied Artists	215	6⅛	5⅝	5⅝	— ¼
13½	9¾	Alld Art. pfd.	15	13½	13	13	— ¼
17⅛	13¼	Du Mont	103	15	14⅝	14⅝	— ⅛
8	3⅝	Skiatron	14	4⅛	4	4	— ⅛
16⅜	13¾	Technicolor	43	15	14⅞	14⅞	— ⅛
4½	3⅜	Trans-Lux	12	3¾	3⅝	3¾	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	4⅜	5	—
Cinerama Inc.	1¾	2¼	—
Cinerama Prod.	4¾	5⅜	+ ⅛
Official Films	2¾	3¼	+ ¼
Polaroid	65	67	+ ½
U. A. Theatres	15¾	17¼	— ¼
Walt Disney	37	41	— ¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Films on Grand Scale

Continued from page 3

seats for all performances on Saturdays and Sundays and Monday-through-Friday evenings. The balcony locations will be $2.25. Matinees during the week are set at $2.75 for orchestra and loges and $1.75 for balcony.

Special companies have given legit versions of "Oklahoma" and other musicals at N. Y. City Center at a $3.60 peak price.

Paramount, now readying "The Ten Commandments" for exhibition, is particularly interested in the outcome of the Rivoli's tall stakes. "Commandments" is Par's most expensive pic to date, costing over $7,500,000 in negative expense so far, and it's a cinch the company will be out for all the traffic will bear at the boxoffice.

For Par, "Oklahoma" will be a partial guidepost, for a realistic appraisal of the entertainment values of this Todd-AO special must be made to judge how much the public will pay and for what. In other words, Par may seek a $3.50 price, or more, for "Commandments" even if the Rivoli's test proves unsuccessful. That is, if Par considers its pic warrants the "luxury" price more so than the picturied Rodgers-Hammerstein classic.

If the Rivoli's run is an all-out success, there can be no question that Par will try to lure the same kind of money and, in fact, every inedependent producer and major studio in Hollywood will be getting high-falutin' monetary ideas with their costlier productions.

But along with Par, 20th has the most immediate concern with the outcome of "Oklahoma" because of two giant-sized productions upcoming. These are "Carousel" and "King and I," being lensed in both 35 and 55m CinemaScope. A form of roadshowing these entries in the wider-gauge format, prior to regular runs in 35m, is being blueprinted and, like Par, decisions on admission price hinge at least partially on how the public responds to "Oklahoma" at those fancy prices.

Drive-In Price War

Toledo, Aug. 30.

Admission price for adults in local drive-in theatres has been 75c with children under 12 free, until a couple of weeks ago. One theatre cut the price to 50c for kids, and all the rest followed suit. Not satisfied with this, the Woodville Drive-In used its regular newspaper advertising space and announced that admission on a specific night would be free. It had a full house, and reportedly did a brisk business at concession stand.

It returned to the 50c price for a few days, then again had a "special." This time admission was 25c for adults, for three days (25, 26, 27). All the ozoners offer double features, and two of them have early shows for kids, featuring cartoons, in addition to the double features.

Upped Tab For Chi 'Guys'?

Chicago, Aug. 30.

Setting of Sam Goldwyn's "Guys and Dolls" into the Chicago Theatre, Balaban & Katz flagship here, opening Nov. 11, may result in upped admish prices at the Chicago during pic's run according to B&K veepee and general manager Dave Wallerstein. No decision has as yet been reached, however, since upped prices will depend on biz conditions as yet not predictable. House will drop stageshows during film's run, which tradesters feel should last nine to 10 weeks.

Last picture at the Chicago without a stageshow was Metro's "A Star Is Born," last fall. "Star" ran nine weeks and there was no increase in prices. Terms of 90-10 for "Guys and Dolls" may make a price increase mandatory, however.

Rita's Moveover

Continued from page 3

one film, which would have finalized the arrangement.

The Hayworth pact with Col calls for the star in two pix at straight salary, reportedly $175,000 per. This was part of the settlement last February when Col bought out her 50% interest in the Beckworth Corp.

Meanwhile, Miss Hayworth starts her $175,000 breach of contract suit against Col today (Tues.), and will ask the court to void her two-picture deal. Actress claims the studio breached it when it didn't start "Joseph and His Brethren" on schedule. In a memorandum filed by Columbia yesterday, however, it was claimed that she agreed her scenes were to be shot first. Which by so doing would have been completed June 25, finishing date of the contract. Memo also stated that Miss Hayworth's reps agreed to a three-week postponement if Columbia would advance $25,000 to her husband Dick Haymes, which Col prez Harry Cohn nixed.

MAN-SIZED GROSSES

...in situation after situation!

"LARAMIE" GREAT $16,000 OFF TO A SOCK START
RKO-Orpheum—Minneapolis

"LARAMIE" SOCK $16,000 Shapes Up Big
Trans-Lux—Washington, D.C.

"LARAMIE" BOFF 36G Looks Great
Palms—Detroit

"MAN FROM LARAMIE" SOCK $22,000
Looms As Top New Entry With Socko Takings At Paramount
Paramount—San Francisco

POTENT KICKOFF FOR "LARAMIE"
Giant $25,000 In First Week
Goldman—Philadelphia

HUSKY $15,000 FOR "LARAMIE"
Looms Stout At Lafayette
Lafayette—Buffalo

"LARAMIE" GREAT $15,000
RKO-Palace—Cincinnati

STEWART "LARAMIE" FAT $19,000
Getting Most Coin Here With Smash Session At Denver
Denver

"LARAMIE" LUSTY 24G's
Giving Palace Lively Stanza
RKO-Palace—Cleveland

"LARAMIE" CONTINUES IN WINNING STRIDE
Grabs Fine $8,500 In Move-Over
Cincinnati

STOUT 25G's FOR "LARAMIE"
Plus Big Added Coin In Seven Ozoners
Warner Downtown—Los Angeles

"LARAMIE" TORRID $18,000
Take Leads Way
Orpheum—Portland

STURDY $16,000 FOR STEWART
Looks Sock Among New Entries
Harris—Pittsburgh

"LARAMIE" LUSTY $11,000
State—Louisville

"LARAMIE" FINE $18,000, 2nd WEEK
Palms—Detroit

"LARAMIE" FAST 10G SECOND WEEK
RKO-Orpheum—Minneapolis

"LARAMIE" SOCKO $14,000 IN SECOND STANZA
Paramount—San Francisco

"LARAMIE" LIVELY $12,000 IN 2nd WEEK
Goldman—Philadelphia

"LARAMIE" LIVELY AT $13,000 IN 2nd WEEK
RKO-Palace—Cleveland

JAMES STEWART
THE MAN FROM LARAMIE
CINEMASCOPE TECHNICOLOR
A COLUMBIA PICTURE A WILLIAM GOETZ PRODUCTION
ARTHUR KENNEDY · DONALD CRISP · CATHY O'DONNELL · ALEX NICOL · ALINE MacMAHON
WALLACE FORD

Clips From Film Row

ST. LOUIS

Poor business forced Francis David to shutter his State, Hamilton, Ill.

Vernal Elliott, who operates the Clayton, Louisville, Ill., took a lease on the Louise, same town, and will relight it Sept. 1. House has been dark since last Feb. 2.

The Columbia Amus. Co., lighted its 1,000-car ozoner near Paducah, Ky. The organization operates another drive-in near there and three hardtops also in Paducah in addition to two houses in Murray, Ky.

Frisina Amus. Co., Springfield, Ill., purchased an ozoner near Shelbyville, Ill., from Merle D. Stewardson and family.

Joe Schoenhoft, southern Missouri salesman for Metro for five years, resigned.

Charles Wittenburg, who has been manager of the Strand, Poplar Bluff, Mo., leased the house from Judge G. Carey and now is operating it on his own.

Paul Mason is now running the Lions, Troy, Ill., owned by the Troy Lions Club.

Columbia Amus. Co. latest ozoner near Paducah, Ky., has been lighted.

W. J. Rodell will relight his Rodes, New Berlin, Ill., Sept. 4. House has been dark since June 28.

The Palace, Johnson City, Ill., dark since July 3, reopened by Stewart Cluster.

A. Kuess and sons, new operators of the Town, New Athens, Ill., relighted house, shuttered since June 1.

Barnes and Pitner interests reopened their Uptown, Fairfield, Ill.

Commonwealth Amus. Co., shuttered its Boone, Columbia, Mo., and reopened its Varsity in same town Aug. 17.

Paul Musser reopened his Lyric, Casey, Ill., and the Old Trails, Greenup, Ill.

A curfew law for juves enacted in Pine Lawn, St. Louis County.

William Millstead, a former GI, joined booking staff of Paramount exchange.

W. H. Hoffman leased his Lamar, Arthur, Ill., to Harold Ramage, Chicago, Ill., where Ramage had previous theatre experience.

DETROIT

Panel discussion of Michigan exhib problems will feature meeting of Allied Theatres of Michigan, Inc., Sept. 14 at Midland Country Club, Midland. On panel will be President Alden Smith and board members Carl Buermele, Bill Clark, Clive Waxman, Lou Mitchell and Floyd Chrysler. David Newman will review progress made by Allied in its efforts to ease exhib problems.

Bernard B. Samuels, for 15 years with Brooks Brothers Affiliated Theatre Circuit here, added to booking staff of Clark Theatre Service.

CHICAGO

Variety Club Tent 26 driving for larger membership and introducing Junior Barker memberships (non-voting) for sons of senior members, theatre managers and exchange bookers.

Chi's Mayor Richard J. Daley made honorary member of Variety Club Tent 26.

John McKernan joined sales force at the Universal exchange here.

Della Gallo, film booker, joined Allied Theatres of Illinois' buying and booking department.

Four Star Theatre and Rena Theatre, both of Chicago, latest additions to Allied Theatres of Illinois' buying-booking department.

Audie Murphy in town last week to plug his topic, "To Hell and Back." Army brass at Mt. Sheridan hosted press and film execs at fort in an all-day tribute to Murphy, climaxed with a retreat parade in his honor.

Tent 26 of Variety Clubs International held its annual outing, entitled "Golforama," at St. Andrews Golf Club last week.

Howard Theatre manager Mark Metzler, and wife to Dallas Sept. 15 for a reunion of Metzler's old Air Force fighter squadron; he was in Alaska with Air Force as a fighter pilot for four years.

Hector Bishop resumes as manager of Coronet, Evanston, Ill., after an illness.

DALLAS

Forest Theatre observed its sixth anni with special kiddie show.

Hal Smithson, Columbia office manager, honored at special farewell luncheon here on his retirement after 23 years with company.

New Twin Hi-Ways Drive-In has been opened here by Bob Hartgrove, head of Family Drive-In Theatres. Bob Hill, former manager of Cinderella ozoner, named manager.

Bronco Drive-In at Wellington reopened by Emmett Passmore, manager, after remodeling. Old screen was destroyed during a tornado.

PHILADELPHIA

Buzzy Allen Abelove, son of Nat Abelove, (Norman Lewis' office) with station WBUX, Doylestown, as deejay and announcer.

Eddie Fisher, former RKO booker, now head booker at Republic.

In Universal sales realignment, Ed Potash made sales manager; Sieg Hurowitz becomes upstate salesman, and Richard Melvin, city salesman.

LOS ANGELES

Continental Pictures established distrib headquarters on Film Row here for release of company's first picture, "The Wire Tapper."

Warners acquired foreign distribution rights to the Orson Welles film, "Confidential Report," formerly known as "Mr. Evil."

Republic closed with Gannaway-Ver Halen Productions to distribute the indie's first two theatrical features, "Hired Guns" and "Dan'l Boone," latter currently shooting in Mexico.

Allied Artists closed distrib deals for two indies, "Paris Follies of 1956," Hollywood-made, and "Wicked Wife," a Britisher.

ALBANY

United Artists moving from Filmrow zone to second floor of downtown Strand Theatre Building, taking part of space which the Stanley Warner zone offices used for several years.

Saul J. Ullman, Albany division manager for Fabian since 1945 and with the circuit for 30 years, has taken six-month leave of absence because of ill health. Sonny Schlenger, district manager on Staten Island, is his replacement.

Earle Rooney promoted from assistant manager at Strand to manager of Ritz, vice Al Sweet, transferred to Norwich, Conn., as manager.

SEATTLE

Will J. Conner, executive veepee of Hamrick Theaters, announced appointment of Will Hudson as Portland city manager, and also manager of the Liberty Theater there, succeeding Marvin Fox, resigned. Hudson was manager of the Music Box and Blue Mouse here.

Will Connor, general manager of Hamrick Theatres, booked the Marciano-Moore fight into two Seattle houses, Orpheum and Music Hall; the Temple in Tacoma, and two Portland spots, the Liberty and Roxy. Scale will be $3.50 to $6, with all seats reserved.

MINNEAPOLIS

Fred Bachman, St. Paul Paramount manager, a second time grandpa, a daughter having been born to his daughter.

John K. Sherman, Minneapolis Star drama, music and art critic, who rarely covers a film, reviewed "Cinerama Holiday" and "Gates of Hell," according both high praise.

Ralph Maw, Metro district manager, holding down chairmanship of COMPO campaign in this territory.

L. E. Goldhammer, Allied Artists eastern sales manager, in from New York and set up "Wichita" with United Paramount circuit.

Herb Baschmann, promoted from salesman at Denver branch, here to supplant Abbott Swartz as United Artists branch manager.

Joseph Prill resigned from Paramount sales staff to acquire and operate a hardtop and a drive-in at Madison, S.D.

"Cinerama" brought crew and equipment here to film and record Apollo club, local choral society comprising 100 businessmen, for its forthcoming "Seven Wonders of Modern World," Lowell Thomas having caught the club while here for "Cinerama Holiday" preem.

Jose Ferrer and Jack Webb in town to plug their "The Shrike" and "Pete Kelly's Blues," respectively.

Chick Evans, 20th-Fox exploiter, in from K.C. to address Harold Field's Pioneer Circuit's 25th anni convention.

PITTSBURGH

Robert Johnstone is the new Cinerama treasurer at the Warner, replacing Bob Blatz, who goes back to his ticket agency business.

Lee McFerren, formerly assistant manager at the Fulton, appointed manager of Shea's State in Conneaut, O.

V. L. (Doc) Wadkins resigned as booker for Manos circuit and will open a concession on a highway near Richmond, Va., as soon as his health permits. Wadkins was recently stricken with a heart attack.

Floyd Klingensmith, who resigned sales post with Col, is now the sports director and an announcer at Station WKPA in nearby New Kensington.

Orpheum in Clarksburg, W. Va., acquired from Sol Burka by Earl Young, Crafton and Philppi exhib, who formerly was manager Warner Circuits Ritz.

Herbert Joseph, son of Mr. and Mrs. Abe Joseph, who operate Triangle Theatre in East Liberty, joined the Internal Revenue Department in Newark.

The Auto Open-Air Theatre near Titusville sold by Art Kunes to Samuel Yakish, who recently sold his partnership interest in Lakeside ozoner at Conneaut Lake, to F. Elmer Hasley.

MEXICO CITY

Luis Sanchez-Tello preparing San Miguel Allende for incoming "Serenade" troupe from WB.

Al Lewin huddling with Gregorio Wallerstein and Ed Fitzgerald over his forthcoming "Living Idol" for Metro. Film is to shoot in Yucatan.

Herb Kline, back to Hollywood but returns shortly to direct Bob Franklyns' "Adam and Eve" in Cuernavaca.

Court forced Maria Felix to return all her jewels and her disputed necklace plus Jorge Negrete's guns to his family, or else pay heavy indemnity.

GREENSBORO, N. C.

C. A. Turnage, who owned the two theatres in Washington, N. C., for years, announced that he had sold controlling interest to Stewart and Everett Theatre Co. of Charlotte.

Jim Jellico of Charleston, S. C., made manager of Center Theatre at Salisbury, N. C., He goes to Salisbury from Newton, N. C., where he was manager of the State and Newton for Stewart and Everett Theatres for 14 years.

Lippert

Continued from page 3

nually are projected for major release.

Meanwhile, Edward J. Baumgarten, prexy of Lippert Pictures, has formed Associated Film Releasing Corp., a new production-distribution company which will make outdoor actioners in the $100,000 class. While remaining in his present post with Lippert during the liquidation period, Baumgarten also will film a program of from eight to 10 pix, to be released every six weeks starting in October. Lippert has no interest in the new company, Baumgarten setting his own bank financing and already having arranged with Lippert's former franchise holders to handle the new product.

One film, "Two Gun Lady," already has been completed and a second, "Last of the Desperados," is now in work.

Lippert has just acquired the J. Arthur Rank production, "Simba," which goes out in national release next month.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
"MISTER ROBERTS"
in CinemaScope and WarnerColor starring
HENRY FONDA • JAMES CAGNEY
WILLIAM POWELL • JACK LEMMON
A WARNER BROS. PICTURE
and SPECTACULAR STAGE PRESENTATION

THE HOLLYWOOD
KNICKERBOCKER
IN THE HEART OF HOLLYWOOD CALIF.

Picture Grosses

BALTIMORE

(Continued from page 9)

Opens tomorrow (Wed.). "Lady and Tramp" (BV) (8th wk), fine $5,500.

Keith's (Fruchtman), (2,400; 35-$1)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col). Brisk $14,000. Last week, "Tempest In Flesh" (Indie), $8,500.

Little (Rappaport) (310; 50-$1)—"Angela" (Indie). Fairish $3,500. Last week, "Laura" (20th) and "Five Fingers" (20th) (reissues), $3,300.

Mayfair (Hicks) (980; 20-70)—"Francis In Navy" (U). Starts tomorrow (Wed.). In ahead, "Last Command" (Rep) (2d wk), mild $3,200.

New (Fruchtman) (1,600; 25-$1.25)—"Virgin Queen" (20th). Disappointing $8,000. Last week, "How to Be Popular" (20th) (2d wk), $7,000.

Playhouse (Schwaber) (320; 50-$1)—"Marty" (UA) (11th-final wk). Okay $2,200. Last week, $2,500.

Stanley (WB) (3,200; 35-80-$1.25)—"Mister Roberts" (WB) (7th-final wk). Fancy $7,500 after $9,500 in sixth.

Town (Rappaport) (1,400; 35-$1.25)—"Love Is Many Splendored Thing" (20th). Opens tomorrow (Wed). Seventh week of "Not As Stranger" (UA), big $6,500.

WASHINGTON

(Continued from page 8)

(6th wk). Solid $6,500. Last week, $7,600, and holds.

Capitol (Loew) (3,434; 85-$1.25)—"To Catch Thief" (Par) (2d wk). Wow $28,000 after $41,000 last week. Holds again.

Columbia (Loew) (1,174; 60-85)—"Came From Beneath Sea" (Col) and "Creature Atom Brain" (Col) (2d wk-6 days). Okay $7,000 after $13,000 last week.

Dupont (Lopert) (372; 75-$1.10)—"Summertime" (UA). Smash $9,000 day-date with Playhouse. Stays, natch! Last week, "Fan Fan Tulip" (UA) and "Beauties of Night" (UA) (reissues), $3,200.

Keith's (RKO) (1,939; 75-$1.25)—"Lady and Tramp" (BV) (7th wk). Steady $8,000 after $9,000. Stays.

Metropolitan (SW) (1,200; 90-$1.25) — "Mister Roberts" (WB) 6th wk). Sock $12,000. Last week, $13,000.

Palace (Loew) (2,360; 85-$1.25)—"Not as Stranger" (UA) (5th-final wk). Fine $10,000 after $14,000 last week.

Playhouse (Lopert) (435; 75-$1.10)—"Summertime" (UA). Dazzling $11,000 and close to "High Noon" (UA) record. Stays on.

Trans-Lux (T-L) (600; 70-$1)—"Man From Laramie" (Col) (6th wk). Trim $5,000 for second consecutive week.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (94th wk). Bullish reaction to news that end of run was near is stepping up matinee schedule to seven per week. Amazing $22,000 after $20,000 last week. Stays four more weeks.

LOS ANGELES

(Continued from page 8)

(9th wk). Oke $6,500. Last week, $7,000.

Egyptian (UATC) (1,536; $1-$1.50)—"We're No Angels" (Par) (6th wk). Modest $6,500. Last week, $8,460.

Warner Downtown, Hollywood (SW-FWX) (1,757; 756; 90-$1.50)—"Pete Kelly's Blues" (WB) and "Five Guns West" (Indie) (3d wk). Nice $13,500. Last week, $17,200.

Fine Arts (FWC) (631; $1-$1.50)—"Marty" (UA) (7th wk). Smooth $6,500. Last week, $7,200.

Los Angeles, New Fox, Uptown, Loyola (FWC) (2,097; 965; 1,715; 1,248; $1-$1.50)—"How Be Popular" (20th) and "Good Die Young" (UA). Average $25,000. Last week, Los Angeles, Uptown and Loyola, "Seven Year Itch" (20th) and "Adventures of Sadie" (20th), $20,500; New Fox, "Kentucklan" (UA) and "Break to Freedom" (UA), $7,100.

Globe (FWC) (782; 80-$1.25)—"Seven Year Itch" (20th) and "Adventures Sadie" (20th). Neat $8,700. Last week in different units. Last week, "Wichita" (AA), $4,300.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (122d wk). Into current frame Sunday (28) after hefty $28,900 last week.

'Love' Dandy $10,000 In Seattle; 'Thief' Big 14G

Seattle, Aug. 30.

Standout here this session is "To Catch a Thief," smash at Paramount. "Love Is Splendored Thing" also is rated fine at Fifth Avenue. "Man From Laramie" still is robust in third Coliseum round while "Mister Roberts" continues great in fifth Music Hall week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Pearl South Pacific" (RKO) and "Wakambo" (RKO). Thin $3,000. Last week, "Santa Fe Passage" (Rep) and "Square Ring" (Rep), $3,100.

Coliseum (Evergreen) (1,870; $1-$1.25)—"Man From Laramie" (Col) and "Red Monkey" (AA) (3d wk). Trim $9,000. Last week, $13,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Love Is Splendored Thing" (20th) and "Life in Balance" (20th). Fine $10,000 or close. Last week, "Virgin Queen" (20th) and "Skabenza" (AA) (2d wk), $5,300.

Music Box (Hamrick) (850; 90-$1.25)—"Not as Stranger" (UA) (9th wk). Big $3,800. Last week, $4,200.

Music Hall (Hamrick) (2,300; 90-$1.25)—"Mister Roberts" (WB) (5th wk). Great $8,500. Last week, $10,700.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Kelly's Blues" (WB) and "Dam Busters" (WB) (3d wk). Okay $6,500. Last week, $11,700.

Paramount (Evergreen) (3,039; $1-$1.25)—"To Catch Thief" (Par). Great $14,000 or near. Last week, "We're No Angels" (Par) and "Adventures Sadie" (20th), $6,200.

BOSTON

(Continued from page 8)

day (28). Last week, "Cocktails in Kitchen" (Indie) (3d wk), $4,000.

Fenway (NETA) (1,373; 60-$1)—"Pete Kelly's Blues" (WB) (2d wk). Mild $4,000. Last week, $7,000.

Kenmore (Indie) (700; 85-$1.25)—"Marty" (UA) (4th wk). Great $14,000 despite flood kayo of air-conditioning for three days, and refunds at the b.o. Last week, $13,500.

Memorial (RKO) (3,000; 60-75-$1)—"Love Is Splendored Thing" (20th) and "Life in Balance" (20th) (2d wk). Terrific $18,000. House cuts "Love" tonight (Tues.) to preem "To Hell and Back" with personal appearance of Audie Murphy, star of film, in town for VFW convention. "Love" resumes tomorrow and holds through Sept. 6. "To Hell and Back" opens Sept. 7. Last week over expectations at $25,000.

Metropolitan (NET) (4,357; 75-90-$1.25)—"Mister Roberts" (WB) (6th wk). Good $9,000. Last week, $11,000.

Mayflower (ATC) (689; 75-90-$1.25)—"Virgin Queen" (20th) (2d wk). Sluggish $5,000. Last week, $7,300.

Paramount (NET) (1,700; 60-$1)—"Pete Kelly's Blues" (WB) (2d wk). Okay $8,000. Last week, $11,000.

Pilgrim (ATC) (1,900; 50-60-$1)—"Pearl South Pacific" (RKO) and "Rage at Dawn" (RKO) (2d wk). Fair $4,000. Last week, $7,200.

Orpheum (Loew) (3,000; 60-75-$1)—"Man From Laramie" (Col) and "Bring Smile Along" (Col) (2d wk). Fancy $15,000. Last week, $17,000.

State (Loew) (3,500; 50-60-75-$1)—"Man from Laramie" (Col) and "Bring Smile Along" (Col) (2d wk). Nice $8,000. Last week, $11,000.

INDIANAPOLIS

(Continued from page 8)

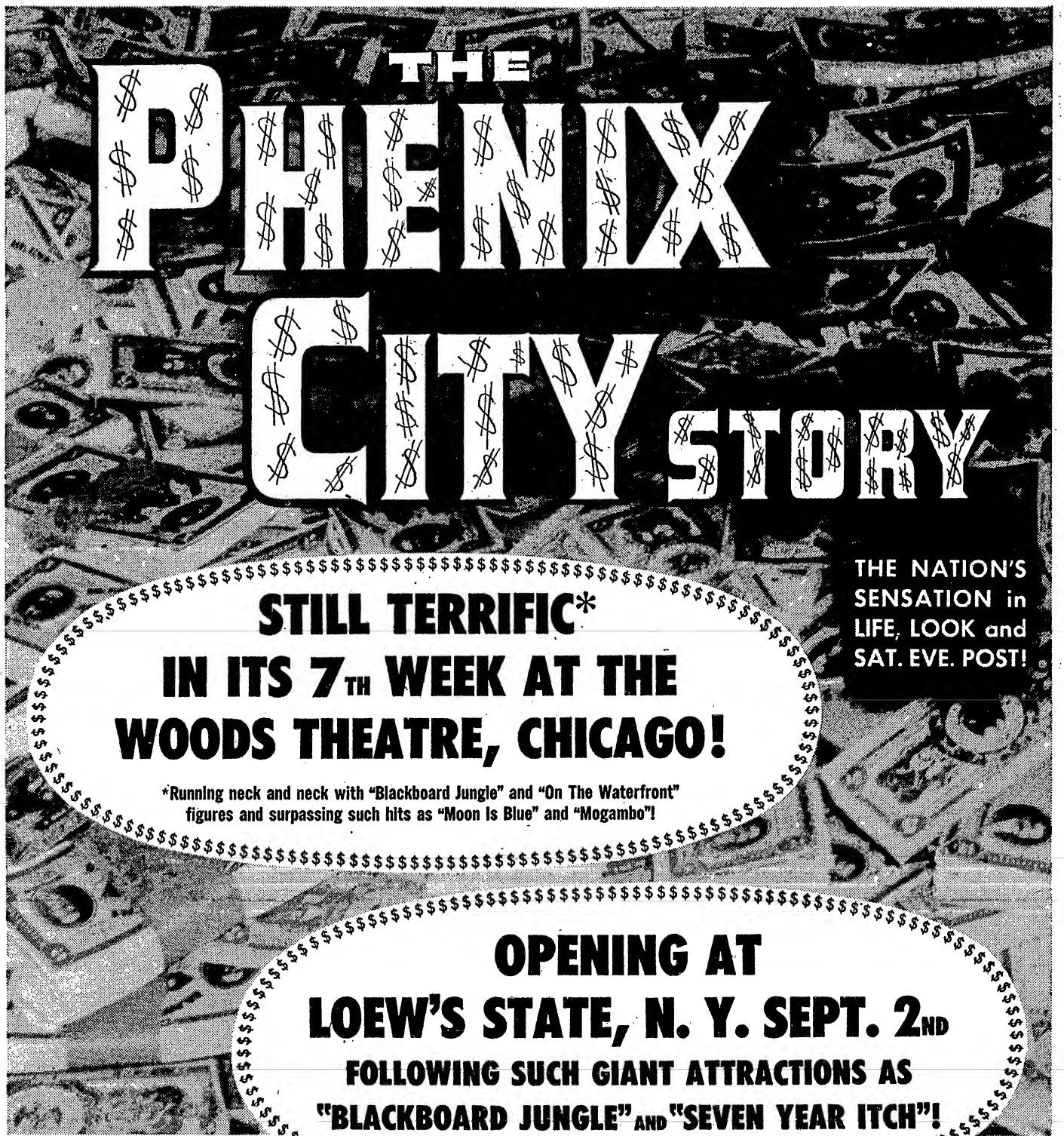
wk). Nifty $9,000 after $15,000 opening stanza.

Indiana (C-D) (3,200; 50-85)—"Private War Major Benson" (U). Slick $10,000. Last week, "Mister Roberts" (WB) (3d wk), $8,500 in 5 days at 75c-95c scale.

Keith's (C-D) (1,300; 50-75)—"Naked Amazon" (Indie) and "Betrayed Women" (AA). Mild $4,500. Last week, "Purple Mask" (U) and "Thunder Over Sangoland" (Lip), $5,000.

Loew's (Loew) (2,427; 50-80)—"Kentuckian" (UA) and "Bullet for Joey" (UA). Good $10,000. Last week, "Man From Laramie" (Col) and "Bring Your Smile Along" (Col), ditto.

THERE'S MONEY WRITTEN ALL OVER IT!



AND ALL SET FOR BOXOFFICE ACTION AT THE NATION'S TOP THEATRES!

STANLEY, Philadelphia • HIPPODROME, Cleveland • PALMS STATE, Detroit • PARAMOUNT and FENWAY, Boston • PALACE, Cincinnati • ORPHEUM, New Orleans • PARAMOUNT, Atlanta • FOX, St. Louis • PARAMOUNT, New Haven • MALCO, Memphis PARAMOUNT, Springfield • CAPITOL, Washington • CAPITOL, Worcester • CAPITOL, Macon • LINCOLN, Trenton • STRAND, Lowell

Allied Artists will keep things Summer-Hot all Fall!

Produced by SAMUEL BISCHOFF and DAVID DIAMOND • Directed by PHIL KARLSON • Screenplay by CRANE WILBUR and DANIEL MAINWARING • starring John McINTIRE • Richard KILEY • Kathryn GRANT Edward ANDREWS • Meg MYLES • James EDWARDS

HAVE COKE, BUDWEISER ($22,000,000) ALREADY FLOWN D'ARCY AGENCY COOP?

Hottest "talk item" around the Madison Ave marts is whether D'Arcy agency has already "blown" its two biggest accounts, Coca-Cola and Anheuser-Busch (Budweiser), with total billings in excess of $22,000,000, or if not—how soon? Nobody wants to be pinned down yet, but reports are that Kenyon & Eckhardt would fall heir to the Coke billings. It would be K & E's first soft drink account, although its had some past experience with handling of the Welch Grape Juice biz. On the other hand K & E says: "We haven't got it, but we understand Young & Rubicam's getting it."

Talk also has it that J. Walter Thompson is in line for the Budweiser biz, which wouldn't come as any great surprise in view of JWT's past experience on the suds front. Up to about six months ago it had the Ballantine biz. It's known that Budweiser has been soliciting prospective agencies with a view toward throwing in the D'Arcy sponge.

Agency also has General Tire and Bayuk Cigars, but with $22,000,000 in billings flying the coop it would unquestionably remove D'Arcy from the bigtime agency competition.

Louella Parsons Cancels Out on TV

Hollywood, Aug. 30.

Louella Parsons has bowed out of her proposed television series on NBC-TV for Viceroy cigs and Toni, which was to have started Oct. 2. Gabber asked and was granted her release from half-hour program, to have been filmed by Filmcraft under tag of "See Hollywood With Louella Parsons."

Wynn Rocamora, her agent, reported she "wants to devote herself to the column in the Hearst papers and magazine writing." No mention was made of her health as being the reason for withdrawal, although it's known she had been seriously ill recently. Show was slotted for 10:30 p.m. Sunday nights, and was to have included interviews with stars and show clips from current film releases.

You Can Be Sure It's Westinghouse Covering GOP Convention in S.F.

San Francisco, Aug. 30.

Choice of San Francisco for the Republican National Convention apparently is a boon for Westinghouse.

Reason is that four of the five Westinghouse tv stations are NBC affiliates, but the fifth, KPIX, is CBS' San Francisco outlet.

KPIX, according to General Manager Philip G. Lasky, is already planning active participation in CBS coverage of the convention together with coverage for the Westinghouse stations in Boston, Philadelphia, Pittsburgh and Fort Wayne (and the Westinghouse-ABC radio station, KEX, in Porland, Ore.).

Assistant KPIX Manager George Mathiesen will be in charge of coverage and plans to mesh half the station's facilities into special equipment CBS will bring here.

And, of course, Westinghouse's manufacturing division will pick up the sponsorship tab for the CBS coverage.

NBC Joins TvB

NBC and its owned stations last week joined the Television Bureau of Advertising, thus becoming the second network (CBS-TV is a charter member) in the organization. Addition of the web lifts TvB's annual revenues over the $500,000 mark, with a membe ship of 152 stations, two networks and eight station rep firms.

Charles R. Denny, NBC-TV v.p. over o&o's and Spot Sales, will sit on the TvB board in accordance with the by-laws.

Radio-TV's All-Out Aid On Fund-Raising For Flood-Stricken Areas

Radio-television industry in the northeast, from the smallest independents to the largest networks, went all-out last week to aid in fundraising for flood-stricken areas and victims. Stations did anything and everything from public service spots to telethons, from steady pitches for donations to the Red Cross to outright solicitations of their own.

Three networks pitched in—NBC-TV sending a crew of entertainers and web personalities to its WNBK-TV in New Britain Wednesday (24) in a 16-hour telethon that raised $147,064; ABC-TV with a network pickup of a flood documentary Sunday night (28) from 8-9 originating in WHNC-TV, New Haven, with the web's Quincy Howe, Arlene Frances and others participating; and CBS-TV last night (Tues.), telecasting a documentary with Jackie Gleason narrating of "Flood—the story of

(Continued on page 34)

Seek Flood Aid Talent

Five Springfield (Mass.) stations staging a fundraising drive tomorrow night (Thurs.) for flood victims via a pooled four and one-half hour radio show have issued a call for talent to come up and help out. Stations have lined up all of their local talent and several personalities from Boston, including Don Kerr of WCOP, who will emcee the show, but need more from New York, chiefly recording stars.

Stations have asked that all talent who can participate contact Gordie Baker at WSPR.

WINCHELL TO PREEM ON MUTUAL SEPT. 11

Walter Winchell will start his new career on Mutual on Sept. 11. Though he hasn't yet signed a contract, the columnist has assured the web that he'll go on, and furthermore has deemed "satisfactory" the insurance arrangements Mutual has provided for him. Winchell quit ABC after 22 years last spring with the charge that the network had not provided the insurance protection against lawsuits which it had promised him.

Mutual, thus certain of Winchell's premiere date, has already sold the Sunday 6:15 p. m. quarter-hour following Winchell, with Air-Wick snapping it up. Plan is to follow WW's specialized commentary with a straight news segment. No sale on Winchell himself yet, but this would await the finalization of his contract plus a talent figure on the show. Air-Wick deal was set via Norman, Craig & Kummel.

Understood Winchell's share will pyramid with the number of stations added from time to time. MBS' saturation hookup is 580 stations.

Griefer's New WM Status

Ben Griefer has been named head of the William Morris Agency comedy-variety tv program development department. Griefer had been in charge of the Milton Berle and Red Buttons shows last season. Berle moved out to the Coast and Buttons is now off the air. Harold Franklin is in charge of development of dramatic programs.

Griefer will take over the duties of Les Colodny, head of comedy writing development at the office. Colodny left the agency last week to go to the Coast, where he will resume comedy writing.

TV Network Premieres

(Aug. 31-Sept. 10)

WEDNESDAY, AUG. 31

Coke Time (Eddie Fisher).) Music, NBC, Wednesdays and Fridays, 7:30 to 7:45 p.m., Coca-Cola, via D'Arcy.

Father Knows Best (film). Situation comedy, NBC, 8:30 to 9 p.m., Scott Paper, via J. Walter Thompson.

THURSDAY, SEPT. 1

Dragnet (film). Mystery, NBC, 9 to 9:30 p.m., Liggett & Myers, via Cunningham & Walsh.

Outside U. S. A. (Quincy Howe). Commentary, ABC, 10 to 10:30 p.m., sustaining.

FRIDAY, SEPT. 2

Dollar a Second (Jan Murray). Audience participation, ABC 9 to 9:30 p.m., Mogen David Wine, via Weiss & Geller.

Person to Person (Ed Murrow). Interviews, CBS, 10:30 to 11 p.m.; Elgin Watch via Young & Rubicam (alt. wks.); American Oil (East) via Joseph Katz and Hamm Beer (West) via Campbell-Mithun (alt. wks.).

Calvalcade of Sports. Boxing, NBC, 10 to 10:45 p.m., Gillette, via Maxon.

Red Barber's Corner. Sports, NBC, 10:45 to 11 p.m., State Farm Insurance, via Needham, Louis & Brorby.

SATURDAY, SEPT. 3

Tales of the Texas Rangers (film). Western, CBS, 11:30 a.m. to 12 noon, General Mills, via Tatham-Laird.

MONDAY, SEPT. 5

Tony Martin Show. Music, NBC, 7:30 to 7:45 p.m., Webster-Chicago Corp. via John W. Shaw, Associated Products via Grey (alt. wks.).

Medic (film). Drama, NBC, 9 to 9:30 p.m., Dow Chemical via MacManus, John & Adams, General Electric via Young & Rubicam (alt. wks.).

TUESDAY, SEPT. 6

Wyatt Earp (film). Western, ABC, 8:30 to 9 p.m., General Mills via Dancer-Fitzgerald-Sample, Parker Pen via Tatham-Laird (alt. (alt. wks.).

FRIDAY, SEPT. 9

Adventures of Rin Tin Tin (film). Adventure, ABC, 7:30 to 8 p.m., National Biscuit, via Kenyon & Eckhardt.

The Big Story. Drama, NBC, 9 to 9:30 p.m., American Tobacco, Simoniz (alt. wks.), both via SSC&B.

Star Stage (live and film). Drama, NBC, 9:30 to 10 p.m., Campbell Soup via BBD&O, Pond's Extract via J. Walter Thompson.

SATURDAY, SEPT. 10

Mr. Wizard (Don Herbert). Science, NBC, 11:30 a.m. to 12 noon, sustaining.

Two for the Money (Herb Shriner). Quiz, CBS, 9 to 9:30 p.m., P. Lorillard, via Lennen & Newell.

It's Always Jan (Janis Paige) (film). Situation comedy, CBS, 9:30 to 10 p.m., Procter & Gamble, via Compton.

Gunsmoke (film). Western, CBS, 10 to 10:30 p.m., Liggett & Myers, via Cunningham & Walsh.

Your Hit Parade. Music, NBC, 10:30 to 11 p.m., American Tobacco via BBD&O, Warner-Hudnut via Kenyon & Eckhardt.

Hub's Rub

Since CBS practically invented the situtation comedy, in its various degrees of mood, plot and tempo, program chieftain Hubbell Robinson's comments at last week's closed circuit "preview" of new entries could well be interpreted as administering a spanking for self-inflicted past inequities.

Robinson, in appraising the previewed Phil Silvers Show and "Joe and Mabel": "I ask you to bear in mind four things they have in common: (1) There are no jokes; the fun comes from characters and situations; (2) They are not typical American families; (3) The stories are not located in that heretofore inevitable typical American town; (4) They are not wholesome to the point of revulsion."

Robinson on "our dramas vs. theirs"; Studio One . . . I honestly believe has the most impressive lineup of stories in its history—none of them incidentally written from a psychiatrist's couch—none of them dedicated to modern man's doom and disaster."

Robinson's concept on programming: "There is nothing basically wrong with the situation comedy. Situation comedy is not dead. Only the bad situation comedies are dead . . . Formula is nothing. Execution is everything . . . The CBS-TV schedule this fall contains half-hour shows, hour shows and hour-and-half shows of every category. You will find no one formula, no one approach dominating our schedule. You will find nothing on the schedule because of any preconceived philosophical, job-lot commitment to produce to order a certain kind of entertainment in a certain form —regardless of length, form or frequency . . . The only flexibility in which we believe is that every show on the air is there because of its own creative merit and capability to entertain, to inform or to educate. Reduced to its simplest, it means an insistent attempt to bring the middle up to the best. . . ."

Frieda's B'cast Client

Washington, Aug. 30.

Former FCC Comr. Frieda Hennock will probably make her first appearance as an attorney before the agency in behalf of the Daytime Broadcasters Assn., which represents about 900 daytime radio stations. The organization, at a board meeting last week in Chicago, voted to retain Miss Hennock's firm, Davies, Tydings, Richberg, Beebe & Landa, as their attorneys. It's Miss Hennock's first broadcast client.

Miss Hennock said she was highly pleased by the DBA action and the opportunity it presents to continue the fight she waged on the Commission for the small broadcasters. The organization has been trying for years to persuade FCC to relax its rules to permit daytimers to operate beyond the sunset signoff.

Oberfelder Gets Axe at WABC-TV

Ted Oberfelder was handed his walking papers as v. p. and general manager of WABC-TV, the ABC-TV flagship in New York, after 11 years with the network, the last three of them as a veepee. Blowoff came Friday (26), when Oberfelder was summoned to ABC prez Bob Kintner's office at noon and told he was through. Oberfelder says no reason was given, but there were reports that his administration of the station smacked of favoritism and too-frequent plugolas.

No successor will be announced for at least three weeks, with Slocum (Buzz) Chapin, v. p. over tv network sales, taking on additional chores as supervisor of the station until a g.m. is named. Chapin was at one time v. p. over o&o television stations until the o&o division was dissolved and is therefore familiar with the local operation. Web is understood to be looking for a "nationally known broadcasting figure" to take over.

Oberfelder's dismissal, which was sudden and unexpected, came after 11 years with ABC in a variety of capacities. He joined the web after stints with Hearst Radio and indies in Philadelphia, working his way up from an advertising copywriter to director of advertising-promotion-research. He was then made general manager of the then WJZ in N. Y., then director.

(Continued on page 36)

Menkin's 'Wide World' Assignment in N.Y.

Larry Menkin, who only last week pulled up stakes for the Coast to prep for his producer-director role in the upcoming "NBC Matinee" color dramas which will originate from Burbank, was notified by the network that he's to report back to N. Y. pronto.

Menkin has been given a major assignment in the tv network in connection with the "Wide Wide World" series. He'll produce six or seven of them during the coming season.

CBS-TV 'Sneaks' Its New Entries On Closed-Circuit

Something new in program previews was inaugurated by CBS-TV last week when network program chieftain Hubbell Robinson brought together the N. Y. press for a briefing on "Operations '55-'56" while at the same time affiliates around the country were hosting the local press for a pickup of the closed-circuit ceremonies. In addition to Robinson spelling out the highlights of the new season, three new half-hour entries were unveiled, including a complete installment of Phil Silvers' "You'll Never Get Rich" situation comedy. The others were "Joe and Mabel" and "Gunsmoke."

Robinson tipped the thus-far complete schedule on the network's specs. In addition to the Judy Garland opener for the Saturday night "Ford Star Jubilee" series, starting Sept. 24, and the Noel Coward-Mary Martin musical, there will be two other Coward entries (in "Blithe Spirit" and "Peace In Our Time"); the musical version of "High Tor" by Arthur Schwartz and Maxwell Anderson starring Bing Crosby; three Paul Gregory productions, among them Jim Bishop's "The Day That Lincoln Was Shot" and "The Big Banjo," the story of rhythm in America.

There will be a Christmas presentation of Maeterlinck's "The Blue Bird" produced by Arthur Schwartz and a new revue by Schwartz and Howard Dietz called "Wonderful World." Jack Benny will do five "Shower of Stars" Thursday night specs, two of them musicals and three original comedies specially written for this series. Sam and Bella Spewack, Robinson disclosed, are preparing an original libretto set to the hour and a half of Tschaikovsky's "Nutcracker Suite."

The Phil Silvers show and "Joe and Mabel," latter starring Larry Blyden and Nita Talbot, go in back-to-back Tuesday nights 8:30 to 9:30, with "Gunsmoke" set for Saturday night at 10 (with one a month preemptions for the Ford specs).

PAPP VICE FLEMING IN HELMING 'MONITOR'

NBC has tapped Frank Papp to take on the executive producer chores on "Monitor," replacing Jim Fleming, who's resigned the web effective Sept. 12. Papp has been supervisory producer of the Sunday segments on "Monitor."

Papp was with NBC in Chicago and New York as a producer-director from 1939 to 1947, when he left to go to Europe as a producer for the World Council of Churches and the American Friends Service Committee, taping the "To You in America" series. In 1949, he produced "The Aldrich Family" on NBC-TV and freelanced, rejoining the web when "Monitor" was started last May.

MAJORS' TV WOES AIN'T MINOR

Human Rights TV Spec

The United Nations public relations office has given its blessing and full cooperation to a proposal for a tv spectacular "Around the World In 90 Days," to commemorate the anniversary of the Declaration of Human Rights as adopted by the member nations of the UN 10 years ago on Dec. 10. Idea behind the spec is to originate it direct from the United Nations headquarters in New York, with the East River as its background and utilizing the meeting halls, conference rooms, lobbies, terraces, dining rooms; in fact, the entire building would be its stage.

Idea for the Human Rights spec was presented to the UN reps by George Wallach, of NBC, who, having received the go-ahead, is now pitching it up to prexy Pat Weaver for a December showcasing. UN would not be averse to sponsorship auspices if NBC so desires.

UN, in addition, says it'll deliver the top artists and dignitaries from all quarters of the world, including, among others, Dimitri Shostakovich, the Russian composer, to conduct a 100-piece orchestra.

Sir Laurence Olivier would be on hand for recital of the Human Rights declaration from the General Assembly Hall, and, says the UN blueprint, "the guide takes the viewer through the lobby, to the escalator; riding into camera range is the Don Cossack Chorus singing as it approaches . . . Then visualize the lobby of UN headquarters as down the curved stairway seems suspended in midair stream the ballerinas of Sadler Wells or Ballet Russe. They demonstrate a freedom of expression that is as old as time—the Dance."

UN's recital of names it can deliver reads like a Whos' Who in the world of arts.

WESO: Cookin' With Gas

Mass. Station's Heroic Efforts to Stay on Air During Flood Cited by Governor

Southbridge, Mass., Aug. 30.

WESO was cited by Gov. Herter for its heroic effort in a five-day battle to stay on the air in flooded Quinebaug Valley and relay 12,000 phone calls to separate families in the hardest hit area in the state.

It was the only radio station operating in the section and stayed on the air 24 hours each day. The governor termed it "A blessing to hundreds of thousands of people."

WESO was kept on the air by three men when all the other stations failed: Robert Nims, station manager; William Mendes, disc jockey; John Duda, engineer.

To get the station on the air, regular power was out, they had to use three gallons of gasoline to start an emergency power unit. When the three gallons gave out, Duda, the engineer, figured out a method of getting gasoline from an automobile.

He removed the carburetor and took out a cupful at a time to feed it to the emergency power unit. A farmer heard the broadcast for help and got through with five gallons of gas which kept the station going for three hours. Farmers also brought food to the staff.

Normal audience of the station is around 500,000, but at flood height with only portables and car radios working, it was estimated the listening audience was 1,500,000.

Just as the station was about to conk out for lack of gasoline, another farmer showed up with 50 gallons. After 100 hours, help ar-

(Continued on page 36)

Britain, 'Omnibus' Talk a Swap Deal

Creation of an international packaging liaison, involving "Omnibus" in this country and programming to be showcased on the new British commercial tv setup, is understood to be in the talking stage.

It's reported that ITA (Independent Television Authority), the gentry charged with delivering commercial tv to England, has been sounding out Robert Saudek, head of the Ford Foundation Radio-TV Workshop and exec producer of "Omnibus," with an eye toward making available some of the programming patterns and techniques in return for "Omnibus" sharing some of the ITA product.

British-U.S. affinity has already been established via Alistair Cooke's emceeing of "Omnibus."

Laine, 10.2; Disney 9.2

Frankie Laine show, summer replacement for Arthur Godfrey's Wednesday night 8 to 9 show on CBS-TV, was able to accomplish what Godfrey himself couldn't do—top "Disneyland" on the Trendex ratings, last week. Laine copped a 10.2 for the 8 to 8:30 segment which finds him pitted against "Disneyland," with the latter getting a 9.2.

Laine's share of audience, 31.7; Disneyland's, 28.3. The Lester Gottlieb-produced Laine entry, doing eight-week summer duty, got a 12.6 for its full 8 to 9 hour while best "Disneyland" could do for its 7:30 to 8:30 stretch was 10.6. "Disneyland" is doing third runs during the hot months.

NBC-TV Sparking 'Trendex Tours' Of Major Talent

NBC-TV, which is becoming increasingly exploitation - minded since Al Rylander left Columbia Pictures to join the network, is embarking on a new tack. Web is setting up what it calls "Trendex Tours" whereby major talent, particularly those involved in the specs, will make a swing around the 15 Trendex cities for personal appearances as part of the NBC bally campaigns.

Initial 15-city tour will be undertaken by Jeannie Carson, the British star, prior to the NBC-TV production of "Heidi" in which she'll star. (It's on the Max Liebman production schedule for the night of Oct. 1). Stars of the upcoming "Constant Husband," British-made pic which has its world preem as a NBC-TV spec, may fol-

(Continued on page 38)

CLAIRE BLOOM SIGNED FOR NBC-TV 'CYRANO'

Claire Bloom, the British actress who appeared opposite Charles Chaplin in "Limelight," has been signed by NBC-TV for her first American tv appearance.

She'll appear as Roxanne opposite Jose Ferrer in the upcoming "Producer's Showcase" tint presentation of "Cyrano de Bergerac" on Oct. 17. Miss Bloom is currently appearing in London with John Gielgud in "King Lear." She'll fly over immediately upon closing of the "Lear" production.

20TH, WARNERS, M-G SORE SPOTS

By BOB CHANDLER

The major motion picture studios aren't finding producing for television the easy pickings they believed it to be. All three majors preparing network programs for the fall have run into a bog of difficulties that have cued personnel changes, delays or both. On the network side, the process of disillusionment with the studios as impeccable purveyors of entertainment in any medium has already set in.

Troubles broke last week on two fronts, at 20th-Fox and Warner Bros. Latter, due to premiere its "Warner Bros. Presents" series on ABC-TV in just two weeks, fired Gary Stevens as general manager of its television operation and substituted studio exec Bill Orr. Unofficial explanation was that Stevens, who's operated on the publicity and semi-packaging end of tv, didn't have the background for the job, but the appointment of Orr, a key studio aide for years, points up the importance which Warners now attaches to the situation.

At 20th, studio topper Darryl F. Zanuck himself had to step in personally, at the request of sponsors, to survey the situation at TCF Television Productions, the 20th tv subsid, in regard to TCF's hour series for General Electric. Result was the addition of vet producer Otto Lang as supervisor, the addition of two script editors and the promise of retakes and a general overhauling. A further result was the postponement of the premiere date of the show for two weeks, until Oct. 5. CBS-TV had the postponement to contend with, along with the fact that 20th's "My Friend Flicka" series, which the network purchased, was reportedly so bad that it will be reshot entirely and the present in-the-can episodes junked.

Metro, where the situation has been clarified over the past two weeks after a couple of months of uncertainty, nonetheless may yet prove the sorest spot of all in network-studio relations. Studio finally set its format for the half-hour "MGM Parade" series, due to start Sept. 14 on ABC-TV, and from the description, it's all one big half-hour plug for the studio, with the possible exception of one short subject per show. ABC had signed its deal with Metro on the basis of "blind faith," that Metro, "the Tiffany of the entertainment business" (as AB-PT prexy Leonard Goldenson had put it) wouldn't jeopardize its prestige by producing a show lacking in entertainment elements. Now, officials at the network are privately doing a burn over the fact that Metro has gone ahead with an all-plug format, largely neglecting the entertainment elements in favor of "look, ma, we're Metro" ballyhooing.

Such has been the situation that Columbia, which is exploring the matter of a network showcaser of its own, has been holding off on any deals, both because it wants to make sure of the right format and because it figures it can profit through the mistakes of the other majors. At that, Columbia is probably the best-equipped to deliver a top show, since its Screen Gems telefilm subsid is a pioneer in the business and one of the busiest and most profitable of the telepix production outfits. Screen Gems, however, doesn't maintain the parent company identity for

(Continued on page 39)

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

WTOP's Bigtime City Room; Costello Axed in CBS' 'Operation D.C. Splitup'

Washington, Aug. 30.

The most elaborate single station news and public affairs operation in town's broadcasting history and probably largest of its kind for any individual station in the country, will be launched by WTOP Oct. 30. The 10-man division, a complete city room in itself, working hand-in-glove with its parent organization, Washington Post & Times-Herald, will be headed by Edward F. Ryan, veteran Post political writer.

Simultaneously with announcement of new setup, CBS News, which formerly covered jointly for web and for station, whittled its staff from 20 to 15 newsmen and editors. Axed in the shakeup was veteran newscaster Bill Costello, a CBS staffer since 1941, and a former network Far East correspondent who has been based in the capital for past three years. Also on the casualty list which becomes effective Oct. 1, were the following: farm expert Claude Mahoney; former CBS London correspondent Paul Niven; web commentator Peter Hackes; writer Stephen Cushing.

CBS News and Public Affairs, headed by Ted Koop, will continue to function from Broadcast House, new h.q. of WTOP. Despite cut in staff, it will maintain same amount of space as previously, a factor, which, combined with visit past week by CBS v.p. Sig Mickelson, has given rise to speculation that herein lies more than meets the eye. Informed sources hint that cuts may herald reorganization in CBS news and public affairs lineup, and that Washington Bureau will eventually be built back to original size with new personnel.

Meantime, WTOP boss John S. Hayes, who fathered the idea for an autonomous news division accenting local coverage, is going ahead with plans encompassing the entire world. In addition to regular White House, Capitol Hill, and government agency reporters, all out for local rather than national angles, Hayes already has two overseas junkets blueprinted. He will send a reporter and lenser to Ankara to film a 30-minute show based on the life of an Embassy staffer, a direct pitch for the vast audience of government girls in the WTOP area. He also plans three shows, one each from Lon-

(Continued on page 38)

Ask and You Get

The forthcoming British made (Rank) film series going on ABC-TV in the fall in competition with the "Ed Sullivan Show" and "Colgate Variety Hour" is something in the nature of a "boomerang action" as far as Sullivan is concerned.

Emcee of "Toast of the Town" has been one of the staunchest champions of integrating pix studio product into programming, practically pioneering the movement. As such he's been largely responsible for making tv viewers pix-conscious.

Now he's bucking 'em.

'See It Now' As Pontiac Specs; V.P. Study 1st

Ed Murrow's "See It Now," figures to bounce back to major status both as an "introspectacular" vehicle for CBS and as an important commercial commodity. Pontiac this week signed on for sponsorship of six 60- or 90-minute "See It Now" introspecs, and at the same time CBS-TV board chairman Bill Paley has sent down orders that "See It" will preempt prime programming in the week-night 8-10 area instead of fringe times previously considered for the Murrow specials. In addition, "See It Now" is slated for once-a-month exposure next year.

Murrow will do seven or eight specials this season, starting with "The Heart Beat of a Vice-President," a one-hour study of the status of V.P.'s of the United States in an Atomic Era. It's set for the Wednesday 9-10 hour on Oct. 26. Team of Murrow and Fred W. Friendly have nine more shows in various stages of work, among them E. B. White's "Here Is New York," "The State of Hollywood," "Africa" and studies on traffic and educational problems.

The "See It" introspecs will be aired on we knights, with the exception of Tuesday, that being the night that Pontiac sponsors the Fred Coe hour dramas on NBC-TV. Couple of months ago, when CBS and Murrow agreed to pull "See It" out of its regular Tuesday at 10:30 period and give it a "spec" status, the specific number of shows Murrow would do was not mentioned and the time allotment was referred to as between 7:30 and 11:30 at night. Since then, Paley; it's understood, has gandered the work-in-progress and is convinced that "See It," its new framework and content, is "it."

MANSFIELD TO PRODUCE ROBT. Q. TV DAYTIMER

Initial assignment for Irving Mansfield under his new CBS-TV deal will be a complete revamping of the Robert Q. Lewis 2 to 2:30 afternoon cross-the-board showcase. Although there was talk of Lewis shifting over to NBC, Columbia has renegotiated a new contract with him and his revamped entry bows on Sept. 12.

A succession of sponsor cutbacks on the Lewis show (leaving but two sponsored segments) cued the decision of Lester Gottlieb, CBS-TV's new daytime program head, to move Mansfield into the production helm. Eventually CBS may open up 60 minutes of daytime for a Mansfield-produced spec-type show cross-the-board. However, nothing's definite about this.

Keeshan CBS-TV 'Kangeroo' Show

Bob Keeshan, the erstwhile Clarabelle on "Howdy Doody" who hit his stride as a tv personality with his "Tinker's Workshop" on WABC-TV, has been signed to a contract by CBS-TV and will get a morning buildup with an hour show of his own.

Pacting of Keeshan for a cross-the-board "Capt. Kangaroo" show is one of the more immediate solutions to the web's desperate bid to resolve its two-hour "Morning Show" problem. As it now shapes up, Dick Van Dyke, who heads up the two-hour wakerupper, will get the 7 to 8 slotting, with Keeshan taking over 8 to 9. Eventually CBS hopes to blueprint a whole new format as the web's permanent morning entry.

BRISTOL-MYERS' 60G 'MONITOR' RADIO BUY

Bristol-Myers has made its first purchase on NBC Radio in nearly 10 years, pacting for a 16-wk. buy on the network's weekend "Monitor." Bristol-Myers will use four 30-second spots a week on the show for its Minit-Rub, starting Sept. 10. Deal was set via SSC&B.

Total allocation for the NBC buy runs around $60,000.

'Who's Kidding Whom?' Laments Gal Scripter in Webs' Bid for Writers

New York.

Editor, VARIETY:

I read with interest your editorial: "Anybody Got a Good Script?" in which you state that the producers of the three major video networks are presently on a frantic prowl for suitable script material. All they want are some solid pro guys with a feeling for the medium. But from all indications there aren't enough of them to go around for the '55-'56 schedules.

Please forgive a direct, frank and seriously meant question: Are they kidding?

All our opinions are based on personal experiences, therefore I am offering my own as an example for, I am certain, a hundred good writers who may have had the same or similar experiences.

I am a producer and writer. Under my former name, I have written, produced and directed 187 dramatic radio shows for major networks in New York. Then I left New York to produce 28 legitimate shows. When I returned after three years, the whole picture had changed. I am certain you know that the best names are forgotten after three years, aside from the point that hardly any of the executives I knew were any longer connected with the networks. Since I had a book published last winter by Victor Gollancz in Lonon which was excellently received, I figured I still had something positive to offer in the field of writing. Needless to say that, after being connected with theatre and radio all my life, I had "a feeling for the medium." I also have a special talent for adaptations, which I had occasion to prove in adapting foreign plays to English and then successfully producing them on stage. I tried "making the rounds" like a novice. I swallowed more "brushes" than Fuller ever produced; cheerfully so, regarding the whole campaign as research valuable enough to write a book on should nothing else materialize. I wrote 43 letters for appointments and experienced the record of receiving not a single answer.

Last summer, a friend of mine gave me "an introduction" to the executive of a package outfit which, at the time, had eight major tv packages. The experience there was so enlightening to my own sense of humor, that I thought you would be interested in reading about it.

Treatment Fit for a Queen

I was received like a queen. The executive explained their urgent need for scripts and asked if I would write a sample script for a particular show, for which they wanted new writers when the show returned to the air in the fall. I did. They were delighted, wanted just a little change made. I made

(Continued on page 39)

Skelton Goes Stumping

Hollywood, Aug. 30.

Red Skelton will adopt political campaign tactics to drum up interest among viewers for his new video fall program, bowing in N.Y. on Sept. 27. Via a deal made with the Santa Fe Railroad, he'll make speeches from the back platform of his observation car in key stopovers, on a two-week tour.

On behalf of the railroad supplying the "Red Skelton Special," comic will devote the first 15 minutes of his opening show to plug it in a skit.

It's Tough Finding Good TV Writers, Hartmann Lament

Hollywood, Aug. 30.

Edmund Hartmann, who is prexy of Writers Guild of America West, and also producer-writer for CBS-TV of the revamped "My Favorite Husband" series, complains "I find it's tough to get good writers, and their price has gone up." Adds the prez-producer: "I find myself in the unique position of being president of the writers guild, and a producer who finds it difficult to get good writers."

The producer-writer of "My Favorite Husband" attributed the shortage of good scribblers to two factors: (1) a record demand from pix and tv for such writers; (2) "for tv, you want experienced specialists who can write fast, and that narrows the field considerably."

In view of the shortage created by the demands from pix and tv for writers, Hartmann opines new opportunities are provided for new, young writers today. "This is the ideal time for them to break in; one young writer I'd never heard of brought a script idea for "My Favorite Husband" to me the other day, I liked it and signed him."

Hartmann said he disagrees completely with the labeling, or typing of scribblers as "a tv writer" or "a movie writer," declaring "There is no reason for this. As I see it, working in one medium is an ad for the other. And today more and more of the major film studios are signing N. Y. writers of the hour-long tv shows, men such as Paddy Chayefsky, Rod Serling and Gore Vidal. On the writer level, the two businesses—movies and tv—are intermingling."

The WGAW prez said he was much encouraged over the demand for writers today because "when you've got this demand it encourages supply." He pointed out the writers guild, in the financial doldrums just a few years ago, is heading for a record year with scribblers due to earn about $13,000,000 this year from tv and pix.

London All Set For Junketing TV Eds; Busy Sked on Tap

London, Aug. 30.

More than 60 American tv editors are due here tomorrow (Wed.) on a junket hosted by Johnson & Johnson and Wildroot, sponsors of "The Adventures of Robin Hood," the British-made vidpic series now being completed at Nettlefold Studios. The trip has been arranged in conjunction with CBS-TV.

Within a few hours of their arrival, the U. S. newsmen will be luncheon guests of Associated-Rediffusion, one of the two London commercial tv programmers. Their schedule includes a tour of the radio and tv exhibition at Earl's Court, a visit to the BBC Television Centre and an afternoon at the "Robin Hood" lot at Nettlefold, followed by an Elizabethan party. On Sunday there's to be a day's excursion to Sherwood Forest, Nottingham.

The main business sessions include a "Robin Hood" production seminar at which the studios will be repped by Hannah Weinstein, producer, and Ralph Smart, co-producer and director; and a press conference at Claridges with Sir Robert Fraser, director-general of the Independent Television Authority, the government agency responsible for the new network.

WLW-T Grabs Off Cincy's Ball Sked

Cincinnati, Aug. 30.

Crosley's WLW-T enters the baseball picture next year. It will telecast Cincy Redlegs' games, on [illegible] for co-sponsoring Hudepohl beer and Ford Dealers.

New contract removes Scripps-Howard WCPO-TV from Cincy baseball. Station's radio affiliate was dropped this season after more than 30 years, the broadcasting concern [illegible]

Berger Brewing Co., which has had exclusive radio and tv rights of Redlegs' games, continues radio coverage on WSAI and with linkings in several states for all games.

Telecasts in 1955 will be of 23 weekday afternoon games and 30 road games, including 11 at night and 10 on Sundays.

Mortimer C. Watters, WCPO-TV general manager, who was bidding for the 1955 contract, was peeved over outcome. Claimed his station would have cleared to carry all 77 away-from-home games, as desired by Gabe Paul, general manager of the ball club, along with 23 home games.

Bethlehem Steel Buys Wismer Sports in N. Y.

Bethlehem Steel has moved into the New York television sponsorship picture, placing a quarter-hour weekly sports wrapup featuring Harry Wismer on WRCA-TV, the NBC flagship. Series, slated for the Wednesday night 6:30-6:45 slot, will be titled "Bethlehem Sports Time" and will be a filmed recap of the week's top events. Telenews is producing.

Radio Reports agency handled the deal for Bethlehem.

Rating the Commercials

More than three-quarter of the respondents in an Advertest survey covering commercials feel that television is a more effective advertising medium than any other. Main reason for their belief, specified by one third of this group, was that people watch television more and are more aware of tv-advertised products because the combination of sight and sound tend to make remembrance easier. Dissenters felt that people tend to pay more attention to printed ads.

Finding is one of several in the Advertest survey of 745 television homes contacted during June. Survey is the latest in a continuing series on "The Television Audience of Today." Survey also found that more than 40% of the families contacted reported having purchased products during the previous four weeks as a direct result of having seen them advertised on tv, mentioned among others such products as Gleem, Pillsbury Cake Mix and Hazel Bishop.

Lucky Strike topped the list of tv-advertised products for the second year both as the best remembered and best liked commercial, with 10% naming it best liked and 11% best remembered. Westinghouse was second and Chesterfield third in best remembered, while Westinghouse again took second and Kraft third in best liked. The 745 families named 2,000 individual commercials, describing over 90% of them accurately, when queried about commercials they had seen recently. They expressed a preference for animated commercials, blurbs with information about new products, and amusing commercials. They expressed dislike for too frequent program interruptions, too much advertising and repetition.

Study covered 11 categories, showing Lincoln-Mercury the leader in automobile commercials for the second year, Knickerbocker displacing Ballantine in the beer category, RCA knocking DuMont out of first in television sets, and Lucky Strike edging Chesterfield in cigarets.

Joan MacDonald To Cast 'Producers Showcase'

Joan MacDonald, daughter of J. Carlisle MacDonald, who is asst. to the president of U. S. Steel, has been identified with the "U. S. Steel Hour" productions, has joined NBC-TV. She becomes casting director for "Producers Showcase."

Previously Miss MacDonald was casting director for "Robert Montgomery Presents" and also worked at ABC-TV.

FM Store Music Goes Hi-Fi, Too, In Syracuse Test

With FM radio given a vital rescusitator via the FCC's recent okay on multiplexing, Storecast Corp. of America is unveiling a new FM store music package combining music, news and weather with a general indoor advertising system and general product merchandising under the tag of "Supravision." Storecast, which reports that the multiplexing okay has resulted in more inquiries in recent weeks than at any other time since it was established nearly 10 years ago, is unveiling the Supravision system in Acme Supermarkets in the Syracuse area, using the facilities of five FM stations of the Rural Radio Network.

Five stations—WRRA, Ithica; WRRC, Cherry Valley; WRRD, DeRuyter; WRRL, Wethersfield-Bliss and WRRE, Bristol Center—will feed in music, news and weather to 36 supermarkets in cities and towns on 100 miles on each side of Syracuse. Integral unit of the Supravision setup is a "music lantern" which acts as a hi-fi music transmitter, a lighting fixture, a section market and an in-the-aisle display medium. Introductory rate for the setup in the Syracuse operation is $50 a week for 26-week participation. Of the 781 space units available to advertisers (serving a weekly customer traffic of 150,000), 551 have already been sold to top grocery manufacturers.

Storecast, headed by Stanley Joseloff, has been the country's largest single user of FM time during the past decade. Aside from the Rural Radio Network setup, it uses programs of such FM outlets as WHOM, N. Y., WFMF, Chicago, WIBG, Philadelphia and WMMW, Meriden, Conn.

Amana's Grid Buy

Chicago, Aug. 30.

Amana Freezers, one of the sponsors last year on ABC-TV's college gridcasts, is returning to the sport this fall via CBS-TV's regional beamings of the Big 10 and the Pacific Coast League games. Amana has ordered half of each of the five contests in the two conferences.

Agency is Maury, Lee & Marshall.

FCC's Poser: 'How High Is Up' On VHF Tower Limit

Washington, Aug. 30.

Bombarded with strong opposition to its order allowing VHF stations in the east to raise their towers 250 feet higher than the present 1,000 feet limit, the FCC is expecpted to give top priority tomorrow (Wed.) at its first meeting in a month to demands that the effective date (Aug. 31) for the order be stayed.

Leading the opposition to the 1,250 feet towers is the UHF Industry Coordinating Committee, headed by Harold H. Thomas, which told the Commission last week that the order, if not set aside, "may be the very last straw that increases to the breaking point the load of all affected UHF operations."

The order was attacked last week by three other sources. The Assistant Secretary of Defense told the Commission he does not agree that the effect of the higher towers on air safety will be negligible. The Air Transport Assn. expressed fear that the increase in antenna heights will be a menace to air navigation. It urged that the Commission stay its action pending a study by the Air Coordinating Committee.

Reconsideration of the order was also requested by station WNHC-TV in New Haven, Conn., which claimed it would suffer interference by two New York stations operating on adjacent channels.

The UHF Committee told the Commission that the higher towers,

(Continued on page 36)

MBS Picks Burnett To Head Up Sports

Mutual has tapped Jack Burnett as its new sports director to replace Paul Jonas, who resigned two weeks ago. Burnett, a veteran sports-special events director and a onetime publicist, takes over after the World Series, Jonas remaining on to supervise Mutual's Series coverage before leaving.

Burnett most recently has been with D'Arcy agency as writer-producer of all the Harry Wismer sportscasts for General Tire & Rubber, on which D'Arcy holds the account. Burnett goes back to the late '20's, when he was a sports-writer and director at WHB in Kansas City, KWK, St. Louis, and WGN, Chicago. For a year before joining WBBM, Chicago, as sports and special events director in 1940, he was promotion director for Sonja Henie's "Hollywood Ice Review." In 1944, he became p.r. chief for Foote, Cone & Belding, and after a stint with his own publicity firm, he returned in 1948 to sports by producing the pre-N.Y. Yankee baseball game telecasts for Leo Burnett agency.

More Clients For 'Down You Go'

ABC-TV plugged a hole in its Thursday night commercial lineup by selling off the alternate-week sponsorship of "Down You Go" to Procter & Gamble and American Home Products, who will share the skip-a-week sponsorship. Western Union is in for the other week, having brought the show over from DuMont on an alternate-week sponsorship basis. Both P&G and American Home were agented by Biow-Beirne-Toigo.

"Down You Go" wrapup leaves the network with just a couple of holes to fill in its Thursday night lineup. There's a quarter-hour open alternate weeks on "Stop the Music," with Necchi taking on only half of its skip-week, and there's a 10-10:30 sustaining hole that's due to be filled programwise by Quincy Howe and "Outside U.S.A." Otherwise, the sked is solid, with John Daly kicking it off at 7:15 for Tide Water Oil, General Mills and American Dairy sharing "Lone Ranger" at 7:30, Admiral sticking with Bishop Sheen at 8, Quality Goods Mfg. and Necchi accounting for three-fourths of "Music" at 8:30 and Brillo holding down "Star Tonight" at 9.

ARB's Top 25 for August

Rank	Program	Network	Rating
1.	$64,000 Question	CBS	48.4
2.	Toast of the Town	CBS	29.4
3.	Robert Montgomery Presents	NBC	28.8
4.	Two for the Money	CBS	28.1
5.	What's My Line	CBS	28.1
6.	Best of Groucho	NBC	27.9
7.	Climax	CBS	27.8
8.	I've Got a Secret	CBS	27.2
9.	Four Star Playhouse	CBS	26.6
10.	Lux Video Theatre	NBC	25.9
11.	Wednesday Night Fights	ABC	25.9
12.	The Medic	NBC	24.8
13.	Godfrey's Talent Scouts	CBS	24.7
14.	Dragnet	NBC	24.3
15.	U. S. Steel Hour	CBS	24.0
16.	Disneyland	ABC	23.7
17.	G. E. Theatre	CBS	22.9
18.	Ford Theatre	NBC	22.7
19.	Private Secretary	CBS	22.6
20.	Life of Riley	NBC	22.3
21.	Stage 7	CBS	21.7
22.	Those Whiting Girls	CBS	21.7
23.	Playhouse of Stars	CBS	21.5
24.	Variety Hour	NBC	20.8
25.	Break the Bank	ABC	20.1

WHAT DID HAPPEN AT Y&R?

ABC-TV's $69,737,937 Kitty

ABC-TV enters the fall season this week with the brightest financial picture in its history. From Jan. 1 to date, the network has hit a new high in sales, with a total of $69,737,937 in the kitty. Though sales and billings are two distinctly separate things, the web's vast expansion can be pinpointed by the fact that for all of 1954, the network billed a total of $34,500,000, or half the present sales total.

Pointing up the stepped-up business in another respect is the fact that of the near-$70,000,000 in sales, $44,835,995 or 64.3% is in new business, which means that the web has written more new business alone than it billed all of last year. $24,901,942 stems from renewals, or 33.7% of the total. While much of the business included in the total runs into 1956, the network seems a sure bet to top the $60,000,000 mark in billings for 1955.

As of the moment, the network still has just a few holes to plug in its nighttime schedule. On Monday, there's an alternate week half-hour open at 7:30 on the "Topper" reruns, a half-hour at 9 and a half-hour at 10. Just one half-hour is open Tuesdays, at 10. Wednesday is sold solid. On Thursday, there's one-quarter of "Stop the Music" open at 8:30 and a half-hour at 10. On Friday, there's one-quarter of "Ozzie & Harriet" still open at 8, plus the 10-10:30 period. Weekend picture has Saturday night 8-10 period in the commercial category for the first time, although three weeks out of four are open at 8-9. Sunday nights, the only opening from 7 to 10:30 is the "Famous Film Festival" from 7:30 to 9, with considerable sponsor interest but no contracts in the house yet.

Here's How Program Schedule Shapes Up for British Com'l TV Opening

London, Aug. 30.

The two London contractors for the new competitive tv station last week announced their program schedules in readiness for their Sept. 22 launchings. Separate announcements were made by Associated-Rediffusion, who will have air time from Mondays to Fridays, and Associated Broadcasting Co., who will run the outlet on weekends.

Apart from the special opening night gala, which will tee off with a banquet given by the Lord Mayor of London and which may be attended by Sir Anthony Eden and other members of the cabinet, the schedule is to follow a definite pattern with main emphasis on series programs, which will be featured either weekly or fortnightly. On the opening night, advertisers are being charged double the normal rate up to a maximum of $5,600 a minute for their commercials and the entire proceeds will be devoted to charity.

The opening night program is to be a joint effort by A-R and ABC and the attractions will include a boxing tournament promoted by Jack Solomons. The routine programming gets underway the following morning when A-R take the air at 10:45 with a "Morning Magazine" and a 15 minute program for "Under Fives." They are off the air from 12:30 until 5, when for an hour they will present "Tea-V-Time" followed by evening transmissions starting at seven. One of the key programs each Friday will be "Dragnet" and other attractions will be an Orson Welles feature and "The Jack Hilton Half Hour."

For their first weekend on the air, ABC start off with "Weekend Magazine" at 10 in the morning.

(Continued on page 34)

Radio Luxembourg SRO for Next Season Despite Brit. Com'l TV

London, Aug. 23.

Apparently undeterred by the prospect of competition for commercial television, Radio Luxembourg last week announced an extended fall program for its commercial radio station.

As the only radio outlet for British advertisers, the Luxembourg station estimates that its listening audience last winter was in the region of 10,000,000 nightly, providing an alternative program for British listeners. Its entire air time for the coming season has been sold in advance and almost 100 sponsors will be broadcasting each week.

Schedule of the programming for the fall season indicates a growing use of name U. S. performers. Among those already listed are Frankie Laine, Jo Stafford, Bing Crosby, the Deep River Boys and Mario Lanza.

WOLFF-SEYMOUR SHIFTS POSED

It looks like Nat Wolff gets his long-expressed wish—a job that will shake him loose from those administrative paper details that are part & parcel of the radio-tv directorship at Young & Rubicam (or any other agency, for that matter) and permit him to spend a lot of time on the Coast. Thus the announcement that Wolff would henceforth be veepee and director of program development to devote his full time to "creation, development, evaluation and selection of radio and tv shows" didn't come as too big a surprise. For that's the type of free-wheeling assignment that's got Hollywood written all over it.

Taking over Wolff's job is Robert P. Mountain, who headed up the agency's No. 1 account—General Foods. Since he's on top of every GF buy, involving all types of programming, he's considered a natural for the job.

Wolff switchover, nonetheless, coming on the heels of the previous week's announcement that Danny Seymour was quitting the agency Oct. 1 to move over to J. Walter Thompson, has raised the question in some quarters whether the Wolff-Seymour relocations haven't deeper implications. Seymour, as veepee in charge of programming and production, was Wolff's key aid at Y & R.

Some are mindful of the recent "battle for media control" which saw the Wolff-Seymour teamup score a stunning win over the media boys. Nobody's intimating, or even suggesting—they're only asking; could the Wolff transfer and the Seymour resignation mean that the Y & R media boys have reversed the tables and won the fight after all?

Nobody at Y & R wants to talk about it, except to express an emphatic denial that the media joust has any connection. They point to Wolff's expressed wish to spend more time on the Coast; to the fact that Seymour is moving into a key spot at JWT to take over the accounts handled by Dick deRochemont, who resigned, and that it could even be the prelude to Seymour moving into the radio-tv directorship at the agency should JWT play it like most of the other agencies instead of the present practice of letting each account man be responsible for the client's shows.

ABC Radio Goes 'Minutes in Morning' With Participating Formula for Soapers

With most radio advertisers now operating under a pattern of buying "minutes" or participations instead of complete network programs, ABC Radio is inaugurating a new technique in selling its morning soap opera block. Web is now selling the opening and closing announcements in the soaps to individual clients, and has hung up the SRO sign on the first show sold under the new technique, "When a Girl Marries."

Sponsors in under the new pattern are Dromedary and Tintex, who've bought opening announcements on the show cross-the-board, and Stokely-Van Camp, which in its first daytime radio buy, has purchased the entire Monday-thru-Friday sked of closing announcements. Under the new plan, per-announcement price is $1,200, which means under sellout conditions a weekly take of $12,000. This is a good deal less than the regular time-and-talent tab on a full sponsorship because full sponsorship is sold on the basis of three minutes of commercial time, with the three minutes divided at opening and closing with no interruption in between. Since the new sales pattern is aimed at the bankrollers after minute participations, and the story can't be interrupted at midway, the web is forced to sell on the basis of only two minutes instead of three, accounting for the difference. Nonetheless, it's SRO under the new pattern, whereas it was virtually sustaining under the old.

Sales treatment will be extended to other properties in the network's daytime sked, with "My True Story" and "Breakfast Club" the next properties designated for the change. Two one-minute openings Tuesday and Thursday on "Story" will be put up for sale at $1,250 per minute, while a price for "Breakfast," which at this point is wide open for sponsorship, has yet to be decided. Web is setting up some conditions for such sale, however, with a minimum of two spots per week on "Story" and a "bulk buying" arrangement on "Breakfast Club."

Stress on "cosponsorship" and "participating sponsorship" by advertisers and timebuyers has extended from nighttime and weekends into the daytime areas, and that's what's primarily behind ABC's decision to sell announcements instead of programs, which is what the new pattern amounts to. Although the price setup means that the potential return on the soaps is cut down, it's designed to be competitive with the other nets (particularly CBS, which is selling on per-announcement basis), and at the same time be enough to cover the cost of good programming.

Sid Rubin to CBS

Sid Rubin, who has been heading up the merchandising unit for NBC Radio, is leaving the network.

He moves over to CBS—to oversee merchandising there.

$14,000,000 Sales Wrapped Up On ABC-TV 'Mouse'

ABC-TV racked up three more quarter-hour segments of Walt Disney's "Mickey Mouse Club" daytimer, leaving the hourlong cross-the-boarder just one quarter-hour short of SRO and posting a total billing figure on the property of $14,000,000 to date. Sale of the final quarter-hour could bring the figure to $15,000,000.

Three sales went to Coca-Cola, which picked up two quarter-hours a week, and to General Mills and Vicks, which will share the other segment. General Mills had previously purchased six quarter-hours a week through the Knox Reeves agency, but this latter purchase was via William Esty, while Vicks was repped by BBD&O. Web made a fourth sale, bringing in an unnamed client to share one quarter-hour with TV Time Popcorn, previously pacted.

Sales on "Mickey Mouse" have been jumping ever since a month ago, when the web modified its stand on 52-week-minimum contracts enough to allow two bankrollers to share a 52-week period. At that time sales had been at a standstill after 13 quarter-hours had been accounted for; then Mattell Toys and SOS Magic Cleansers broke the ice with a share-a-year pact.

Miles Labs and Johnson's Wax pitched in for the 15th quarter-hour sold week before last, while the web firmed still another quarter-hour by matching TV Time Popcorn to the still-under-wraps client. Last three sales bring the sponsorship up to 19 quarter-hours out of a possible 20, with all the sponsors in for at least 52 weeks.

Kefauver Committee Isn't Quite Sure TV Inciting Kids To Delinquency

Washington, Aug. 30.

The Kefauver Committee on Juvenile delinquency can't prove conclusively that tv programs incite to juvenile delinquency, but believes they may have a lot to do with it just the same, and people shouldn't take chances with this potentiality for harm.

This is the kernel of the committee lengthy report issued last Friday (26). Hence the committee called for a tightening up and extension of the industry's self-regulation, plus greater power for the FCC over programming.

Analyzing the programs of crime and violence shown during the hours when children watch video, the Senate group, a subcommittee of the Senate Judiciary Committee, admitted it had "been unable to gather proof of a direct casual relationship between the viewing of acts of crime and violence and the actual performance of criminal deeds."

On the other hand, the subcommittee "has not found irrefutable evidence that young people may not be negatively influenced in their present day behavior by the saturated exposure they now receive to picture and drama based on an underlying theme of lawlessness and crime which depict human violence.

"In the light of the evidence that there is a calculated risk incurred through the repeated exposure of young boys and girls, even of tender age, to ruthless, unethical forms of behavior, the subcommittee believes it would be wise to minimize this risk insofar as possible."

The potency of tv is such, said the report, that "there is reason to believe that television crime programs are potentially much more injurious to children and young people than motion pictures, radio, or comic books.

"Attending a movie requires money and the physical effort of leaving the home, so an average child's exposure to films in the theatre tends to be limited to a few hours a week. Comic books demand strong imaginary projections. Also they must be sought out and purchased. But television, available at a flick of a knob and combining visual and audible aspects into a 'live' story, has a greater impact upon its child audience."

Five-Point Program

The committee puts forth a five-point program to combat programs which are undesirable for children.

1. Creation of citizens' listening councils at the local level, "sober, unbiased adults, maintaining steady watch over the programs offered to children and promptly reporting offensive material to responsible sources."

2. Stricter control over tv programming by FCC, plus authority to levy fines and revoke licenses of stations which violate an "established" code. It was recommended that FCC should create minimal standards "both in terms of prohibiting the presentation to children of certain materials in such manner as to be damaging to them, and in setting forth criteria as to what constitutes, in minimal terms, balance in programming."

3. Hundred percent membership of tv broadcasters in NARTB or some similar group, as a step toward collective responsibility in the industry and to tie up the entire industry under a single code of programming practice: It is recommended that producers of films for video also subcribe to the NARTB code.

4. Extension of the NARTB code, particularly by precensorship of all films offered to stations and webs, with the code seal issued to approved pictures, in the manner of the motion picture code. Other proposed amendments to the code: that each subscriber send to NRTB headquarters copies of all complaints and criticisms received by the subscriber; that the good taste provisions of the code be made as stringent as those of the motion picture industry code; that the seal be displayed on the air from time to time with an explanation of what it is; that minimal standards

(Continued on page 38)

Borden to Becker: Save Our 'World'

Young & Rubicam last week put in a bid for Don Becker's switch-over from head of daytime tv on NBC to the agency to ride herd on the Borden-sponsored "Way of the World" cross-the-board daytime show as exec producer of the NBC-TV stanza. As an alternative, Y & R proposed that NBC lend-lease Becker to the agency for 13 weeks in a bid to upgrade the show.

Overtures followed in the wake of trade reports that Borden hasn't been too happy with the five-times-a-week showcase and that the company's billings were at stake.

Becker, it's understood, will give priority to the stanza in his present capacity, but won't leave the network.

Don Searle Exits KOA-TV in Denver

Denver, Aug. 30.

One of the major industry surprises of the week was the sudden exiting of Don Searle as general manager (he's also a 10% owner) of KOA-TV, the NBC affiliate here. This is the station, the tv arm of KOA and once an NBC o & o possession, which is owned by Bob Hope, together with Denver business interests.

The choice management plum goes to Bill Grant. He's a Denver lawyer-businessman, with no previous background in broadcasting. While not too much is being said about Searle's exit, it's understood that pressure from local ownership interests to give the station more of a local identity forced Hope & Co. to act. Searle, it was maintained by the local group, applied too much "Coast-type" thinking to the operation.

Searle has a longtime track record as a big league West Coast broadcaster.

50 Kw. Boys Would Rather Have 5,000-Watt Transmitter? Hogwash!

Boston.

Editor, VARIETY:

To contend a station is on the decline because it is 50,000 watts is like saying the Cadillac is doomed. In today's bullish radio market, the industry needs the prestige of the larger, more stable operations to offset many of the "fast buck" operators who have cheapened the business with 50 cent spots. I don't mean that all low powered stations are in this category, but the offenders are seldom operators of what we like to refer to as a "public service" facility.

To say that some 50 kw boys would trade their shingles for a 5,000 watt transmitter except for the high cost of conversion is a lot of hogwash. Anytime an operator applied to the FCC for such a reduction, someone a lot smarter than he would apply for the same frequency to maintain it at its fully licensed power.

"Regional" signals are not the only effect of 50 kw outlets. Increased power serves other purposes. For example, 50,000 watts of power is almost a requirement to adequately serve the five counties of the Boston market area with a reliable signal. The effect of power is related to the conductivity of the soil. There is only one poorer area of conductive soil in the United States than New England—and that's the Rocky Mountains. As a result, the primary area of many of the lower powered stations in Maine, New Hampshire, Massachusetts and Vermont will extend no further than ten miles from the transmitter.

There are four principle stations in Boston. Three are 50 kw and the fourth is 5,000 watts on an excellent frequency which gives it almost equal coverage. These four stations will do over 70% of the local retail business and over 81% of the national spot business. As far as network revenue is concerned, that's no longer a factor to any station no matter what its power. (You yourself have commented many times on how much more the network affiliates are sounding and operating like independents every day).

I would like to know where that "recent dip in national spot business" is. While we always do less in the summer months than at other times, the national spot business on WHDH is at an alltime high—12% ahead of 1954. And from listening to the other three stations previously mentioned, I don't think they're crying the blues.

As far as reps not selling 50 kw stations on their powerful regional signals anymore—that just isn't generally true. We don't use 0.5 millivolt lines as much as we did before the advent of area studies and the total circulation figures of surveys such as A. C. Nielsen. As far as I know, time-buyers are still using cost-per-thousand figures that

(Continued on page 34)

Jockeys Replacing Soapers in Boston

Boston, Aug. 23.

Disk jock shows are taking over in the Hub with more and more stations giving the greenlight to the music patter stuff and knocking out the soap operas.

Coming of platter spinner Norm Prescott to WBZ-WBZA on Sept. 5 from WNEW, New York, is expected to make big changes in the station's programming.

In the meantime, WEEI is stepping up its platter shows, WORL put four deejays together on one show, calling it the "Big Four", from 2 to 3 p.m., feaaturing Alan Dary, Dave Maynard, Norm Tulin and Hank Elliott. WNAC is making programming changes and WVDA is going practically round the clock with the high riding jocks of the round table.

WNAC spokesmen said that a new policy just inaugurated features "easy listening" music and cuts out rock 'n' roll, r&b and 10 top tune bits which are now "old hat" in the Hub.

Music and news seems to be the format now coming to the fore on all radio stations in the Hub.

WOR-TV's 'Spectacular'

The North Bergen, N. J., transmitter of WOR-TV, N. Y., has been a headache to the station ever since it moved its transmitter operation to the tower of the Empire State Bldg. First, residents of North Bergen clamored for it to be razed, claiming it was a safety menace. Then, the station discovered that even though it was only being used for emergency purposes as an auxiliary transmitter, the tax rap on the site would continue to stand at $100,000 a year. Finally, with no reason to keep it standing, the station undertook to have it torn down, only to find that the fee for raising would be prohibitive fortune.

Some smart broadcasting exec (probably a onetime space salesman) came up with a partial solution. Station installed neon signs on the tower and rented spectacular space, with the site a natural since the signs were in constant sight of motorists on the busy West Side Highway on the N. Y. side of the Hudson. Clients have included Esso, Pan Am and TWA. Though no figure is available on the gross rentals, it's understood they almost, but not quite, cover the tax fee.

750G Mutual Spree On Multi-Message

Mutual has landed one of the biggest orders ever on its Multi-Message pattern, with Benton & Bowles handing over a $750,000 bundle involving three clients. Trio of sponsors is Florida Citrus Commission, Grove Labs and Norwich Pharmacal, all of which will take eight participations a week on the morning and evening Multi-Message shows.

Total of 24 participations a week runs a minimum of 26 weeks for Grove and Norwich, with Florida Citrus in for a 32-week minimum. Spots are divided between the 11-11:25 a. m. "Story Time" and the 8-8:30 p. m. mystery strip in the evening Multi-Message setup. Order is effective Sept. 19.

Claire Mann, Paula Stone Added WABC-TV Starters; 'Entertainment' Axed

Claire Mann, the beauty-and-health gal who for the past three years has been doing her afternoon show on DuMont's WABD in New York, shifts over to WABC-TV, the ABC flagship, come Sept. 5, marking a return to the station. Also slated for WABC-TV for its new fall lineup is actress-commentator Paula Stone, who is bringing in an hour package, "Paula Stone's Toy Shop," for Sunday afternoons at 4, starting Oct. 2. Miss Mann's show will air Monday-thorugh-Friday at 10:30 a. m.

Major change is the decision this week to drop "Entertainment," the two and one-half hour cross-the-board variety segment. Slocum (Buzz) Chavin, ABC-TV veep in charge of network sales, who is running the station temporarily, said the summer schedule will remain in effect in "Entertainment's" 12:30-3 p.m. time slot until a new general manager for the station is selected, with the current summertime half-hour version of "Entertainment" being replaced by a film show. "Entertainment" was the major project of Ted Oberfelder, who was ousted last week as v.p.-g.m. of the outlet. A boat ride for some 400 press and agency guests heralding the preem of "Entertainment" will go on as scheduled, being coverted, however, to an "WABC-TV party."

Schedule bears little changes from last season, except for the shows with Misses Mann and Stone, plus a new N. Y. City Board of Education Saturday 11-12 hour show stressing teenage extra-curricular activities. Also on the slate to continue are "Step This Way" and Harriet Van Horne as a Saturday evening 7-8 block.

"Tinker's Workshop" remains in the 8-9 a.m. period, despite the departure of Bob Keeshan to CBS-TV, with the station auditioning a replacement. Todd Russell follows at 9, and he's followed by hour feature films leading into Miss Mann's 10:30 stint. "Romper Room" returns to the 11-12 period, followed by Joe Bova's "Corny the Clown." After the "Entertainment" spot is an hour feature film, with "Memory Lane" at 4 and 4:30 allocated to the network. Web's "Mickey Mouse Club" is in at 5-6, and the 6-7 block has been reprogrammed with "Gene Autry" and "Cisco Kid" vidpix in a strip pattern. Late evening isn't finalized, except for a George Hamilton Combs 15-minute newscast at 11:30 p.m.

Inside Stuff—Radio-TV

Frank Sinatra couldn't quite see how he was in a position to tie himself down contractually over a seven-year span for NBC-TV specs in view of his multiplying commitments in all show biz areas. That's the basic reason why he walked away from the NBC overtures to pin him down, since the network wanted it a longrange thing or nothing.

However, Sinatra's "Our Town" starring role as the initial "Producers Showcase" production Sept. 19 was an individual one-shot negotiation for which Sinatra, incidentally, will get $25,000 as his share of the overall $250,000 show cost.

Unusual interview "because of public interest" was AP drama editor Jack Gaver's closeup on vet radio-tv maestro-composer Harry Sosnik, strictly because of the latter's theme for "Producer's Showcase." Gaver said people had been writing in to his news service. Sosnik also composed "Lazy Rhapsody" for the NBC-TV's "Wide Wide World" show and, in fact, may shift over from "Producer's" to "World" as the permanent maestro. "Lazy Rhapsody," incidentally, is not as new a work as the "Producer's Showcase" theme.

The copyrights are vested in Harbet Music Corp., an ASCAP affiliate which Sosnik set up; corporate title is a blend of Harry and Betty (Mrs.) Sosnik.

He may also officiate on "Skin of Our Teeth" Sept. 11, which would necessitate shuttling between L.A. and N.Y. Manie Sacks, g.m. and v.p. of RCA Victor, plans issuing a Sosnik album of his tv themes, recorded by the maestro-composer.

Wendy Barrie ad in last week's VARIETY erratumed in one respect; copy mentioned her stint doing commercials for Revlon on "$64,000 Question" and stated the show is on NBC. T'aint so; it's on CBS-TV.

Recent story citing Don Becker as writer for 17 years on "Life Can Be Beautiful" didn't tell the whole story. Actually, Carl Bixby got top billing as writer on the show, with the credit reading: "Written by Carl Bixby—and Don Becker," writes Bixby. Latter states that Becker did write scripts and handled writing of several other soaps, but that he was not "the" writer.

Recent piece on Mrs. David Reque, wife of the Washington News television columnist, pointed out that as a promotion writer on the rival Post, she does promotion for the Post's tv columnist, Larry Laurent. Mrs. Reque works exclusively on the Post's book-and-author luncheons.

From the Production Centres

IN NEW YORK CITY . . .

Hearst Magazines appointed Grey Advertising its agency for Good Housekeeping for advertising promotion and circulation, with Anderson & Cairns continuing to handle campaigns in the fashion field . . . **Leigh Kamman** back at his deejay chores at WOV after a hometown visit to St. Paul . . . **Bob Nicholson** of the "Howdy Doody" show takes over the WRCA early-morning chores for a second week . . . **John H. Morris**, formerly a v.p. with **Kelly Nason**, joined Benton & Bowles as v.p. and account supervisor . . . **Frank Stanton**, CBS prexy, to Europe for several weeks' vacation . . . **Bob Haymes** taped his two WCBS shows three weeks in advance and took off for France with his wife for a vacation; he's due back Sept. 19 . . . Singer **Jerry Vale** on a Godfrey spree— just finished up a week on **Arthur Godfrey's** morning show and now booked for **Kathy Godfrey** segment on CBS Sept. 4 . . . **John Thomas** begins a run on NBC's "Right to Happiness" tomorrow (Thurs.) . . . **Martin Weldon** starts his third year as producer-moderator of "Port of New York" Sept. 10 and his second as moderator of "Let's Find Out" Sept. 18 . . . **Bill Leonard's** been having some family problems, two broken arms and a broken leg among his six sons in last month . . . WCBS program topper **Sam Slate** awarded citation by United Cerebral Palsy for "humanitarian service and outstanding cooperation" . . . The Chordettes, who wind a four-day date at the Ohio State Fair in Columbus today (Wed.), set for the Riviera Club in Geneva, Wisc., Sept. 2-4 and return to **Robert Q. Lewis** CBS show Sept. 10 . . . **Herman Hickman** and his wife leave for a one-week vacation in Florida and Tennessee . . . **John Newhouse** celebrates his fourth year as exec producer of **Jack Sterling's** WCBS wakerupper and his 20th year in radio on Sept. 12 . . . For the third successive year, WMGM is substituting the "Miss Rheingold Contest" station breaks for its regular "call letters of the stars" Metro idents.

Leo Miller of the Bridgeport Herald and **Roland Lindbloom** of the Newark News won portable radios from WRCA for the best column pieces on ideal qualifications for a disk jockey . . . **Jocko Maxwell** back at his sportscasting chores at WNJR, Newark, and WWRL, Woodside (L. I.) after a two-week vacation . . . **Helen Gerald** set for the cast of "The Adventures of Brady Kaye" on Mutual tomorrow (Thurs.) . . . WAAT deejay **Paul Brenner** off on vacation, with **Dave Millerand**, formerly with KYW in Philadelphia and now a WAAT staffer, spelling him.

IN CHICAGO . . .

Norm Heyne is resigning as Ruthrauff & Ryan's veepee in charge of radio-tv production to join **Robert Wesley** and **James Cuca** in the formation of a new ad agency. Wesley will be prez of the new firm which bows Oct. 1 as Wesley, Heyne & Cuca . . . **Paul Mensing** of Chi NBC Radio spot sales on a biz junket to KOMO, Seattle . . . Chi's oldest tv variety show, **Jim Moran's** "Courtesy Hours," extended into its seventh year via a new 52-week pack with WBKB . . . WMAQ sales manager **Rudi Neubauer** vacationing this week . . . General Teleradio's film division sales manager **Peter Robeck** checked in at the firm's Chi offices enroute back to the Coast . . . Zenith Radio directors handed veepee stripes to its distribution topper **Norman Owen** . . . CBS-TV's WXIX, Milwaukee, bought the "Championship Bowling" telepix series for a year run via the **Walt Schwimmer** distribbery . . . **C. Eduardo R. Moreira**, radio-tv director of Emissoras Unidas, Santa Paulo, Brazil, heading up a South-of-the-Border delegation of visiting firemen scanning the Windy City plants . . . **William Wyatt** new central division manager of A. C. Nielsen's Station Index and **George Blechta** dittoing in New York as eastern sales manager . . . **Jack Hess** has replaced **Hal Stark** as host of WBBM's thrice weekly remotes from the Club Waikiki . . . Allis-Chalmers, sponsor of NBC's "National Fran & Home Hour" for the past decade, has renewed the Saturday morning airer for another year . . . WTTW, Chi's educational station, due to hit the air Sept. 19 with a two-day-a-week slate of test programs.

IN DETROIT . . .

WJBK-TV will originate for the CBS net former President Harry S. Truman's Labor Day address in Detroit . . . Three promotions at WWJ-TV: **Wendell B. Parmelee**, former national sales manager for tv, becomes tv sales development manager; **Ray W. Colie**, of sales staff, takes Parmelee's former job, and assistant tv sales manager **Douglas L. Sinn** becomes local tv sales manager . . . "Integration"—or something—is now so important that dresses are designed to harmonize and compliment the new auto fashions. Thus, **Edythe Fern Melrose**, WXYZ-TV's "Lady of Charm," has featured the "Chrysler Imperial Fashion Show" and given milady another reason for billing the old man for a frock —not to mention a new car to go with it.

IN PHILADELPHIA . . .

Roger W. Clipp, g.m. of the radio-tv division of Triangle Publications, Inc., reappointed to the domestic distribution dep't committee of the U. S. Chamber of Commerce . . . WCAU-TV's **Ed McMahon** on duty with Marines again for two weeks to assist with publicity for National Aircraft Show (Sept. 3-5). "Mitch Thomas Show" on WPFH (Sat.), teenage dancing session, first tv stanza in area-slanted to Negro audience . . . **Merrill Panitt**, TV Guide; **Bob Williams**, Philadelphia Bulletin; and **Mitch Schwartz**, Daily News, guests of "Robin Hood of Sherwood Forest" (CBS-TV) on 10-day junket to England (30) . . . WCAU-TV cowboy star **Jack Valentine** cut "Gunsmoke," theme of new tv show, on M-G-M label . . . **Donn Bennett**, producer of "The Big Idea," tv showcase for inventors, in Olean, N. Y. (23) for 50th wedding anni of parents . . . Thieves broke into the station wagon, parked near station, of WPTZ singing cowboy Rex Trailer, escaping with loot worth $400 . . . **Sam Elber**, WPEN special events director, performing in "South Pacific," at Valley Forge Music Fair . . . **Tom Reddy** to originate his WIP jazz session "Reddy's Roost" from the Hotel Taft . . . **Cris Harwood** joins **Jerry Williams** on Saturdays in the WIP-Mutual variety show.

IN CINCINNATI . . .

Katherine Fox has resigned as Crosley Broadcasting Corp.'s director of special broadcast services for 14 years. Says she expects to announce her future plans after Labor Day . . . WSAI now starting and ending daily broadcasting with prayer rotated by Protestant, Catholic and Jewish clergymen . . . WCKY's platter spinners **Leo Underhill** and **Rex Dale** teaming in series of Saturday a.m. half-hour comedy programs . . . **Grace Payne** has been upped as film director for WLW-TV. Betty Poole replaces her as tv traffic head of Crosley stations.

IN BOSTON . . .

Westinghouse Broadcasting facilities in New England aided the Red Cross in their fund appeal for the thousands of families in the area who suffered from the devastating floods left by Hurricane Diane. On Friday (26), WBZA and WBZ-TV, skedded a simulcast of "Swanboat Program" and "Carl De Suze Show." **Rod MacLeish**, WBZ and WBZA radio news director; **Leo Egan**, WBZ and WBZA sports editor; plus **Carl De Suze**, appeared with **Nelson Bragg** and the cast of

(Continued on page 39)

Tele Follow-Up Comment

CBS-TV's "Climax" was a notable occasion Thursday (25) for its production of "Deal a Blow" by Robert Dozier marked the debut of James MacArthur, 17-year-old son of Helen Hayes and Charles MacArthur, in his first big thesping role. While the part of an arrogant teenager entered on a police blotter as a delinquent was a difficult one, young MacArthur's portrayal was crisp, forceful and moving.

Dozier's script was no thunderous expose of juvenile delinquency, but skillfully probed the emotional stresses which torture a highschool boy when he becomes involved in a jam with a theatre manager. Son of a Hollywood producer, he's an intelligent and mentally alert lad who doggedly defends a principle regardless of the consequences.

When a theatre patron objects to the boy placing his feet on a seat, he resists the manager and an usher who attempt to subdue him. Later he's charged with assault and battery, and no one—not even his father—believes his story that he struck the manager solely in self-defense. Truth is eventually ferretted out by a sharp witted police lieutenant who sees the lad as no hoodlum but as a son partially neglected by his father.

Dozier (son of CBS exec producer William Dozier) wrote "Deal a Blow" especially for "Climax." His characters, such as the boy and the theatre manager, represent exceptions to the norm for few theatre officials would act as abruptly and tastelessly as did the manager in this instance. Moreover, a smart teener from a good home probably would realize that tact would accomplish a lot more in a jam than pursuing a "wise guy" attitude. But if we ignore the exceptions, then author Dozier would have no story.

Not only was MacArthur's performance topnotch, but Macdonald Carey was good as the father who gave his son "money instead of his time"; Margaret Hayes contribbed a warm interpretation as the mother, Edward Arnold made the most of his role as the lieutenant and Whit Bissell registered nicely as the manager who lacked sympathy and understanding. John Frankenheimer's direction was creditable as was Martin Manulis' production in this hour-long drama which originated live from the Coast. *Gilb.*

Jazz turns up in the strangest places on tv. Last Sunday on CBS-TV's morning show, "Look Up And Live," jazz was used as the text for a religious sermon which is about as far removed as one can get from its earthy beginnings in the Storeyville section of New Orleans. But despite the rather highsounding title of the show, "The Theology of Jazz," it was an excellent session of music as furnished by the standout modern jazz combo, the Dave Brubeck Quartet. There was also an intelligent interview of Brubeck by Rev. Lawrence McMaster, of the Oxford, Pa., Presbyterian Church, who used the jazz form as a parallel to religious ideas. The theology was neatly woven into the show as Brubeck's crew illustrated various fugal and rhythmic patterns typical of its style. The basic idea was to show that jazz, like religion permitted man to express fully his individuality. *Herm.*

"Goodyear TV Playhouse" did a repeat of "Spring Reunion" Sunday (28) over NBC-TV and those who didn't catch the Robert Alan Aurthur play a year ago were in for one of those rare tv treats, for "Spring Reunion" easily rates among the best the Playhouse has ever put on.

Aurthur, who's also associate producer of the show, has an uncanny ear for dialog. Every line he writes rings true and contributes to one's knowledge about the people with whom he is dealing. Add to this a crew of extremely capable actors and a director with a fine, sensitive touch, and the result is drama of true Broadway quality.

"Spring Reunion," telling the story of two lonely people who take a chance on one another, emerged as one of those adult heartbreakers that fairly glow with realism. Kathleen Maguire, giving a superb and beautifully balanced performance, played the girl on the doorstep of spinsterhood who had to choose between her father and the man she loved. Her every move and voice inflection added to the validity of her characterization.

Opposite her, Philip Abbott came through with a strong, determined performance that caught every nuance of a lonely, tormented soul. Perhaps he tended to be too grim at some moments, but on the whole he did the part proud. Robert Simon as the doting father, who seeks in his daughter the companionship of a son, Ruth White as the mother and Sally Gracie as Miss Maguire's friend, all did excellently in the supporting parts.

Apart from the script, much of the play's substance must be credited to director Robert Mulligan who caught in it every breath of hope and despair and all the fine, emotional shadings. *Hift.*

Scripter Shirley Peterson rehashed an old plot line and Columbia Records introduced a new pop disk on CBS-TV's "Studio One Summer Theatre" Monday (29). Both were tagged "A Chance At Love."

Although Miss Peterson's theme of yokel boy who meets yokel girl in the Big City and tries to convince her that marriage is more important than a career only to discover that love is not a one-sided affair is time-worn, it was developed with a quiet charm that made the stanza appealing. Much of the credit belongs to Richard Kiley and Georgianna Johnson who carried off the parts of the young lovers with assurance and warmth.

Director Alan Cooke was in complete control throughout and never let the thesps or the camera destroy the comfortable, easygoing pace. The work of Jena Rowlands, Bram Mosser and Chris Gampel, in lesser roles, helped sustain the mood.

The Col disk (Paul Weston orch with thrush Bernadine Read) got a full spin at the opening and closing of the show and a partial play midway. It's a pleasant enough side but the exposure didn't seem strong enough to send it skyrocketing into the hit brackets as "Studio One's" kickoff of "Let Me Go Lover" last November. Tune was composed by Eugene Cines; net's director of program music, Carl Sigman did the lyric. *Gros.*

Color TV Followup

DAVIS CUP MATCHES

In this era of big scope screens and lush color, there still remains a reactionary group of producers who still insist that stories and stars are the prime necessities. But when video gets a hot script like the Davis Cup matches, that's enough to build a shooting venture with some excellent results. With the locale of the West Side Tennis Club at Forest Hills, N.Y., and a cast which had on its first day Vic Seixas vs. Ken Rosewall, and Tony Trabert vs. Lewis Hoad there was enough excitement to reach even those that have only a casual interest in tennis.

NBC-TV brought out a compatible color crew to the Long Island stadium. The crewmen were able to follow the match excellently and to transmit the excitement and color that prevailed at the matches. The realism of being there, however, was carried a bit too far. The viewing was interrupted frequently by spectators passing in front of the lenses. It wouldn't have done the homeviewers any good to yell "down in front."

Viewed under a setup which had a black & white screen alongside the color set, there seemed to be a superiority of clarity in the b&w version. The color stood out and this caused a loss of the illusion of depth. There was also a disconcerting color breakup in the longshots, and at times, this fault seemed to apply to the fleshtones in the foreground. But this is only carping criticism since NBC had a terrific script going for them.

The narration was generally unobtrusive. Jack Kramer, onetime member of the Davis Cup team, delivered some inside points during intermission that provided a better understanding of the game. Partnered with Lindsay Nelson and Budd Palmer, the running commentary was of great assistance. However, there was one point they brought up that needs a lot of going into. Kramer got on the subject of Seixas' advanced age of 32 then changed it since his 32d birthday was still three days away, and therefore he was still a youthful 31. Just how much of his vigor would be lost after three days wasn't fully answered. *Jose.*

TENNIS OF CHAMPIONS

With Sandy Becker, Don Budge, Jack Kramer, Bill Talbert, Ted Harris, Harry Hopman, others
Producer: Al Hollander
Director: Jim Saunders
120 Mins., Tues. (23), 9 p.m.
PEPSI-COLA
WABD, New York
(Biow-Beirne-Toigo)

Ted Cott, DuMont o&o factotum, brought wrestling into the huge studio at DuMont's Tele-Centre on E. 67th St., last week. Timed for the Davis Cup play over the weekend, he brought in exhibition tennis, and for two hours, on the floor and clustered around the microphone, he had a "Who's Who" in the works. For tennis fans, it must have been a terrific show, for the mildly interested viewer, it had a goodly share of action.

Indoor tennis, of course, is nothing new, but tennis originating from a studio is, and WABD set up a linoleum floor (very fast for service, said the experts, but seemingly highly slippery when viewed from home), black backdrops at either end of the studio (good for the players, since the ball stood out, said the experts), and stands along the side. Lighting, of course, was studio-controlled, and good except in one sense — the net was difficult to see, and often it was impossible to tell whether a hard smash had gone into the net or over.

As for the camera coverage, with studio control possible, Jim Saunders' crew got some fine angles, particularly on service. But one fault showed up quickly—the studio, large as it is, still wasn't big enough to permit a camera to cover both players in action at the same time. This was particularly apparent on the singles matches, with the doubles better because at least one player on each side was up at the net, in the camera's range. Generally, the widest shot showed the player at the far court and his returns to the near, but the near court player was invisible. Action was generally too fast to correct the situation by switching cameras, except on the serve, when it switched for the return.

Station did an excellent job in corralling talent—on-court and off — for the exhibitions, America's Gil Shea doubled with Don Budge to face Neale Fraser and Ashley Cooper of the Australian Davis Cup team in the doubles; Shea met Cooper in a singles match, and Curt Nielsen played Herb Flamm in a final singles set to round out the evening. At the mike, the station's Sandy Becker presided, but top tennis personalities like Budge, Jack Kramer, Bill Talbert, Vic Seixas and Tony Trabert shared the mike, with Kramer, Budge and Talbert also calling the play in fine fashion. Couple of additional treats were the calls by Australian Davis Cup captain Harry Hopman and by Aussie sports announcer Ted Harris, the latter working in a wonderful radio style that nobody in America can match when it comes to tennis. Apart from the visual exhibition, the audio provided some fascinating inside stuff, both on the personalities and on the Davis Cup race itself.

Commercials (station sold the exhibition to the N. Y. Pepsi-Cola bottling company a couple of days before) represented something of a problem, since the only time they could be presented was when the players changed courts. The one-minute spots were running into the beginnings of new games (one even ran the full length of a game) until somebody realized that there was no rush in the contests, and then the referee began cueing the players to start after the commercial ran through. At that, the blurbs came much too often, and an irritation factor was introduced via the fact that they all were filmed blurbs featuring Polly Bergen." Anyone who watched all two hours will never forget her. *Chan.*

YOU ARE THERE

(The Attack on Pearl Harbor)
With Walter Cronkite, Hayden Roarke, De Forest Kelley, Roy Linnert, Stanley Farrar, Vivi Janiss, Kam Tong, Edward Earle, others
Producer: James Fonda
Director: Bernard Girard
30 Mins.; Sun., 6:30 p.m.
ELECTRIC COS., PRUDENTIAL
CBS-TV (film)
(N. W. Ayer; Calkins & Holden)

For its fall season return Sunday (28), "You Are There" went back to Dec. 7, 1941, the day Japan attacked Pearl Harbor. Although within recent memory of the majority of viewers, the subject can still pack a wallop if handled properly. Unfortunately, the "You Are There" boys did little more than retrieve some of the sight-worn newsreel clips and the show just added up to a pasteup job

(Continued on page 39)

THE LORETTA YOUNG SHOW

(Fear Me Not)
With Rosalind Russell, host; Phyllis Thaxter, Robert Preston
Producer: Bert Granet
Director: Harry Keller
Writer: Gene Levitt
30 Mins., Sun., 10 p.m.
PROCTER & GAMBLE
NBC-TV (film)
(Benton & Bowles)

When Loretta Young hosted and starred in her "Loretta Young Show," the program, though the epitome of the daytime soap translated to the nighttime half-hour, had an identity of its own through Miss Young's essayal of the lead role in whatever the story. Though the stories were strictly from the tearjerkers, Miss Young had a romp through a variety of roles, replete with 3 different color hairdo and character every week. There was a certain fascination to the show, despite its maudlin themes.

But with Miss Young out ill, the show, which started its fall cycle last week, now assumes the monotonous anonymity of the standard half-hour anthology series. Miss Young's "many Hollywood friends," as the billing goes, are pinchhitting for her, with Rosalind Russell taking over the first couple of weeks as the program's hostess. But Miss Russell's role is strictly perfunctory; the first play in the series, "Fear Me Not," was enacted by Phyllis Thaxter and Robert Preston, with Miss Russell merely doing the intro and close and pitching away for dear old Tide.

As for the play, one wonders whether Miss Young's heart-throbbers wouldn't have been preferable to this socalled chiller. Strictly from the cliche, "Fear Me Not" combined the old standard ingredients—a woman alone during a storm and an escaped inmate of an asylum. Scripter Gene Levitt added a closing twist—the guy turned out to be her huband—but with clumsy acting and direction and a downright dull script, the ending was hardly worth waiting for. Preston, who can do a fine thesping job when occasion demands, gave his stint the bewildered treatment, but it must have been the script that produced the state of shock. Miss Thaxter just looked scared, which probably was enough. The "action" consisted of such weatherbeaten devices as Preston's touching Miss Thaxter's hair (remember "Of Mice and Men?").

Harry Keller's direction was static and pointless, but it's producer Bert Granet who's got to bear the responsibility for picking the property in the first place. Miss Young, who together with hubby Tom Lewis, owns the show as Lewislor Productions, had better get well and back fast if only to protect her investment. *Chan.*

KUKLA, FRAN & OLLIE

With Burr Tillstrom, Fran Allison, Carolyn Gilbert
Producer: Beulah Zachary
Director: Lewis Gomavitz
15 Mins.; Mon.-thru-Fri., 6 p.m.
GORDON BAKING
ABC-TV, from Chicago
(D'Arcy)

Television's durable veterans, Burr Tillstrom and his puppets, and Fran Allison, started their ninth year of Kukla, Fran & Ollie with the same happy formula of delightful whimsy, gentle satire and expert vocalizing which characterized their past eight video years.

Opening show (29) had a couple of trade items (including a name mention of William S. Paley and CBS), a rehash of vacation doings, some reading of fan mail (with Kukla now wearing glasses), a visit with Delores Dragon, Ollie's young cousin who now sports a couple of teeth, and some fine harmonizing between Kukla and Miss Allison, and of course, Ollie bit Kukla's nose at least once. It all added up to a nicely paced, entertaining quarter hour.

Kukla gave effective pitches for Silvercup Bread, which sponsors the show in four cities. On the rest of the network KFO rides as an ABC-TV Co-op Package. *Don.*

TEEN PINNERS

With Ray Rayner
Producer-director: Joe Byrne
60 Mins.; Sat., 4 p.m.
Sustaining
WBBM-TV, Chicago

With bowling displays popping up all over the local spectrum, WBBM-TV is the first to make a play for the younger keglers. This Saturday afternoon series from the Marigold Arcade shapes as good fun for the teenage tossers being showcased in the roundrobin contests and for the fans watching at home.

The kids really take the sport seriously and their intense but friendly rivalry comes across potently. Three match games are run off each session with the youngsters vying for the $25 check which goes to the individual winners and the $500 prize for the top scorer over the 13-week span. To assure the kids' amateur status all checks go to charities of their choice.

Ray Rayner hosts the affair in a genial fashion that nicely fits the format. Producer-director Joe Byrne and crew did a neat job of framing the tossers on the show watched (27). *Dave.*

ONE TOUCH OF VENUS

With Janet Blair, Russell Nype, George Gaynes, Laurel Shelby, Adnia Rice, Mildred Trares, Mort Marshall, Iggie Wolfington, Glenn Kezer, others
Producer: Jack Rayel
Director: George Schaefer
Music: Kurt Weill
Lyrics: Ogden Nash
Original Book: S. J. Perelman, Nash
TV Adaptation: Schaefer, John Gerstad
Music Director: Gino Smart
Choreographer: Edmund Balin
90 Mins., Sat. 27); p.m.
OLDSMOBILE
NBC-TV, from New York
(D. P. Brother)

NBC turned up with a tv production of Kurt Weill's "One Touch of Venus" as last Saturday night's (27) Oldsmobile-sponsored spec. Originally presented on Broadway back in '43 with Mary Martin, Kenny Baker and John Boles as the leads, the tv adaptation starred Janet Blair, Russell Nype, and George Gaynes. For a good part of the 90 minutes, it was diverting and enjoyable video fare.

This was the same production that had just concluded a run at the Dallas State Fair, brought into New York (with an origination from the NBC Bklyn studios) for the coast-to-coast Olds showcasing. As a forerunner to NBC's ambitious plans to bring in stage-tested out-of-town productions for spec airings, "Venus" at least demonstrated that the idea is not without its rewards.

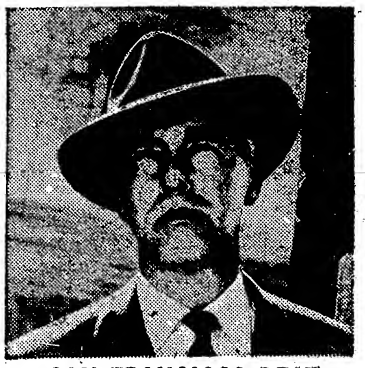
The Ogden Nash-S. J. Perelman book isn't exactly an inspired creation. There are long stretches in this fable of the barber and the Venus statue come-to-life that are downright talky and go nowhere, when one waits patiently for some of that Weill score. But when it comes, as when it does more frequently in the second and third acts, along with some inventive choreography for the dance routines, then "Venus" more than makes up for its book shortcomings. Such numbers as "Speak Low," "Foolish Heart," "I'm A Stranger Here Myself," "Wooden Wedding," are gems of their kind and as rendered by Miss Blair and Nype either in duet or solo again reminded the viewer of the indestructible quality of some of the late composer's showtunes.

Thanks to this Jack Rayel production, along with George Schaefer's direction (latter, along with John Gerstad, did the tv adaptation), plus a fine assist from Gino Smart as music director, and Edmund Balin's choreography (with Agnes deMille's original Broadway creations still hovering over it), this video "Venus" spec with reduced to a living-room viewing framework in commendable fashion. It's just unfortunate that "Venus'" tired libretto couldn't keep pace with the show's other attributes.

On the basis of her performance, Miss Blair deserves more than her present destiny, seemingly that of a "road company Mary Martin" (she also did a three-year stint as Nellie Forbush in the national company of "South Pacific.") On Saturday's spec she was delightful in her Galatea role, capturing the essence of this improbable part. Her voice was ideally suited to Weill's somewhat offbeat yet haunting score (her renditions of "I'm A Stranger Here Myself" and "Speak Low" were especially standout), and her verve and lighthearted charm were the show's major attributes in carrying the rather heavy-handed story.

Nype did well by Rodney Hatch, the barber who could dream no higher than Ozone Heights, Staten Island, He, too, got into the spirit of Venus Revisited and was in good voice. George Gaynes as the Savory Museum of Art director, was a less happy choice.

"Venus" frequently turned some stunning magic, with the dissolves and the superimpositions all blended with a technical perfection. The last-act "Ozone Heights Ballet" was imaginative and smoothly-wrought choreography — all too brief. The production itself could have benefitted from less book and more dances. *Rose.*



SAN FRANCISCO BEAT

N. Y. GIANTS RINGABUK HY GARDNER FIRST SHOW

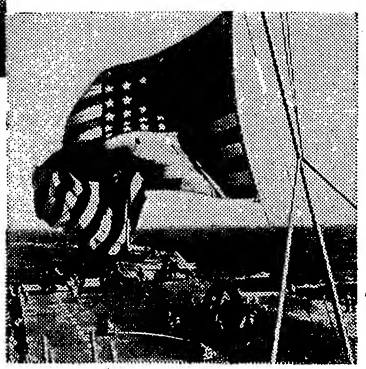
THE GRE NEW on WPIX

ELLERY QUEEN

HIGHWAY PATROL

I LED THREE LIVES

FLORIAN ZABACH



VICTORY AT SEA

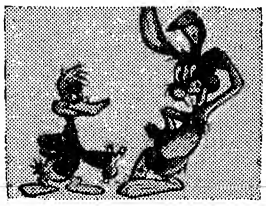
THE WHISTLER

CONFIDENTIAL FILE

LIFE WITH FATHER

DUFFY'S TAVERN

SCOTLAND YARD



CARTOON COMICS

LIBERACE

DIONE LUCAS

HANS CHRISTIAN ANDERSEN

CITY DETECTIVE

AT A LOOK

MADISON SQUARE GARDEN

RAMAR OF THE JUNGLE

STUDIO 57

FRANKIE FRISCH

THREE STAR NEWS

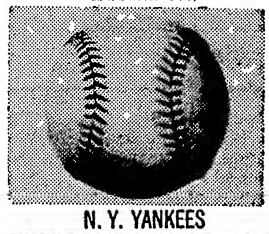
LARAINE DAY

11

NEW YORK

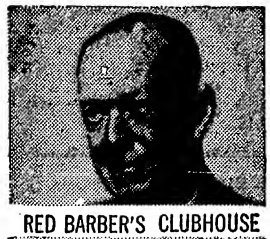
Represented by Free & Peters

OVERSEAS ADVENTURE

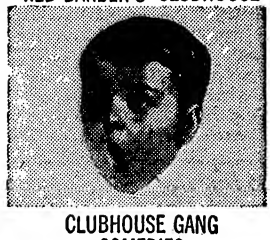


N. Y. YANKEES

BUFFALO BILL JR.



RED BARBER'S CLUBHOUSE



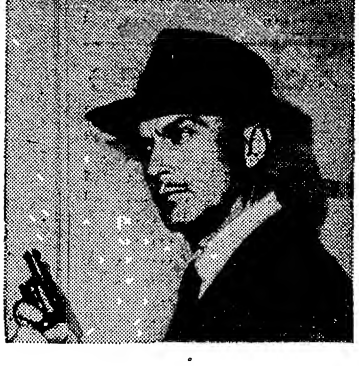
CLUBHOUSE GANG COMEDIES

I SEARCH FOR ADVENTURE

SOLDIERS OF FORTUNE

ABBOTT AND COSTELLO

MY HERO



BOSTON BLACKIE

CANDID CAMERA

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JULY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
PHILADELPHIA	*Approx. Set Count*—2,000,000						*Stations*—WPTZ (3), WFIL (6), WCAU (10)		
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	16.1	72	22.2	Science Fiction Theatre	WFIL	3.5
2. Mr. District Attorney (Myst)	WPTZ	Ziv	Tues. 10:30-11:00	13.5	32	42.0	The Search	WCAU	15.5
3. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	12.6	73	17.3	Award Theatre	WPTZ	4.2
4. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	10.8	29	37.2	Mystery Hour	WPTZ	21.3
5. I Led 3 Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	10.3	44	23.2	Award Theatre	WPTZ	11.1
							Award Theatre; News	WPTZ	11.1
6. Man Behind the Badge (Myst)	WCAU	MCA	Sat. 10:30-11:00	10.0	30	33.2	Ford Playhouse	WFIL	14.5
7. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	9.9	34	29.0	Ford Playhouse	WFIL	13.2
8. Badge 714 (Myst)	WCAU	NBC	Fri. 7:00-7:30	9.2	43	21.4	Award Theatre	WPTZ	11.0
							Award Theatre; News	WPTZ	11.0
9. Hopalong Cassidy (W)	WFIL	NBC	Wed. 5:00-5:30	8.9	46	19.3	Penky Lee	WPTZ	6.0
9. Mayor of the Town (Com)	WPTZ	MCA	Mon. 10:30-11:00	8.9	25	34.9	Summer Theatre	WCAU	12.6
DETROIT	*Approx. Set Count*—1,470,000						*Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)		
1. Badge 714 (Myst)	WWJ	NBC	Sun. 10:00-10:30	23.6	68	34.7	Bandstand Revue	WJBK	7.7
2. Mr. District Attorney (Myst)	WWJ	Ziv	Wed. 9:30-10:00	17.9	36	49.4	US Steel Hour	WJBK	18.7
3. I Led 3 Lives (Dr)	WJBK	Ziv	Fri. 9:30-10:00	16.1	53	30.4	So This Is Hollywood	WWJ	6.6
3. Amos 'n' Andy (Com)	WWJ	CBS	Wed. 10:00-10:30	16.1	43	36.9	Famous Playhouse	WXYZ	10.3
5. Man Behind the Badge (Myst)	WJBK	MCA	Sat. 9:30-10:00	15.9	59	26.9	Your Play Time	WWJ	5.8
6. Mayor of the Town (Com)	WWJ	MCA	Mon. 10:00-10:30	15.0	35	42.0	Hot Rod Racer	WXYZ	18.1
7. Death Valley Days (W)	WJBK	McCann-Erickson	Tues. 10:00-10:30	13.1	30	43.5	Stage 7—Waterfront	WXYZ	17.0
8. Inspector Mark Sabor (Adv)	WJBK	D-F-S	Thurs. 10:00-10:30	12.4	35	35.3	Michigan Outdoors	WWJ	18.1
9. Guy Lombardo (Mus)	CKLW	MCA	Tues. 9:30-10:00	11.7	25	45.8	Damon Runyon Theatre	WTBK	16.6
10. Secret File, USA (Doc)	WWJ	Official	Mon. 9:30-10:00	10.8	22	49.0	Hot Rod Racer	WXYZ	16.1
SAN FRANCISCO	*Approx. Set Count*—1,035,000						*Stations*—KRON (4), KPIX (5), KGO (7), KOVR (13)		
1. Mr. District Attorney (Myst)	KRON	Ziv	Fri. 10:30-11:00	25.1	79	31.9	San Francisco Tonight	KGO	4.9
2. City Detective (Myst)	KRON	MCA	Fri. 10:00-10:30	21.9	57	38.3	Undercurrent	KPIX	10.0
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	21.9	38	57.2	Kraft TV Theatre	KRON	22.6
4. Passport to Danger (Adv)	KRON	ABC	Tues. 10:30-11:00	21.5	67	31.8	San Francisco Tonight	KGO	6.6
5. The Whistler (Myst)	KRON	CBS	Wed. 10:30-11:00	19.5	71	27.5	San Francisco Tonight	KGO	3.7
6. I Led 3 Lives (Dr)	KRON	Ziv	Mon. 10:30-11:00	19.1	72	26.3	San Francisco Tonight	KGO	4.0
7. Victory at Sea (Doc)	KRON	NBC	Sun. 10:30-11:00	18.5	68	27.1	Stage 7	KPIX	7.4
8. Waterfront (Adv)	KRON	MCA	Fri. 8:30-9:00	18.4	37	49.5	Topper	KPIX	21.6
9. Life of Riley (Com)	KPIX	NBC	Thurs. 7:00-7:30	17.2	51	33.5	Star and the Story	KRON	6.7
10. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	16.2	56	29.0	Bob Cummings	KRON	8.1
INDIANAPOLIS	*Approx. Set Count*—665,000						*Stations*—WTTV (4), WFBM (6), WISH (8)		
1. City Detective (Myst)	WFBM	MCA	Sat. 9:00-9:30	22.7	54	40.7	TV Top Tunes	WISH	11.8
2. Man Behind the Badge (Myst)	WFBM	MCA	Mon. 8:30-9:00	18.7	48	38.7	Ethel & Albert	WISH	13.3
3. Waterfront (Adv)	WTTV	MCA	Tues. 8:30-9:00	16.4	37	43.8	Spotlight Playhouse	WISH	17.8
3. Wild Bill Hickok (W)	WFBM	Flamingo	Sat. 5:30-6:00	16.4	77	21.3	Early Show	WISH	3.1
5. Passport to Danger (Adv)	WFBM	ABC	Thurs. 9:00-9:30	13.8	25	53.8	Lux Video Theatre	WTTV	26.0
6. Hopalong Cassidy (W)	WFBM	NBC	Sat. 10:30-11:00	13.2	70	17.5	Captain Midnight	WISH	3.8
7. Little Rascals (Ch)	WTTV	Interstate	Fri. 5:00-5:30	12.4	49	25.3	Chuckwagon Tales	WFBM	6.9
7. Eddie Cantor (Com)	WFBM	Ziv	Tues. 9:30-10:00	12.4	24	50.2	Damon Runyon Theatre	WISH	30.7
9. Annie Oakley (W)	WFBM	CBS	Wed. 5:30-6:00	12.2	63	19.3	Early Show	WISH	6.2
10. Meet Corliss Archer (Com)	WFBM	Ziv	Thurs. 9:30-10:00	12.0	23	52.0	Lux Video Theatre	WTTV	27.4
HOUSTON AREA	*Approx. Set Count*—380,000						*Stations*—KPRC (2), KGUL (11), KTRK (13)		
1. Racket Squad (Myst)	KPRC	ABC	Sun. 9:00-9:30	40.1	85	47.2	Sunday News Special	KGUL	4.8
							Bill Robert's Camera	KGUL	4.8
2. Amos 'n' Andy (Com)	KPRC	CBS	Fri. 8:30-9:00	37.8	78	48.5	Science Fiction Theatre	KGUL	9.6
3. Star and the Story (Dr)	KPRC	Official	Thurs. 9:00-9:30	28.3	65	43.7	Hollywood Off-Beat	KTRK	7.9
4. I Led 3 Lives (Dr)	KPRC	Ziv	Tues. 9:30-10:00	28.2	61	46.3	Damon Runyon Theatre	KGUL	10.1
5. Soldiers of Fortune (Adv)	KPRC	MCA	Fri. 8:00-8:30	26.3	69	37.8	Undercurrent	KGUL	8.1
6. Heart of the City (Adv)	KPRC	MCA	Sat. 9:00-9:30	26.2	66	39.8	Dangerous Assignment	KGUL	7.8
7. City Detective (Myst)	KPRC	MCA	Wed. 10:00-10:30	24.1	70	34.5	Late Show No. 1	KGUL	7.8
8. Badge 714 (Myst)	KPRC	NBC	Thurs. 10:00-10:30	22.2	73	30.4	Late Show No. 1	KGUL	6.9
9. Ramar of the Jungle (Adv)	KPRC	TPA	Sat. 5:30-6:00	21.7	70	30.8	Show Wagon	KTRK	4.9
9. Mr. District Attorney (Myst)	KPRC	Ziv	Tues. 10:00-10:30	21.7	58	37.5	Late Show No. 1	KGUL	13.4

'STRIPS IN THE AFTERNOON'

Screen Gems Taking Over TPA?

Screen Gems is reported in final stages of negotiation for the outright purchase of Television Programs of America. Should the deal go through—and most of the financial details it's understood have been finalized—the Columbia telefilm subsidiary would become the most powerful independent packager in the telefilm field, and at the same time would acquire a large field sales force which would make it preeminent in syndication.

Understood the purchase would come in the form of a capital gains deal for the three principals in TPA, Edward Small, Milton Gordon and Michael M. Sillerman, who founded TPA in September of 1953. TPA would continue tentatively as a separate operating company under the management of the same trio, but eventually would be absorbed by Screen Gems. During the transition period, TPA's network programs presumably would go under the Screen Gems roof, while the TPA sales force would handle its own and Screen Gems' properties for syndication.

At present, Screen Gems leads the pack in terms of telefilm programs sold on a network basis, with TPA also highly successful in that category. Screen Gems list of network entries includes "Ford Theatre," "Father Knows Best," "Damon Runyon Theatre," "Rin Tin Tin," "Captain Midnight" and "Tales of the Texas Rangers." In addition, it has national spot deals on "Celebrity Playhouse" and the Patti Page show. TPA has network entries in "Lassie," "Halls of Ivy," "Captain Gallant of the Foreign Legion" and "Fury."

Screen Gems' big weakness has been its lack of a syndicated sales force of any dimension, with a small force handling local sales of its network reruns and non-network firstruns of its series. At the same time TPA has had a problem in that it has maintained a large syndicated sales setup but by virtue of its network sales has been unable to supply the field force with enough product. Under the transition period, the TPA force would presumably be reinforced product-wise with the Screen Gems replays.

British TV Interest Cues Special Vidpic Fete at Edinburgh Pic Fest

Edinburgh, Aug. 23.

With the Edinburgh Film Festival vying currently with the bigger music-drama fest for attention, the new British focus on tv is spotlighted by a Festival section catering purely for films for tv. Many companies have entered films under this head, including "Atlantic Night," produced by the Douglas Fairbanks Ltd. organization. This is a 26-minute film about the California, which watched the sinking of the Titanic after she hit an iceberg in the Atlantic with the loss of 1,503 lives.

"Atlantic Night" is a representative short from the current year's series of 39 such films produced by the Fairbanks group. Subject matter varies from drama and suspense stories to melodrama and sophisticated comedy.

Other films for television skedded for inclusion here are "Transatlantic Teleview," the series aimed at tv distribution in the U.S. by British Information Services, N.Y., "The Wallace Collection" (Great Britain, BBC Television Service), "Toby and the Tall Corn" (U.S.; TV Radio Workshop), "Snowdrift at Bleath Gill" (Great Britain) and "The Lark" (Rumania; Studio of Feature Films Bucuresti).

A Soviet contribution to the television section is "Devotion," a film lasting 107 minutes, in Sovcolor, and made by Mosfilm Studio under direction of I. Pyriev. Set in present-day Moscow, it follows the story of an average working-class Soviet family, and has good backgrounds of daily life in Moscow plus absorbing sequences of the Arctic wastelands.

A French tv entry, made by

(Continued on page 34)

It's Little Leo for TV

Hollywood, Aug. 30.

Leo the Lion has a little brother.

Metro's vidpix series, the MGM Parade, will be trademarked with a "Little Leo," emulating studio's Leo the Lion stamp on all pix from the Culver City lot.

Lion cub will mascot the ABC-TV telefilm series starting Sept. 14. Daws Butler will do voice and manipulation of the dummy of "Little Leo."

SG's O'seas Splash With Lotsa Sales

Screen Gems' international sales setup, which was heralded a couple of months ago with the appointment of John B. Cron as director of European sales, got off the ground last week with finalization of the sale of "Ford Theatre" to the ITA in Great Britain on a 52-week basis, along with sales of 13 "Fords," 13 "Rin Tin Tin" shows and 13 "Captain Midnights" to Italy and 52 "Rinnies" to France. French deal was with Radiodiffusion Francaise and Italian sales to Radio Televisione Italiana, with dubbing to be done in those two countries.

In the works are sales in Holland, Thailand, Australia and other countries. "Father Knows Best" is being sold to Holland, where an "electronic dubbing" setup will be used experimentally. "Rin Tin Tin" and "Jungle Jim" are almost firm for Thailand, while negotiations are current on seven Screen Gems properties for Australia.

ABC Film Syndication In 3 New Rank Sales

ABC Film Syndication has wrapped up three additional deals on its "Anniversary Package" of 15 J. Arthur Rank features, two of them directly to sponsors. Schlitz Beer bought the package for its feature film showcase on WTMJ-TV in Milwaukee via Lennen & Newell, while Thorofare Supermarkets, via Ketchum, MacLeod & Grove, bought the films for showing on KDKA-TV in Pittsburgh. Other sale was to WBZ-TV, Boston.

Sales bring the total up to 12 markets.

MCA-TV Film Syndication Promotions, V.P. Stripes

MCA-TV Film Syndication has upped three execs to vicepresidencies and at the same time set up a new divisional sales operation with one of the new veeps in charge. Hank Long, western sales manager, will move to Cleveland as v.p. over the new Mid-Eastern Regional Sales division, joining D'Arv G. Barton, v.p. over station sales for the midwest in running the new mid-east operation, which covers five MCA offices.

Two other promotions to v.p. are Tom McManus, who's been eastern sales chief for the past nine months, and Ray Wild, southwest regional sales manager. Robert Greenberg, v.p. in charge of western station sales, will assume the additional duties of western sales manager left by Long's shift to Cleveland.

BIG FOR NATIONAL SPOT BANKROLLER

Availability of large rerun packages hot off the network griddles has stimulated a new rush toward daytime stripping of telefilm. Back of the inclination of stations toward greater use of half-hour syndicated properties in the daytime is a drive toward recapturing much of the national spot coin that has gone into the network participating shows, such as NBC-TV's "Today"-"Home"-"Tonight" "magazine concept" spot carriers.

Lack of top local programming in the daytime has caused national spot bankrollers to veer away from local timebuying in many instances in favor of the network spot carriers. Stations feel that with top-name film packages, even though they are network rerun shows, they can bring back some of that national spot coin. Where a spot buyer previously shied away from a local cooking show, he shows no hesitancy in ordering a schedule for a nationally-known property like "My Little Margie," which recently hit the syndicated marts.

Indicative of the big rush toward daytime stripping are some of the "Margie" sales under the Official Films Banner. In on the five-a-week banner are WGN-TV in Chicago; WNAC-TV in Boston; KMBC-TV, Kansas City; KEYD-TV, Minneapolis; WPTZ, Philadelphia; WXYZ-TV, Detroit; WSIX-TV, Nashville; WFAA-TV, Dallas; KGUL-TV, Galveston and several others. Many of these outlets are going one step further and buying other series to play them back-to-back covering an hour, 90 minutes or even two hours of daytime blocks.

Apart from the availability of the network packages, which include "Trouble With Father," "The Ray Bolger Show," "Public Defender," and the once-nationally-spotted 'Foreign Intrigue," there's the factor that most of these properties contain at least two years' product, anywhere from 65 films up, with the "Margie" list as high as 126 pix and "Intrigue" having 156 in the can. Stations can strip without too many repeats when there are that many available. In the past, stripping has been limited because of that factor, with "Racket Squad," which was one of the first rerun packages available, getting most of the strip treatment by virtue of the fact that it had 98 films in the can.

From the distribution standpoint, the strip technique is ideal, both as a fast method of recoupment and because, since the films are sold for daytime, doesn't create any time availability problems as some nighttime rerun sales do. Pricing is so arranged that the distrib can recoup faster than he would were the shows sold once-a-week, yet so that the station can

(Continued on page 34)

OF NAMES JAFFE EXEC V.P.; UP RUSH

Herb Jaffe has been named executive v.p. of Official Films, with Herman Rush, already a v.p., moving into Jaffe's spot as veep over sales. Rush, who has been Coast veep for Official, will relocate in New York, with frequent Coast visits on his slate.

Jaffe, an MCA vet, joined Official about a year and a half ago as national sales manager after a stint as eastern sales chief of Motion Pictures for Television's syndication setup. He got his v.p. stripes shortly thereafter, handling administrative matters as well as sales. Exec vicepresidency is a new position for the company. Rush, who has been with Official virtually since its formation, has operated in all areas, at one time handling all syndicated sales and latterly becoming v.p. Both Jaffe and Rush are board members of the company.

Telepix Producers Say Literary Agents Are Giving 'Em the Brush

Hollywood, Aug. 30.

Hollywood's telepix producers are buying fewer stories from New York because Gotham literary agents representing virtually all top published material are banding together to demand restrictive terms and are showing favoritism toward the major film studios. So says Warren Lewis, Four Star Productions producer, who points out that the agents won't allow the indie telefilm producers to option motion picture rights to the properties they buy for telefilm production.

Another restriction imposed by the N. Y. agents, says Lewis, is their demand for contracts prohibiting the producer from showing the vidpic after five or seven years. "Distributors and banks—the latter active as financiers of telefilms—won't finance production unless the producers have the perpetual use of the pictures," Lewis said. "But the N. Y. agents want to limit usage of these films which are the only security for banks and distributors."

Lewis reported that the top Gotham agents have grouped together in the Society of Authors' Representatives. But when he wrote to its exec secretary, Don W. Rumsey, outlining his complaints, Lewis' letter was referred to someone at the Brandt & Brandt agency and he never received a reply. Lewis said he "only got the brush" after two trips to N. Y. in an attempt to straighten out the matter.

Four Star dropped plans for a series, Lewis said, due to restrictive terms sought by the N. Y. agents. "The agents won't establish a pattern of purchase so that the independent producer can get motion picture rights. With major studios, the reverse is true. They buy the picture rights and get the tv rights too. We feel that if we

(Continued on page 34)

Raycroft Ankles Orr For V.P. Post at R-G-K

Russ Raycroft has resigned as radio-tv director of the Robert W. Orr agency to join the new Roland Reed-Gross-Krasne TV Commercials Inc. operation has head of sales in N. Y. Raycroft gets a v.p. stripe in the new operation and will represent the firm on commercial deals with the Gotham agencies.

Raycroft is opening new Fifth Ave. offices for the firm after Labor Day and will be joined by Hamp Howard, Roland Reed Productions veep in charge of N. Y. industrial sales. Howard's and Raycroft's operations will be completely divorced, but they'll share the new space.

Cinema-Vue Wraps 131 British Films

Newly reactivated Cinema-Vue Corp. has made its first big product acquisition via two deals for distribution of 131 British features from American-British TV Movies, Inc. Deals involve 100 features from American-British, plus a package of 31 additional features from Clift TV Films, an American-British subsid. All of the features are of late vintage, with the Clift package including four Alexander Korda pix made in 1953 and 1954.

Deals were set between American-British and Clift prez Nathan Kramer and Cinema-Vue's Joseph P. Smith. Smith recently reactivated Cinema-Vue after exiting Guild Films, where he was v. p. over syndicated sales. Cinema-Vue's rights to the films under the deals are straight distribution pacts, with American-British and Clift retaining distribution in some markets where they have already sold the packages.

Most of the pix in the group are out of Eros Films, with which Kramer has a close theatrical and tv tie, having set some new product on tv even before their theatrical bows. The Korda group consists of "The Elusive Pimpernel" (David Niven), "Mr. Denning Drives North" (John Mills, Phyllis Calvert, Sam Wanamaker), "Home at Seven" (Ralph Richardson) and "The Holly and the Ivy" (Richardson). Other pix in the package include such theatrically-distribbed films as "Scotch on the Rocks," "Brandy for the Parson" and "No Orchids for Miss Blandish."

Smith left this week on a six-week tour of 12 key cities, both to start selling the package and to set personnel and open branches in those markets. Tour will take in Los Angeles, Chicago, San Francisco, Portland, Dallas and Atlanta, among others.

SUNSHINE BISCUIT SMILES ON WOR-TV

WOR-TV, N. Y., has latched onto the first client for the two new availabilities it has created in "Million Dollar Movie" by expanding the setup from seven sponsors to nine. It's Sunshine Biscuits, which via Cunningham & Walsh, is dropping its station break schedule on WCBS-TV. Interesting facet to the deal is the fact that Sunshine is dropping 20-second adjacencies to Jack Benny, Jackie Gleason, "I Love Lucy" and "Our Miss Brooks" to take on the MMM schedule, for the reason that it will get one-minute announcements on the feature show, while the 20-second adjacencies it possessed weren't long enough to tell the story.

GUILD TRIMS STAFF; 18 CLERKS GET AXE

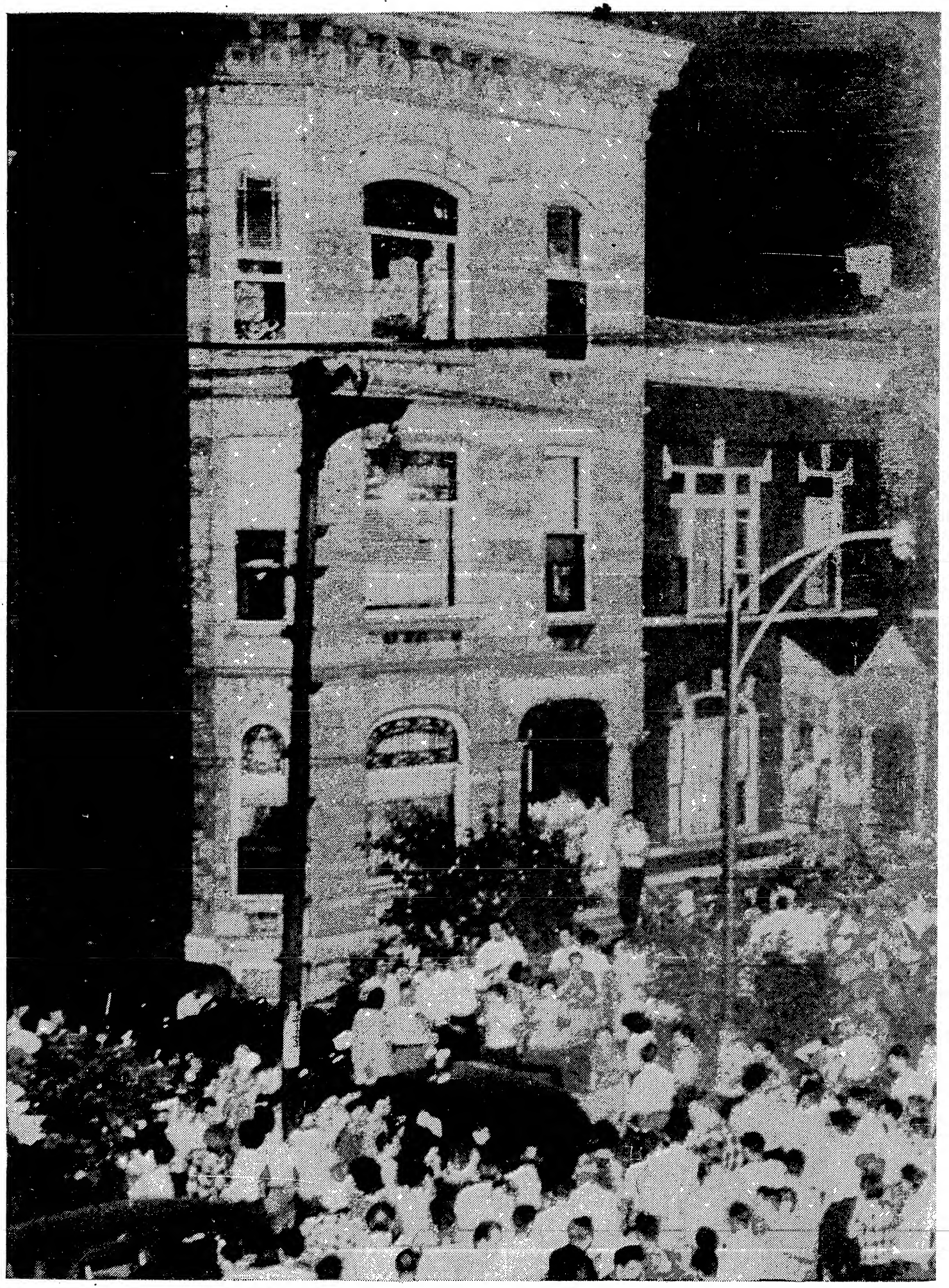
Guild Films did some economic retrenchment last week, dropping a total of 18 clerical employees. Guild president Reub Kaufman said the firings were made to eliminate overlapping of functions, particularly in the feature film operation. He said that when Guild took over distribution of the Motion Pictures for Television feature library, some 30-odd MPTV clerical personnel were brought over to handle booking, etc. Since that time, Guild personnel have learned the routine and many of the functions of the MPTV people have been absorbed, leaving duplication in several departments.

No executive or sales personnel were involved.

'Opry's' Second Sponsor; Sold in 90 Markets

Flamingo Films landed its second large regional deal on "Stars of the Grand Ole Opry," selling the show to Golden State Dairies for all California markets except three. Total excludes Santa Barbara, San Diego and Los Angeles, with the series sold in L. A. to KCOP, which is taking the unusual step of backing the pix with each other to create an hour show. Golden State deal, involving about 10 markets, was set via Guild, Bascomb & Bonfigli agency of San Francisco.

Armstrong Packing Co., a division of Swift & Co. which had already picked "Opry" up in Dallas, extended its sponsorship, buying it in Austin and Longview, with an eye on additional markets. Pillsbury, the show's first big regional client, is also eyeing additional markets after only three weeks on the air in most situations. Total markets in which the show is sold rose to 90 this week, with individual sales to KEYD-TV in Minneapolis and a Denver sponsorship deal augmenting the regionals.



SCOOP!

Mid-America *always* gets news-making excitement from WMAQ's NIGHT DESK program, Monday through Friday from 10:00 to 10:30 p.m. But on August 18th, listeners really hit the jackpot.

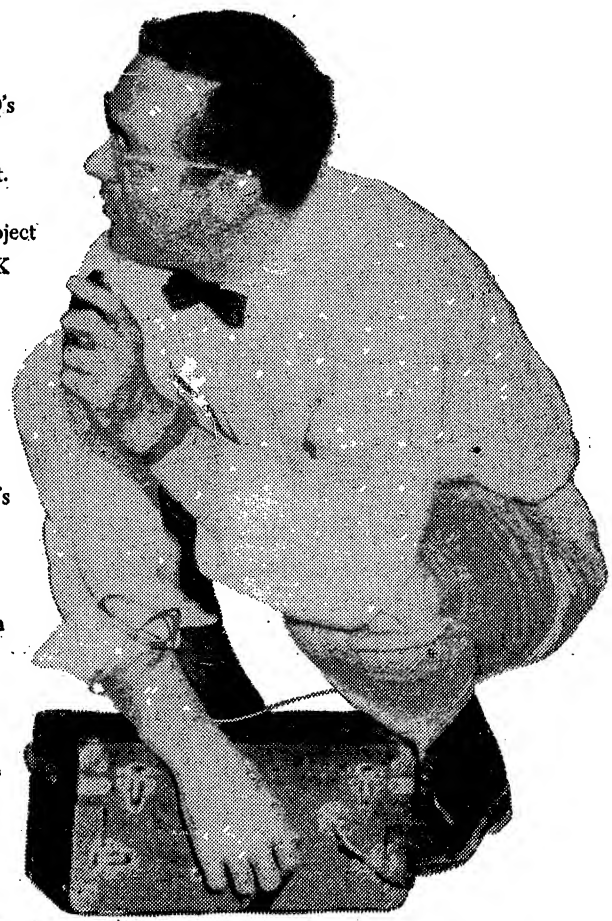
On that night, police were closing in on an accused cop-killer, object of the biggest manhunt in Chicago in two decades. NIGHT DESK reporter John Chancellor was right there – the only broadcaster who was at the scene to give listeners an exclusive description of the action as it developed.

Within minutes, bulletins informed the station's audience of the gunman's capture. They were the *first* to know of it. And at 10:00 p.m., WMAQ's NIGHT DESK listeners heard Chancellor's on-the-spot tape-recording.

The scoop didn't end there. Chancellor scored his second news beat of the evening when his microphone caught the interrogation of the wounded gunman by Chicago detectives.

VARIETY called NIGHT DESK's performance of August 18th "one of the top radio reporting jobs of this or any other year."

By keeping on top of events like this, *as they're happening,* NIGHT DESK has become one of the most listened-to and talked-about programs in Chicago. It's only one of the many reasons WMAQ is what it is – the station advertisers turn to for their strongest radio impact on America's second-richest market.



WMAQ

NBC RADIO IN CHICAGO
represented by NBC Spot Sales

The 50 kw. Boys

Continued from page 26

are derived from coverage and cost information.

The statement that 50 kw outlets can't complete for local business sounds like it came from a 1935 VARIETY instead of August, 1955. WHDH is a 50 kw outlet that is estimated will do 50% more local business as its nearest competitor, three times as the third station and almost 28% of the total market.

As far as costs of operations are concerned, of the four top stations, the staffs are about equal, the union scales similar, and talent costs about the same. True there are other stations in the area that operate at half the cost or less but they are no factor in the local or national spot picture.

I think your article, "How the Mighty Have Fallen," is misleading and detrimental to the radio business in general.

William B. McGrath
Managing Director, WHDH

Philly Speaks Out

Philadelphia.

Editor, VARIETY:

In the case of most 50 KW stations and WCAU in particular, your article could rather have read, "50 KW's continue K.O.-ing competition," inasmuch as WCAU's story is in direct refutation of your case for small-station radio. This claim is based on two points: first sales in 1954 on WCAU radio marked an alltime high in its 32-year history for local business, and in the first seven periods of 1955 is 60% ahead of last year's record. This is the sixth consecutive year of increased local billings, proving not only the competitiveness of WCAU, but its ability to satisfy a local as well as regional network advertiser.

Second, programming. WCAU has not fallen "into a lethargy, program-wise," by any means. Unlike many other stations, WCAU has not adopted an economical news-record-news-record programming, but has successfully competed for audience and maintained its sales appeal by continuing to produce a variety of big, live, exciting shows, covering music, drama, sports, elections, community service and audience participation.

Another point in your story accents the "A" county superiority of smaller stations. A metropolitan market like Philadelpthia is not the typical "A" county market. Pulse defines it as an eight county market. This ties in with the tremendous decentralization program being carried on by almost every big department store, (following Wanamaker's New York lead) shopping center, industry, bank, etc. Branches of all types of retailing operations are springing up in the counties surrounding Philadelphia at an unparalleled rate. Therefore it is fallacious to say, that merchants are not interested in prospects outside the "A" county. In our own instance, it turns out that big radio is the only way to reach all of their prospects. Newspaper penetration in surrounding counties as well as Philadelphia county has steadily declined, while advertising rates have increased. The Philadelphia Inquirer, for example, has increased rates 15.7% since 1950 with a 6% drop in circulation.

With all this, we do not feel that WCAU radio is an exception to other 50 kw clear channel stations. The situation in radio broadcasting has changed every five years in one way or another. Since its inception, alert aggressive management has always been necessary and while news-records programming might be a successful formula, right now for some stations, we are not content with it and it is our firm belief that our sales record prove we are right. There are too many stations competing for the total audience with that formula. It is not, by any means a panacea for radio's problems, rather it is an easy way out which threatens to reduce radio to the mediocrity of sameness. The news and music formula is frequently operated with a skeleton staff and the "Rip and Read" technique. At WCAU, the host of announcers, sales merchandising and promotion counselors available to every client is immeasurable in terms of added value received to national and local advertisers.

Joseph T. Connolly
(V. P. In Charge Radio Programming, WCAU.)

Brit. Com'l TV Preem

Continued from page 25

This runs an hour and then the studios go dark until 3 in the afternoon, when they stage the "ABC Music Show." That is followed by the U. S. import, "My Hero," starring Robert Cummings. Other afternoon features include "The ABC Childrens Club," a Hans Christian Andersen film series lensed in Denmark and a jungle program featuring Michaela and Armand Denis.

The studios close from 6 to 7, (to give parents a chance to put their children to bed), and after a brief newscast, the evening program includes Boris Karloff as "Colonel March of Scotland Yard," a vaude feature from the Wood Green Television Theatre, and "The Jack Jackson Show" from the Embassy Club.

Sunday transmissions start at 2 with the Liberace program, to be followed by "Free Speech" a discussion on current affairs by key political personalities. For the next half-hour, they will telecast the Ford Playhouse series under the title "Stage 55." Other Sunday afternoon features include The Roy Rogers series and "The Adventures of Robin Hood."

On Sundays, the afternoon-to-evening shutdown extends to 7:30 and the evening programs include three major attractions—"Sunday Night at the Palladium," "The Theatre Royal" series, which will tee off with "Bardell v. Pickwick," and "I Love Lucy."

A-R start their first full week of telecasting on Sept. 26 and during that week, their programs will include "Four Star Theatre," "The Hilton Hour," "The Scarlet Pimpernel" and Sir John Barbirolli with the Halle orch.

Edinburgh

Continued from page 31

Telefilms of France, is "Monsieur et Madame Curie," story of the discovery of radium by Pierre and Marie Curie. Text is an extract from the book of Marie Curie on "Pierre Curie."

A native tv entry is "Festival in Edinburgh," a 14-minute color pic about Edinburgh in August, and showing such Festival types as Ann Todd, Margot Fonteyn, orchs, singers and dancers. Commentary is by Scot-born actor Alastair Sim. It is aimed at the U.S. tv market.

Opening entry was "Der Letzte Akt" (The Last Act), a two-hour Austrian feature, directed by G. W. Pabst, who made "Kameradschaft" and "The Loves of Jeanne Ney." It traces, grimly and realistically, but always in absorbing fashion, the story of the last 10 days of Adolf Hitler.

Pic, welcomed by crix, is scripted by novelist Erich Maria Remarque, author of "All Quiet on the Western Front." It is based on the novel, "Ten Days to Die," by M. A. Musmanno, and is released through Columbia Pictures.

All-Out Flood Aid

Continued from page 22

Main St." Both the ABC and CBS shows were coupled with appeals for donations.

On the local level, stations throughout the northeast were staging their own fundraising drives. In Springfield, Mass., the five normally-competitive stations —WSPR, WHYN, WACE, WMAS and WTXL—are pooling their talents and facilities tomorrow night (Thurs.) for a 7:30-midnight fundraising show which all five stations will carry. In New York, indie WINS is staging a solicitation drive in conjunction with WGTH in Hartford and WVPO in Stroudsburg, handing all its collections over to the two outlets to distribute as they see fit. WABC, the ABC Radio flagship, has "adopted" Ansonia, Conn., while WPIX, the Daily News television outlet, has done the same with Winsted, Conn. WMGM, the Loew's-owned indie, has prepared a 16-hour "Floodothon" which was originally to be staged today (Wed) but which the station is holding off on a stand-by basis at the request of the Red Cross.

Networks presumably will continue throughout this week and next with special programs and appeals for flood relief. Tonight (Wed.), CBS-TV's "U.S. Steel Hour," will devote a portion of its time for a fund appeal from Federal Civil Defense Administrator Val Peterson. Tomorrow (Thurs.) at 8 p.m., CBS Radio will present a special documentary, "The Terrible Rain," covering the flood story of Putnam, Conn., based on interviews and tapes taken by Lou Cioffi and Jay McMullen.

Hurricane Network

A "Hurricane Network" covering the entire east coast with stations cooperating to give each other radio and phoned bulletins in cases of hurricane and flood disaster has been organized by WINS, N.Y. and WVEC in Norfolk. Idea stems from WINS' highly effective improvised phone hookup weekend before last during the floods created by Hurricane Diane.

Network, organized by WINS' Bob Leder and WVEC's Thomas P. Chisman, will interconnect by beeper phone stations as far south as Vero Beach, Fla., and north to Boston. WVEC will act as central information point for the middle and south coastal areas, while WINS will be the focussing point for the northern and New England states. Many of the same stations which participated in the WINS hookup on the floods will participate and more will be added. Service will maintain liaison with government and disaster groups, exchanging information where needed.

WBZ-TV Raises $5,000

Boston, Aug. 30.

More than $5,000 was raised for flood relief in a 24-hour telethon conducted by WBZ-TV and radio with studio performers auctioning off their clothing and all kinds of items, ranging from apples to electric broilers. The simulcast appeal to all New England went on Friday night (19) and finished Saturday morning (20).

Nelson Bragg, star of the tv station's "Swanboat" show auctioned off his suspenders; Carl De Suze of WBZ-WBZA's morning show, auctioned off his shirt and belt; and Rod MacLeish, news director of WBZ-WBZA, auctioned off the necktie he had worn through the floods. All the personal items went at fancy prices.

WTIC's $260,000

Hartford, Aug. 30.

In a "Flood Bank" drive, started with the first floods and carried on for three days and three nights of continuous broadcasting, WTIC here raised over $260,000 in telephoned pledges for the American Red Cross disaster relief fund.

Requests for donations by mail are continuing throughout WTIC's regular schedule. A total of $260,255 in cash has been deposited up to noon today (Tues.).

KOVR Circumvents 'Get Into Frisco' Nix

San Francisco, Aug. 30.

KOVR, Stockton tv Channel 13, will open auxiliary studios in San Francisco next month, despite the FCC denying the independent outlet permission to identify itself as a San Francisco station.

Terry H. Lee, KOVR's general manager, said the move would enable the station to telecast live San Francisco programs "to capture some of the spirit of the city and the Bay Area."

In addition to the studios, KOVR will move its general offices, sales and promotion departments to the new quarters in the Mark Hopkins Hotel.

Literary Agents

Continued from page 31

develop a property for tv, we are entitled to first refusal on picture rights. Some of these agents want cutoff periods on tv rights, from five to seven years, demanding the telefilms not be shown after this period elapses.

"It's an impossible situation. The better tv companies want to branch into motion picture production and thus seek story options, but the agents won't allow that the way they're operating." Both the Writers Guild and the Dramatists Guild, Lewis pointed out, allow granting of options for limited times, but the N. Y. agents refuse to do this.

Strips in the Aft.

Continued from page 31

afford to use them as spot carriers. Official's sales pattern calls for a per-picture price for two to four runs of each of about 150% higher than the established price for a one-time use on a once-a-week basis. In other words, where once-a-week deal would cost a station $100 per film, the strip setup costs it $150 a film for three runs, or $50 per run per pic. Stations, however, must buy a minimum of two and a maximum of four runs per pic in any stripping deal. Sum total of the price structure, then, is that for five-a-week, multiple run package sales, the distrib gets about 50% more than he would on a one-run, once-weekly deal, but the station gets the films for about half the price, buying volume to make up the difference.

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HAS ANOTHER ONE!
"Let's Try Again"

Here's How It Works:

Monitors watch the leading quiz programs on the networks — they note the questions missed on each program and the amount of money each question was valued.

LET'S TRY AGAIN then asks the contestants the questions that were missed and the original amount offered is paid if answered correctly.

Think of the possibilities that this unique and simple program offers!

It reviews for the listener the top quiz programs of the week and offers another chance!

It has appeal!

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BIG MARKETS! SMALL MARKETS! ALL MARKETS!

"MOVIELAND"

HURRY! HURRY! HURRY!
Frankly, we're overwhelmed!
The response to MOVIELAND has been great... far greater than even we expected.
Within ten days after our opening announcement, dozens of contracts have been signed!
So hop on the MOVIELAND bandwagon — it's really rolling! Station after station is getting associated with ASSOCIATED. Put Your Order In NOW! Wrap Up Your Market!

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KPIX San Francisco

KVOS Bellingham, Wash.

WMBR-TV Jacksonville, Fla.

AV-TV oin

WFAM-TV Lafayette, Ind.

KMBC-TV Kansas City, Mo.

WGBI-TV Scranton, Pa.

WI

KTVH-TV Hutchinson, Kan.

WHO-TV Des Moines, Iowa

WXEX-TV Petersburg, Va.

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WATR-TV Waterbury, Conn.

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1908 So. Vermont Ave.
Republic 2-3016

ATLANTA
Barbizon Towers,
35 Lombardy Way N.E.
Elgin 3028

AAP
ASSOCIATED ARTISTS PRODUCTIONS

Television Chatter

New York

Ziv's telefilm production is centered on the Coast, but the firm's New York headquarters didn't do badly on the production end last week. Two execs' wives gave birth within 15 minutes of each other last Tuesday (23). Operations manager **A. Frank Reel** became father of a girl, **Len Firestone** of the N. Y. sales staff a son.

Frank Burns joined Transfilm in N.Y. as head of shipping and purchasing for the commercials production outfit . . . Broadway press-agent **Arthur Cantor**, who already reps **Steve Allen** and the Talent Associates operation, will handle the Armstrong-Pontiac hour dramas on NBC-TV when they bow Sept. 2 . . . ATV Film Productions abandoning its mid-town executive and editing offices and moving them out to the ATV studios in Long Island City . . . **Otis Freeman**, chief engineer at WPIX, elected treasurer of the TV Broadcasters All Industry Committee, which serves as liaison with the city government in the effort to maintain the radio-tv industry's top status in N.Y. He succeeds **Charles Singer**, former chief engineer at Mutual . . . **Charles Carshon** and **Delores De Lasho** have joined Jay-Kay Productions as coproducers of "The Decor-Analyst," decorating show which stars **Gregg Juarez** and bows on WABD Sept. 14 . . . **Phil Bloom** is now coordinator of the "Colgate Variety Hour" . . . **Barbara Joyce** has the starring role in "Trifles," by **Susan Glaspell**, on "Star Tonight" on ABC-TV tomorrow (Thurs.) . . . **Dr. Bruno Furst**, memory expert, booked for a pair of guesters on WABC-TV, for a demonstration on Sept. 10 and a spot on the network "You Asked for It" Sept. 18 . . . MCA's **Dick Rubin** on a belated honeymoon in Hawaii . . . Transfilm, which has been doing the Miss Rheingold election spots for Foote, Cone & Belding for the past six years, wrapped up shooting on the three for this year (four and a half minutes each), starring **Guy Lombardo** and **Jinx Falkenburg McCrary** . . . Animated Productions wrapped up two spots for Coty's new lipstick . . . CBS Television Film Sales veep **Leslie Harris** off for a week in Maine . . . The Trio Schmeed, Swiss yodeling group currently making their American debut at the Blue Angel, signed by **Max Liebman** for "Heidi" on NBC-TV Oct. 1 . . . **Charles H. Green** exiting Doyle, Dane, Bernbach as production manager of the radio-tv department to join George Blake Enterprises as an account exec . . . **Dick Heffner**, producer-narrator-scripter of WRCA-TV's "Man of the Year" and WNCA's "History in the News," back from a seven-week tour of Europe. The history professor-turned-television producer-performer at work on a new edition of his bestselling paperback, "The American Heritage" . . . **Jerry Vale**, Columbia Records vocalist set for "Strike It Rich" as the "helping hand" Sept. 6.

Hugh J. McDermott now a director at NBC-TV, with his first assignment the Steve Allen show . . . Back to the tv circuit from summer stock are **Peggy Lobbin**, who had leads in "Angel Street" and "Picnic" at Myrtle Beach, S.C., and **Treva Frazee**, who starred in "Born Yesterday" at Traverse City, Mich., and "Wonderful Town" at Skaneateles, N.Y. . . . Telecast of the Mrs. America finals in Dayton Beach is being negotiated, with Philco having expressed interest but ruled out because the American Gas Assn. is involved in the contest. **Dave Alber** handling video negotiations . . . **Dave Moore** and **Bob Sammon** to Coast to handle the **Dick Powell-June Allyson** visit on "Person to Person" preem Friday (2) . . . **Milton Berle** has signed **Ann Sothern** to costar with him in the second of his new series of 13 tinted NBC-TVers, on Oct. 18. . . . **Samuel Cummins**, general manager of Jewel Productions, due back from Europe around Sept. 15 with pilot films of three 26 half-hour series tagged "It Happened in Paris," "It Happened in Rome" and "It Happened in Vienna."

William Connelly, formerly with the Pittsburgh Press, joined MCA-TV Film Syndication's sales staff, working out of Pitt. . . . The Chords just completed stints in Walt Disney's "Mickey Mouse Club" vidpix for ABC-TV and are back from the Coast . . . **Sol Cornberg**, NBC's director of studio and plant planning, back after a two-month stay in England. He helped **Sidney L. Bernstein**, chairman of Granada Television Ltd., design a television city in Manchester, which is scheduled to begin operations early next year . . . **Ginger MacManus**, of the "Let's Take a Trip" show, in Doctor's Hospital after an appendectomy over the weekend . . . "Adventure" producer **Robert Northshield** to Tulsa to gather material for the CBS-TV'er . . . WATV's "Garden State Jamboree," country music segment starring **Shorty Warren**, has been picked up by National Food Clubs for sponsorship and goes to a full hour, Sundays 6-7, starting Sept. 11, with the new title of "National Jamboree."

Roach Studio Jumpin'

Hollywood, Aug. 30.

Busiest day in the history of the Hal Roach lot, founded in 1920, and probably in the history of any rental studio, was racked up last week.

A total of eight separate and complete production units were at work, simultaneously lensing seven telefilms and one tv commercial.

Kansas City Proud Of Its Wyatt Earp; Fancy Hoopla for TV Kickoff

Kansas City, Aug. 30.

ABC is kicking off its new fall series, "Wyatt Earp," with a major promotion here, the starting point of Marshall Earp's career. Governors of both Kansas and Missouri have proclaimed "Wyatt Earp Week" as Aug. 27-Sept. 2 for the show which begins nationally Sept. 6.

Campaign here is being worked out with KMBC-TV, which goes ABC Sept. 28 ,but will begin carrying the show from the opening week. Milt Mohr, of the New York exploitation office, is handling here with Don Davis and staff of KMBC-TV.

First "Law and Order Award" was given to John B. Gage, former mayor of Kansas City credited with the cleanup following the riotous '30's here. It was presented at a luncheon Sat. (27) at the Hotel Muehlebach with Mayor Roe Bartle, City Manager L. P. Cookingham, members of the Citizen's Committee, police officials, press, radio and tv on hand.

Biggest public event was a western parade Saturday morning through the downtown area with a stage coach robbery being enacted every few blocks. Hugh O'Brian, playing the lead in the filmed series, ended the thievery in true tv-film fashion by rounding up the robbers at the end of the parade. He also made several other public appearances before returning to Hollywood Sunday.

WMGM's Pro Grid Sale

Miller High Life Beer will again sponsor broadcasts of the New York Giants pro football schedule via WMGM, N.Y. Station will carry the regular schedule of 12 games plus three exhibition games, with kickoff date on the exhibitions Sept. 6, when the Jints meet the Baltimore Colts in Minneapolis.

Marty Glickman and Johnny Most will handle the commentary.

FCC's Tower Poser

Continued from page 24

with maximum power, "substantially worsens" the plight of the ultra highs. "It is obvious," the Committee declared, "that an increase of power further increases the existing disparities between VHF and UHF stations by enabling VHF stations to further encroach on and overlap UHF operations."

Existing handicaps of UHF operation would be aggravated by the higher towers, said the Committee, with the result that network affiliations would be less likely, conversions more difficult, disadvantages in coverage accentuated, and advertiser and agency resistance increased. "On every level of comparison (with VHF) the desperate plight of UHF is made more critical," the Committee asserted.

If the order is allowed to stand, the Committee warned, New Jersey, which has been assigned 14 UHF channels, may never have a single tv station, VHF or UHF, because of the coverage capabilities of "super-power" VHF stations in New York and Philadelphia.

Connecticut's UHF stations "may well join the 49 other UHF stations which have ceased operations" and the same fate threatens ultra highs in Pennsylvania which would be faced with greater competition from dominant VHF outlets in New York, Philadelphia, Pittsburgh and Lancaster.

"And it is inevitable," the Committee said, "that a power increase by a VHF station in one market will force not only other competitive VHF stations in the same market to do likewise, but also VHF stations in adjacent and distant markets, thus setting off a chain reaction which must inevitably spread beyond Zone I and beyond. Surely, UHF stations can only be crushed in the squeeze of a frantic power race among the VHF stations which engulf them on all sides."

The Committee found it "almost incredible" that an order of such magnitude was voted with only three of the seven commissioners present.

Oberfelder

Continued from page 22

of o&o radio stations, subsequently becoming v. p., over the o&o's. When the owned stations were given autonomy and the o&o division dissolved, he became v. p.-general manager of WABC, moving over to WABC-TV last fall when v. p.-general manager John Mitchell moved into the network side as v. p. over the tv web.

WABC-TV general managership has been a sore spot with the network over several years. The late Trevor Adams at one time was g. m., subsequently dropping down to sales manager with Paul Mowrey assuming the managerial mantle. Mowrey, now running a lucrative consultancy business, was dropped to make way for Mitchell in 1953, when Mitchell was brought in from Chicago where he had made WBKB a solid moneymaker. When Mitchell moved up to the network side, Oberfelder was switched over. As for Oberfelder, he bluntly states his plans are "to find a job."

WESO

Continued from page 23

rived and WESO was able to get back on regular transmission.

The reports from WESO were being picked up by radio stations in Connecticut, Worcester and the Worcester County area. Station was on the air for five days without a break.

A civilian defense headquarters was set up in the WESO building and gave the station warnings about isolated areas, typhoid shots, special passes military information and special messages.

Most of the broadcasting was done on direct line to the transmitter. It took messengers 20 miles because of the flood to make a usual three mile trip to the transmitter. WESO's studios in Webster were out of operation.

New Orleans—H. J. Heinz Co. has renewed for another year its sponsorship of "Studio 57," over WDSU-TV.

Seems Like Writing Problem Isn't Confined To U.S. Video Alone

Great Britain will launch commercial television next month with the same basic problem that exists in the U. S. as far as dramatic showcasers are concerned. That problem, on the authority of David Susskind, is scripts. Susskind, partnered with Al Levy in Talent Associates Philco-Goodyear "TV Playhouse," "Appointment With Adventure," etc., has just returned from England after serving for three weeks as consultant to the drama sector of Associated Broadcasting which is charged with turning out the weekday fare under the Independent Television Authority.

Susskind said last week that the shortage of worthwhile originals will be relieved somewhat by the fact that Britain's Monday-to-Friday operation (there's a separate company for weekend formats) will embrace only 35 hours. There will be three hours of fare the afternoon, a break from 6 to 7 o'clock to get the kids off to bed or engaged in their homework, and resumption at 7 until 11 p.m. The major formats will consists of soapers, plays, panel games, musicales, sports (with boxing bouts from White City Stadium. Susskind said that Roland Gillette, director of programming, is working out ambitious schedules. Gillette has worked over here, with CBS and Young & Rubicam among his affiliations a few years ago.

Susskind was amused, but also impressed, by the fact that all the TD's—television directors—are femmes. It seems that in British video the distaffers are considered superior on "emotional balance" and "psychological factors."

The producing partner of the packaging firm said he had to do considerable browsing up on British tv jargon to become hep in his conversations with various officials. For instance, the aforementioned TD's are not called that, they're referred to as "visual mixers." Heads of continuity are called "chiefs of the spoken word."

Boston — Henry W. Lundquist, veteran of 20 years in radio, was named educational and public service director of WBZ-WBZA by Paul E. Mills, general manager of the station, this frame. Assignment is in addition to Lundquist's regular duties as program supervisor for the station.

AUGUST 27, 1955 THE BILLBOARD MUSIC-RADIO

RIDDLE LEADS PACK

Arranger Is Unsung Hero,—

By JUNE BUNDY

NEW YORK, Aug. 20—Capitol's NELSON RIDDLE scored more records in the top 10 best selling categories this year than any other arranger, according to a survey of arranger credits on records that have appeared in the top 10 slots of The Billboard's pop best selling retail record charts since January 1.

Five out of 52 records in the top 10 this year were arranged by RIDDLE.

•

NELSON RIDDLE

Scoring and Conducting THE NBC-TV MUSICAL VERSION OF

"OUR TOWN"

Starring

FRANK SINATRA - EVE MARIE SAINT - PAUL NEWMAN

SEPT. 19, 1955

Also

THE BETTY HUTTON

NBC-TV SHOW OCT. 25, 1955

Am honored that some of the greats of show business have become my clients in the matter of stocks and bonds. You, too, are welcome to write or call me—NO obligation.

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FOR A SQUARE DEAL call CIRCLE FILM LABORATORIES COLUMBUS 5-2180

A Complete Motion Picture Lab Serving the Industry OVER A DECADE

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Will You Go For A "GOPHER" with a solid film-TV background?

PRODUCERS! EXECUTIVES!

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Call LU 7-1317, New York Box V 8295, VARIETY, 154 W. 46 St., N.Y.C.

EXECUTIVE FILM EDITOR WANTED

for New Orleans film company, to organize and direct cutting dept., train assistants, supervise production of 16mm and 35mm TV commercials, business and documentary films, newsreels. Permanent position with profit participation to right man. Send resume, salary requirements to Genl. Mgr., Vision Films, Inc., 528 Royal St., New Orleans, La.

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WHO MADE IT POSSIBLE FOR OUR SHOW
TO RECEIVE THE PRAISES OF THE PRESS.

New York Times
"Quite a phenomenon, Mr. Laine." *Richard F. Shepard.*

New York Journal-American
"Frankie Laine sings up a solid storm. He gets away from that dull backstage TV rut." *Jack O'Brian.*

New York Post
"Frankie Laine Time." His show was smoothly polished and highly professional. *Jay Nelson Tuck.*

FRANKIE LAINE TIME

for TONI and FRIGIDAIRE

CBS-TV

Wednesday, 8 P.M.

DAILY NEWS, New York
Laine Program a Winner
By Sid Shalit

"Since television happens to be a medium where attractiveness of personality looms as importantly as exceptional talent, it could be that Laine's the most successful performer to come out of this summer season."

VARIETY

"Frankie Laine Time" is a solid variety show. With Frankie Laine not only a topflight song belter but an ingratiating emcee as well, this series has a firm talent base which will be supplemented by weekly guests. The first show's lineup added up to a neatly blended hour of songs, hoofing and comedy. *Herm.*

Billboard

"'Frankie Laine Time,' is notable for it's smooth production, zingy ensemble work, and a standout performance by the star himself—both as an emcee and singer. Laine doesn't pretend to be a glamor boy, but his warmth, sincerity and all-around sales-savvy add up to the kind of sock songmanship and nice-guy appeal that attracts the widest range of viewers." *June Bundy.*

DAILY NEWS, New York

"**Frankie Laine Scores:** There's plenty of snap in Frankie Laine, even without his whip. The minute Frankie sailed into "Sunny Side of The Street," we knew this was one show we couldn't sleep through—and that's saying a lot these days." *Kay Gardella.*

Radio Daily - Television Daily

"Wednesday night came up with a whale of a new show in the form of 'Frankie Laine Time.' The show can stand on its own merit with the best of them."

COLUMBIA RECORDS

HELEN FERGUSON PUBLIC RELATIONS
Press Relations: Jewel Smith

GAC GENERAL ARTISTS CORPORATION
New York • Chicago • Beverly Hills • Cincinnati • Dallas • London

Personal Manager
CRESS COURTNEY

Radio Reviews

EDWARD R. MURROW AND THE NEWS
15 Mins., Mon.-through-Fri., 7:45 p.m.
AMERICAN OIL CO.
CBS, from New York
(Jos. Katz)

Ed Murrow is back in his 7:45-8 cross-board post on CBS Radio after an eight-week vacation, marking the ninth straight year in the time slot. His program again consists of straight news followed by commentary, but something seems missing—television. Murrow is perhaps the only newsman whose commentary the television picture has broadened and deepened. He's no longer as effective on radio as he is on television, where the masterful use of the video has backed up his frame of news commentary and given it greater significance and meaning.

The two subjects of commentary on Monday's (29) opening show, for example, were the cold war as seen after eight weeks on the farm, and the reemphasis on the provisions of the Bill of Rights. On the first subject, Murrow expounded on a "let's-not-kid-ourselves-a b o u t-the-Russians" post-Geneva theme; on the second, he asserted that the continual undermining of the Bill of Rights could prove disastrous in the long pull of a cold war. Murrow has dealt with both subjects, particularly the latter, with greater effect on tv. His radio verbiage, sincere and straight-shouldered though it may be, sounds at times a little pompous and certainly less forceful than a Murrow-with-pictures. Perhaps this is the time for the phrase-maker on radio—certainly an Eric Sevareid will never lose his aural punch. But there's a flatness now about Murrow's commentary.

He didn't fare well on his straight news segment either, looking a little silly at one point, when talking about the Moroccan settlement. No announcement has been made about the dismissal of Gen. Grandval, he said, "but I am informed from abroad" that Gen. Grandval will be removed and replaced by Gen. de Latour. Afternoon papers a few hours earlier had carried the same information via United Press.

It's somewhat paradoxical to look back on the efforts to transpose radio news to tv, efforts which for the most part have met with failure, and to note that the one commentator who has made the transition successfully has suffered on the radio end because of it. It's not due to any change in Murrow—simply in the reactions of the audience which has both looked and listened. *Chan.*

EAR ON CHICAGO
With Fahey Flynn
Producer-Writer: Kirk Logie
30 Mins.; Sun., 5:30 p.m.
WBBM, Chicago

Taking its cue from its sister WBBM-TV's "Eye On Chicago" filmed scrutiny of the hometown, WBBM has unveiled a taped documentary series stressing the interesting sounds of the city. It's a joint effort with the Illinois Institute of Technology and is being produced and written by IIT's radio-tv director Kirk Logie. Off the session heard (21) it should earn credit for all involved as a uniquely adroit use of AM tools to effectively spin an aural yard.

On this go, "Ear" visited one of the numerous anti-aircraft installations hereabouts. While narrator Fahey Flynn did his usual top job with the interviews, it was the on-the-spot sounds that gave the story its punch and distinctiveness. Neatly caught were the "Cannondeers' Hop" as the crew went through its sing-song paces on the 90 MM guns and the clipped commands and the mechanical background hum in the radar van. Handling provided a strong "You Are There" sense of participation that realized the full dimensions of the sound-only medium. *Dave.*

Bloom's 50G Suit, Claims Philco Infringement

A $50,000 infringement suit was filed in N. Y. federal court last week against Philco Corp., NBC-TV and Bernard Wolfe by writer Murray Teigh Bloom, who charges that Wolfe's teleplay, "Assassin," performed on NBC's "Philco Playhouse" last February, was an infringement on a piece he did for True mag in 1952.

Wolfe's teleplay was about the murder of Leon Trotzky, and Bloom alleges that portions of the teleplay were copied from his True piece. Mag article was titled "Stalin's No. 1 Killer," and Fawcett Publications assigned all rights to Bloom in 1953. Bloom also seeks an injunction.

Jessel Prod. Setup Preps 'Guest of Honor' Vidpix; Emcees BBC-TV Show

Jessel-Roberts stock issue, underwritten by Baruch Bros., a Wall St. house, has been oversubscribed and the producer plans putting the $350,000 in capital into vidpix pronto. It's a series titled "Guest of Honor," with pseudo-testimonial dinners feting one or another g. of h. It could embrace personalities like Eddie Cantor, George N. Burns, Jack Benny, Sophie Tucker, or could include personalities like William Zeckendorf and Bernard Baruch. George Jessel and Bob Roberts head the producing company.

Jessel would "toastmaster" the filmed "banquet," with any number of other "guests" (acts) contributing the "show," capped by the honored "guest" doing a stint or making a speech.

Jessel, in London last week, emceed Richard Afton's "This Is The Show," regular BBC vaudeo originating from Shepherd's Bush. He admired the "modern" dressing rooms—"At least I think they're modern because back of the dressing table I found note to David Garrick 'be of good cheer tonight' and it was signed Oliver Cromwell."

Jessel returns to the Savoy Hotel, London, for a three-week stint in the grill and also to do another BBC telecast.

It marks Jessel's first British engagement in his almost 50 years in show business, having never played abroad until now when he also emceed a gala at the Palm Beach Casino in Cannes.

Jessel, incidentally, in a London Daily Dispatch interview made reference to Sir George Jessel, his ancestor, and the account footnoted: "Sir George Jessel (1824-83) was a Liberal M.P. (1868). Solicitor-General (1871)."

Patton Exiting 'Circus' For Own Package Setup

Chicago, Aug. 30.

Phil Patton, executive producer of ABC-TV's Sunday afternoon "Super Circus," is checking off the network to launch a Chi-based tele packaging shop. Patton has been riding herd on the show since shortly after its inception back in 1948.

His first project as an indie producer will be a filmed moppet-angled-kids show, already in the blueprint stage. His final "Circus" show will be Sept. 18. Chi ABC-TV operations chief Jim Beach hasn't named a replacement as yet.

From The Production Centres

Continued from page 26

"Swanboat" in the simulcast in an appeal to all New England. Because of early response, station officials extended marathon appeal on WBZ radio 24 hours through Sat. (27) morning to 8:30 a.m. First excerpt of the film, "Disaster-1955," was televised Mon. (29) at 7:30 p.m. A second film is skedded for Thursday night (1) at the same time. **Verne Williams**, WBZ staff announcer, is narrator on both . . . **Bob Emery** resumes his "Big Brother" show over WBZ-TV, Saturday, Sept. 10, from 12:15 to 1, suspended for the summer, to make it six across the board for the fall and winter season . . . First in a new series of programs, "Made in New England" preemed at 10 p.m. Friday night (26) by WHDH with announcer **Bill Harrington** following the process of making a Ford in the Somerville plant. He interviewed the plant manager, foreman and others, all of whom contribute to the building of 460 Fords a day at the plant . . . **Norm Prescott**, who left the Hub to disk jock on WNEW, New York, returns to Boston to join the staff of WBZ-WBZA on Monday (29). He begins his own daily three hour Monday through Friday radio program over the station on Sept. 5 from 12:15 to 3 p.m. and a second show from 6:30 to 6:45 p.m.

IN SAN FRANCISCO . . .

Don Sherwood gets sick, **George Lemont** takes his place on KGO-TV for a night, so what happens? When it comes time to pour the beer out of the can, the beer won't budge—frozen. And the second try—with a bottle—results in beer all over the place. The trials of live tv . . . **Martha Smith**, KPIX publicity assistant for three years, departs in mid-September for marriage . . . **Ruth Dwyer** welcoming "The Line-Up" crew back to town . . . **Bill Dempsey**, KPIX program manager, mighty proud of eliminating the old-fashioned "Christmas-in-January" schedule—only five hours out of 120 weekly will be delayed this fall compared to 41½ a year ago . . . Producer **John Guedel** dropped into Fack's to catch the Tattle Tales, wound up inking the combo for a spec in January . . . **Bill Winter's** weekly news half-hour renewed for seventh straight year on KPIX . . . New KGO-TV salesman is **Mac Lean Chandler**, ex-manager of CBS-TV spot sales in S. F. and Chicago . . . KRON manager **Harold P. See** on the docket with "TV and Marketing" for local members of the American Marketing Association . . . **Bill McGraw**, late of KGO-TV, on verge of signing a sponsor for his own interview show . . . **Carmen McRae**, just opened at the Blackhawk, scheduled for a **Del Courtney** videbut and, a bit later, for her first network appearance via **Stan Kenton's** Hollywood show.

IN MINNEAPOLIS . . .

Larry Haeg, WCCO Radio general manager, cites as evidence of audio's continued pull here his station's receipt of 4,911 listener mail pieces after a single premiere broadcast of a **Cedric Adams'** prize contest. It set a new high record in the station's 31-year history . . . KSTP-TV televising its "Main Street" variety show from the Minnnesota State Fair currently . . . Father of **Charles McCuen**, WCCO-TV newscaster, passed away . . . WCCO-TV and CBS hosts at cocktail party on occasion of special closed circuit showing of network's new fall tv program Thursday (25) . . . **Bob Ryan**, KSTP radio and tv newscaster, off on 17-day European trip during which he'll take photos to be used in conjunction with a lecture series next fall . . . **Lee Whiting**, KEYD president, recuperating from an ulcer operation. **Robert Purcell**, formerly with KKTV, Los Angeles, named the station's managing director . . . **Randy Merriman**, "Big Payoff" emcee, back to New York following his appearance on the Aquatennial radio show and a vacation here . . . WCCO Radio set Sept. 11 for annual station picnic.

Kefauver TV Study

Continued from page 25

of program balance be laid down, especially during the listening hours of childen; that NARTB increase the monitoring activities of is code committee.

5. Further research by public and private foundations "on the role of the mass media of communications in shaping anti-social behavior."

The Kefauver Committee also recommended immediate establishment by law, of a Presidential Commission to study the mass media and report periodically on practices and materials used by the mass media, which might have detrimental effects on children and youth.

The committee denies any desire for government censorship but adds, "it is the subcommittee's hope that through the activities of such a Presidential Commission any practices potentially harmful to children and youth can be called to the attention not only of the President, the Congress and the people of the United States, but also to those engaged in them, so that they may take steps to eliminate or change them."

Following conclusions were drawn from a survey of some of the programs offered during the hours when children most often watch tv:

"Life is cheap; death, suffering, sadism and brutality are subjects of callous indifference; and judges, lawyers and law-enforcement officers are too often dishonest, incompetent and stupid.

'Trendex Tours'

Continued from page 23

low Miss Carson on the Trendex-city junketing.

Network has approached Eddie Fisher with a view toward falling in with the exploitation idea. He's expressed interest. It's figured there will be a certain amount of resistance from some stars in hitting the road, just as the pix companies encounter their troubles, but thus far the few approached have been agreeable about it.

NBC specs have been hitting it big on the Nielsens. But those overnight 15-city Trendex reports haven't been too flattering, hence the tour idea.

WTOP

Continued from page 23

don, Paris and Oslo, for a pictorial report on the integration of the city governments of these capitals with the federal government, a perennial political hot potato here.

Claude Mahoney is slated to move his farm reports to WTOP, a chore he previously combined with CBS. Also likely to move over to WTOP are Paul Niven, who would handle foreign coverage, and Steve Cushing.

WTOP, town's only 50,000-watt station, was formerly 45% CBS owned. Washington Post became sole owners within past year.

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CISCO KID CAPTURES OMAHA!
29.3*
NO SURPRISE, says Cisco's pal "Pancho" who adds plenty of surprise action to the Cisco Kid show . . . helps keep Cisco pulling ratings like 29.3 in Omaha, 28.9 in Baltimore, 29.9 in Detroit. (*Telepulse, March, 1955)
ZIV Television
CINCINNATI, NEW YORK, HOLLYWOOD

'Who's Kidding Whom?'

Continued from page 24

the change and, in the opinion of the script editor, the script was "perfect." (In my opinion it was trash, but of course I had to somewhat follow the pattern they wanted). They were now waiting for the new producer to come in, in order to O.K. the script, then they wanted to sign a contract with me to write a certain amount of scripts for the show. He asked me if I had any other scripts suitable for a one hour show. I looked through my files which were bulging with "suitable material." Since the outfit paid high fees for an hour script, I decided to go the way of least resistance and not submit anything new. I chose a script that had been produced 10 years ago on a major network, had won acclaim from listeners and press, and for which I had retained the rights. I transposed it from radio to television, because this script was more suitable for tv than radio.

I also enclosed a short story which had been published and extremely well received. I had been offered a lot of money for this story from radio producers, but had always refused to sell it because I intended to rewrite it later as a stage play. However, the fees offered by this tv outfit were too tempting and I submitted the story with the other script. The executive called to tell me of his "tremendous disappointment." He had judged me to be a brilliant writer and now, reading these two stories he was doubtful. Whereas the assignment had turned out beautifully, these two stories were nothing "with which he could identify himself." And as long as he could not do that, the tv viewer would not be able to do that either. Six weeks later he called to let me know that the producer had decided to use the same set of writers they had been working with the past season, since he didn't want to take any chances. He didn't. The show never returned before the camera. I suppose the sponsors could not identify themselves with the rating.

Cliques?

This story, in a thousand variations, is the experience of those writers who are not a part of a certain clique recommending each other over and over again. The medium is so new that no one knows yet what will really go. That is perfectly all right. The writer is intelligent enough to realize that and gamble along. The very least, however, a writer can expect is a certain basic respect and the shadow of a doubt that he might be right. In our history of the whole world, it was the writer who often determined the course of thinking of a whole people. The writings of Voltaire, Robespierre, Balzac, etc, have influenced the history of France. Whoever remembers any of their theatre producers? Perhaps producers and network executives should sometimes invite a volunteer group of writers to a few monthly meetings, listen to their suggestions, tape the meetings and later on, in their own time, listen to the tape again. Out of the conglomerate suggestions, they might not only find a group of good writers who have an excellent "feeling for the media" and sound psychological knowledge of people called viewers, but might come up with a number of good positive thoughts for new programs. In my effort to make such a suggestion during a personal discussion with some executives, I could not get beyond their second secretaries, leave alone an appointment!

Why should I experience most abusive, brushoff treatment as though I wished to borrow a dollar —just be punished because I am a writer who wishes to sell creative thoughts and mental compositions instead of soap or underwear?

The book publisher can also not accept every book offered, but he sees his writers if they desire an appointment. Ten might have nothing to offer, the 11th might be the one personality he was looking for. Publishers know the hardship and personal sacrifice each writer brings and they will do their best to encourage talent when they see it. But, at least in the majority of the cases, they can recognize talent.

I thought you might be interested in the ideas of one who has gone through the mill, has proven that he has something to offer, and who simply can't find the places where network executives frantically search for offerings.

Ilse F. Stanley

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Tele Reviews

Continued from page 27

that did little to restimulate interest.

To get some dramatic action in between the shots of diving planes, burning ships and the smiling Japanese ambassador in Washington, show interspersed some dramatic sequences that were stilted and phony. An interview with a family viewing the attack from their home nearby didn't ring true and a sequence in a press service newsroom was yawn-provoking.

Cast for the most part was inadequate. Trapped by the banalities of the script, the thesps seemed to do little to bring any lifts to the stanza. An exception was Hayden Roarke, who portrayed the CBS newsman with credibility. Walter Cronkite again was the anchor man and handled the post with assurance.

Series tab is picked up on alternate weeks by the Electric Cos. and Prudential Insurance Co.

Gros.

WE ARE PROUD TO HELP
With Taylor Grant
Producer-writer: Grant
Director: Jack Bidus
30 Mins.; Sun. (28), 6 p.m.
WPTZ, Philadelphia

WPTZ, using Taylor Grant as on-the-spot reporter, has developed good documentary technique for graphically recording major events and disasters. As in the recent dope raid reports, Grant and cameramen Carl Lopatin and Leroy Bell worked a 24-hour day, covering the Delaware Valley area, wading in flood waters when possible and lensing more inundated sections from the air. Surrealist sets of debris had easily grasped significance. In combination with interviews of the old and homeless pictures of children sleeping in barracks packed plenty wallop.

Beginning with the "We are relatively lucky" scenes in Philadelphia, a floating cottage, a submerged car, pictorial story moved to the devastating floods at Yardley and Stroudsburg. Newscaster made several pleas to "give to the Red Cross" and interviewed an official of the Southeastern Penna. branch, who made emphatic denial of the oft-heard slander that the organization charges for services.

Session ended with a rerun of impromptu beginning of President Eisenhower's address before the Bar Association, which gave telecast its title. Grant has good sense of editing and intensity of delivery which adds color and authority to the factual programming.

Gagh.

ASK THE CAMERA
With Jess Cain, narrator
Producer: Ted Lloyd
Writer: Sandy Sheldon
Sustaining
15 Mins.; Mon., Wed., Frl., 6:30 p.m.
WRCA-TV, N.Y.

"Ask the Camera," making a return trip to this station, is an interesting, informative and seemingly legitimate quest for information. At least, the questions seem honest and the film clips attempt to give a complete answer to the info requested. On show caught, there was a query on the status of Ellis Island and the answer gave not only the current situation on that port of entry, but the background of the events that made it practically useless as the first stop for immigrants.

Of course, there are some seemingly hoked up questions and answers, but the majority are informative. Presumably, the queries selected would depend on the availability of film clips for the answer parts. Prizes, generally U.S. Bonds, are given for selected questions. Narration is good.

Jose

WPIX GOING FULL BLAST ON PIX DEALS

Buying and selling splurge in vidpix by WPIX, the Daily News indie in N.Y., continues at full blast, with the station posting alternate-week clients on three more syndicated shows and purchasing still another stanza for a fall preem. O'Cedar Corp. bought in on two shows, picking up alternate weeks on "San Francisco Beat" and "The Whistler," with the former now sold out via Paul Masson Wines' skip-a-week buy previously. And Television Programs of America sold West Disinfecting alternate weeks on its "Ellery Queen" series on WPIX, the other half of which the station had already sold to Carter Products.

On the purchasing side, the station bought "Police Call" from National Telefilm Associates for a fall bow.

Ziv's Top-Level Sales Powwows Set for N. Y.

Ziv Television Programs is holding a series of top-level meetings in New York involving national sales policies, the first such meeting since the firm initiated its new national sales setup. Huddles will cover expansion of the sales operation, establishment of merchandising-promotion operations in the national field and pre-production discussions on the five new properties Ziv is readying for national-only sale.

Participating in the discussions are Ziv prez John L. Sinn, sales v. p. M. J. Rifkin, national sales division sales manager Walter Kingsley, western manager of national sales Allen Johnstone and N. Y. national sales rep Russ Clancy.

Ted Lloyd's AA Telepix

Agent-packager Ted Lloyd has acquired rights to the files of Alcoholics Anonymous and is developing a telefilm series dealing with AA case histories. Lloyd is currently talking to CBS Television Film Sales about a possible coproduction-distribution deal.

Also in the works at CBS Film, with Lloyd involved too, are negotiations for an hourlong, once-a-month syndicated "service spectacular" which would be produced in collaboration with Good Housekeeping mag. Show would feature "how-to-do-it" suggestions, cooking hints, fashions and all other fields in the service show category.

'Gildersleeve' Sale

WRCA-TV, the NBC flag in N.Y., has gotten off half the hook on the "Great Gildersleeve" vidpix series which it purchased a couple of weeks ago from the NBC Film Division. Ronzoni Macaroni has bought alternate weeks on the show in the Tuesday at 7 spot, and has also bought full sponsorship of Ray Forrest's "Children's Theatre," combining educational films and cartoons for kiddies, in the Saturday 9-9:30 a.m. slot. "Gildersleeve" bows Sept. 27.

Majors' TV Woes Ain't Minor

Continued from page 23

public consumption, and so the studio still wants that exploitation prestige enjoyed by a program with a "Columbia Pictures Presents" label.

Of all the studios active in network television, only Walt Disney Productions is moving smoothly. Disney hit upon the right formula for his ABC-TV "Disneyland" show from the start last season, when he produced 20 shows in the series. This year, he's turning out 26 "Disneylands" plus 100 hours of the new "Mickey Mouse Club" daytime show for the network, all apparently without too great a strain on his resources, since his feature production schedule has been expanded for this year also.

Ottawa—Billy O'Connor Show, a standout item on Canadian Broadcasting Corp.'s television web last season, scheduled to return to its late (11 p.m.) Saturday web slot in September. O'Connor will again have canary Juliette and the O'Connor instrument trio, and will add 88er Bill Isbister and chanter-aper Jack Duffy.

BOSTON EVENING AMERICAN, TUESDAY, AUGUST 23, 1955

Editor Finds WNAC Tops for Popular Music

By ANTHONY LA CAMERA

A BREATH OF FRESH AIR: One of the most common expressions heard about the house these days is "Shut off that radio!"—with or without an appropriate adjective, to describe what is becoming more and more an insufferable noise-box.

There is at least one station, thank goodness, to which that expression does not apply. I am referring to radio station WNAC, which has emerged by far as Boston's finest daytime outlet for truly popular music.

While other stations are knocking themselves out to air the latest records, no matter how blaring or how ugly, WNAC steadfastly is holding to a formula of "easy listening." One can turn to 680 on the dial and feel reasonably sure that he or she won't be driven out of the house. The WNAC emphasis is on melody, not on unintelligible sounds.

If you're the type who can survive the day without "Gum Drop" or "I Want You to Be My Baby," then let me call your attention especially to two afternoon programs on WNAC. One is the new "Gus Saunders Show," from 2 to 3, and the other is Fred Lang's "Easy Listening," from 3:05 to 5, both on a Monday-through-Friday basis.

While these boys do play the better records from today's output, they also take advantage of the many great standards available to them from the WNAC record library. They won't spin the latest recording of the Four Goofs, or what have you, just because 29,374 cards from the Four Goofs Fan Club arrived in the morning mail.

Their norm is the interest of the listening public at large, and their selections indicate a healthy respect for adult intelligence. They're not afraid to spin an old show tune, a Percy Faith album, or a pretty melody which unfortunately didn't make yesterday's "Top 10."

Wonderfully refreshing, too, is the absence of meaningless chatter on both shows. Only yesterday morning I heard a disk-jockey pitchman on another station ask his listeners for "just 30 or 40 seconds" of their time. By my trusty watch, his subsequent spiel consumed all of two-and-a-half minutes.

Needless to say, the "Gus Saunders Show" and "Easy Listening" deserve the solid support of all those listeners who've been crying out, in understandable protest, against the generally revolting state of radio music. And if there is such a thing as an award for popular-music broadcasts, it should go here and now to Station WNAC.

BRINGING 'EM BACK ALIVE! Television, ever desperate for material, has hit upon a new way to make use of old movies: Rewriting their scripts into "live" TV plays.

Actually, the method isn't exactly new, because "Lux Video Theater" had been doing it for the past season as the gimmick for its weekly format. But now other dramatic series are resurrecting old picture scripts, and suddenly "Video Theater" finds itself with a format that is no longer exclusive.

A couple of weeks ago, for example, "U. S. Steel Hour" did a video version of "The Seventh Veil." Tomorrow night, "Front Row Center" will be reviving "Guest in the House," which still is making the TV rounds as a movie co-starring Ralph Bellamy and Ann Baxter.

When Robert Montgomery's dramatic hour enters its fifth season on the Monday night of Sept. 12, it will launch a new policy of featuring "live" versions of Hollywood films seen over the past decade. Its opening vehicle will be "Woman in the Window," which once starred Joan Bennett. A later adaptation will be "Along Came Jones," originally a Gary Cooper starrer.

There's nothing wrong with this policy, I suppose, if (a) the revised scripts lend themselves to good TV fare, (b) it isn't overdone and (c) it doesn't impair the development of original video drama. For those of us who've been suffering through all the unrelated, plotless film clips on "Toast of the Town" and "Variety Hour," it should be a welcome relief to see an actual movie story unfold before our very eyes.

So what if the script is 10 years old and not being presented in movie form? At least its chances of providing actual entertainment are infinitely superior to anything the "Toast" and "Variety Hour" trailers can bring.

If those trailers keep sneaking up on our television screens, no home will be considered complete without a popcorn stand to take care of viewer needs while they're being shown. You might call it hunger by association.

Your best buy in Boston is intelligently-programmed, reasonably priced, 50,000 WATT WNAC

Jocks, Jukes and Disks

By MIKE GROSS

Alan Dale: "Rockin' The Cha-Cha"-"Wham" (Coral). Blending of the rock 'n' roll and cha-cha beat is a natural for current disk tastes and Alan Dale plays it to big advantage. He sings it with an exciting drive and gets plenty of help from a solid choral backing. It's a shoo-in on all levels. "Wham" is also in the cha-cha groove but it will have trouble pushing its mate off the turntables.

Joni James: "You Are My Love"-"I Lay Me Down to Sleep" (MGM). "You Are My Love" looks like another big one for Joni James. Thrush's wax demeanor on this side is more polished and she delivers with impact. Tune is the kind of ballad that takes hold fast and lasts long. Ballad on the reverse is just a moderate item that's given a fair treatment. **David Terry's** orch and chorus helps Miss James on both sides.

Dori Anne Grey: "Learning to Love"-"Smokey Mountain Waltz" (Mercury). Newcomer Dori Anne Grey gets a strong crack at the hit lists with "Learning to Love." It's a fast moving rhythm number with a predominante banjo backing and she belts it home with an appealing fervor. She changes pace on the reverse for a smooth workover of a folk-styled ballad.

Gogi Grant: "Suddenly There's a Valley"-"Love Is" (Era). Gogi Grant stirred up a storm of cover disks with her kickoff of "Suddenly There's a Valley" and her slice has a good chance of beating such strong disk competition as **Jo Stafford** (Columbia) and **Julius La Rosa** (Cadence). Her stirring treatment of the strong ballad piece will keep her on the deejay tables. "Love Is" is a frothy item worth some spinning attention.

Frankie Laine: "Hawk-Eye"-"Your Love" (Columbia). There's enough beat in "Hawk-Eye" to give Frankie Laine one of his loudest sides in some time. It's a definite noisemaker and should pull especially on the juke level. Laine gives quite a dramatic performance on "Your Love" but tune is much too intricate to catch on for a pop ride.

Sammy Davis Jr.: "It's Bigger Than You and Me"-"Back Track" (Decca). "It's Bigger Than You and Me," from the upcoming Col filmusical, "My Sister Eileen," gets a lively workover by Sammy Davis Jr. and should rack up plenty of spins. It's got a catching beat, a good lyric line and a classy Davis delineation. "Back Track" is an overly dramatic piece which Davis pulls out all stops to get it across. It doesn't work out, however.

Lou Monte: "King of the River"-"Yaller, Yaller Gold" (RCA Victor). Although "King of the River" is another "Disneyland" creation, it's no "King of the Wild Frontier," better known as "Davy Crockett." Tune is in the folksy groove and Lou Monte gives the proper spirited treatment but it'll be a hard pull even with the tele exposure. The novel beat and lyric of "Yaller, Yaller Gold," also from the Walt Disney show, will help push it in the market.

The Mariners: "I Love You Fair Dinkum"-"Steamboat River Ball" (Cadence). The novelty flavor and attractive marching beat of "I Love You Fair Dinkum" could rack up a good score for The Mariners' first Cadence slice. The boys are also in good shape on the oldie, "Steamboat River Ball." Their harmony technique here is tops.

Eileen Rodgers: "Just a Little Bit More"-"Now Is the Time" (Columbia). Eileen Rodgers makes a good impresh on her initial Col coupling. She's especially strong on "Just a Little Bit More," a rhythm number which really jumps in her hands. It's headed for hefty spinning time. "Now Is the Time" is another rhythmic item that stands a good chance to catch on.

Don Cherry-Gordon Jenkins Orch: "Sip of Moonlight"-"Home Again" (Decca). "Sip of Moonlight" is an ingratiating little ballad item that Cherry croons attractively against a flavorsome orch and chorus backing batoned by Gordon Jenkins. 'Home Again," the back side, offers nothing new in the melody or lyric department. Since this side was cut, both artists have exited the Decca roster. Cherry is now waxing for Columbia and Jenkins is with Label X.

John Greer: "Come Back Mabellene"-"Night Crawlin' " (Groove). "Come Back Maybellene" is a rhythm & blues paraphrasing of a current rhythm & blues noisemaker, "Maybellene." It's got the zip of the original and John Greer takes it on an uninhibited vocal spree. Due for lots of action in the r&b territories, Greer goes strictly instrumental on the flip side with a highly rhythmic workover of a piece tagged "Night Crawlin'."

Homer & Jethro: "Yaller Rose of Texas-You All"-"Listen To The Gooney Bird" (RCA Victor). There's no resemblance between "Yaller Rose of Texas-You All" and the clicko "Yellow Rose of Texas" and that's probably where Homer & Jethro made a mistake. As it stand it's no parody of the hit tune and only adds up to just another comedy wax try that comes off for only moderate returns. The boys give "The Gooney Bird," on the flip side, a breezy workover.

Jerry Vale, Columbia Records singer, booked for a repeat stand at the Blue Moon, Lowell, Mass., Sept. 5.

Best Bets

ALAN DALE ..... **ROCKIN' THE CHA-CHA**
(*Coral*) ..... *Wham*

JONI JAMES ..... **YOU ARE MY LOVE**
(*MGM*) ..... *I Lay Me Down to Sleep*

DORI ANNE GREY ..... **LEARNING TO LOVE**
(*Mercury*) ..... *Smokey Mountain Waltz*

GOGI GRANT ..... **SUDDENLY THERE'S A VALLEY**
(*Era*) ..... *Love Is*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
210th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Ethel Merman sure belts 'em out in Decca's "Memories" (DL 9028), not as colorful a billing as the subtitled "40 Great Songs from the Gay '90s to the Roaring '20s."

And that's what they are—two score terrific popular standards, batoned by Jay Blackton who also arranged the score. While Miss Merman technically has the Mitchell Boys Choir and The Old Timers Quartet as vocal aids, it's all The Merm, as she unspools a galaxy of greats from the 1890 period to the 1920-30 era. They run the gamut from "Ta-ra-ra-boom-der-e" and "Hello My Baby" to "Smiles" and "Oh Johnny Oh."

Incidentally, what would the album biz be these days without these great popular standards? To paraphrase one G. Gobel, some how they don't hardly make them like that no more. *Abel.*

Harry Geller Orch: "New York, New York" (RCA Victor) Harry Geller's musical tribute to Manhattan has been handsomely packaged by RCA Victor. The attractive photo shots of Gotham that make up the cover set the tone for what Geller has put into the groove. His musical moods are as varied as the sections of N.Y. His instrumental odes have been inspired by such typical N.Y. items as the rivers, the subways, Shubert Alley, Central Park, the Statue of Liberty and the U.N. building. The music is gay or serious as befits the topic and at all times it's rich and colorful. Its appeal is wide enough to appeal to the yokels as well as the locals. Meyer Berger, N. Y. Times scribe, has supplied some interesting liner notes.

Eartha Kitt: "Down to Eartha" (RCA Victor). There's a solid helping of Eartha Kitt's vocal mannerisms in this set of a dozen tunes, some previously released as singles and some new. It's a lot to take at one hearing but in small doses, it makes for okay listening. Among the strong items in the packages are "Mambo De Paree," "Looking For A Boy" and "I've Got That Loving Bug Itch." **Henri Rene** has applied a tasteful orch and chorus backing. An attractive cover showing thrush in a sultry mood on a tiger skin should help peddle the package. Liner notes, mostly a rundown of Miss Kitt's career, are by N.Y. Journal-American radio-tv columnist Jack O'Brian.

Mantovani Orch: "Rhapsody In Blue"-"Concerto in F" (London) Mantovani enters the classical field in this set but not far enough to lose his pop fans. For with these Gershwin works, he can hold on to his pop cult as well as develop new devotees among the longhairs. Both pieces are delivered with brilliance and flash. **Julius Katchen** stands out with his keyboard solo work.

Jack Sheldon Quintet: (Jazz: West). The free-wheeling and uninhibited quality that many jazz platters strive for is in evidence throughout this 10-inch LP set cut by the Jack Sheldon Quintet. With the maestro's horn and **Zoot Simms'** tenor sax leading the way, the boys take off on some vivid and exciting instrumental interpretations of oldies and newies. Other sidemen in the combo are **Walter Norris,** piano; **Bob Whitlock,** bass, and **Lawrence Marable,** drums.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. * Legit musical. † Film.

Survey Week of Aug. 19-25, 1955.

Angel Bells	Mills
Bible Tells Me So	Paramount
Blue Star	Chappell
Cherry Pink, Apple Blossom White—†"Underwater"	Chappell
Don't Stay Away Too Long	Bourne
Fooled	Harms
Hard to Get	Witmark
Heart—*"Damn Yankees"	Frank
Hummingbird	Jungnickel
I'll Never Stop Loving You—†"Love Me, Leave Me"	Feist
It's a Sin to Tell a Lie	BVC
It's All Right with Me—*"Can-Can"	Chappell
Kentuckian Song—†"Kentuckian"	Frank
Learnin' the Blues	Barton
Longest Walk	Advanced
Love Is Many-Splendored—†"Love Is Splendored"	Miller
Love Me or Leave Me—†"Love Me or Leave Me"	BVC
Man in a Raincoat	BMI
May I Never Love Again	Broadcast
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Seventeen	Lois
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Sweet and Gentle	Peer
That Old Black Magic—*"Bus Stop"	Famous
Toy Tiger—†"Private War of Major Benson"	Northern
Tropical Merengue	Marks
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
Yellow Rose of Texas	Planetary
Young Ideas	Harms

Top 30 Songs on TV

(More In Case of Ties)

An Occasional Man	Saunders
Bible Tells Me So	Paramount
Birmin'ham—†"Girl Rush"	Saunders
Blue Star	Chappell
Champagne—†"Girl Rush"	Saunders
Fooled	Harms
Girl Rush—†"Girl Rush"	Saunders
Homesick Hillbilly—†"Girl Rush"	Saunders
I Belong to You—†"The Racers"	Feist
I Want You to Be My Baby	Victory
If I May	Roosevelt
Longest Walk	Advanced
Love is Many-Splendored—†"Love Is Splendored"	Miller
Mama Rosa	Shapiro-B
Moment I Saw You	Mellin
Out of Doors—†"Girl Rush"	Saunders
Rock Around the Clock—†"Blackboard Jungle"	Myers
Sailor Boys Have Talk to Me in English	Morris
Something's Gotta Give—†"Daddy Long Legs"	Robbins
Suddenly There's a Valley	Warmen
Sweet and Gentle	Peer
Take a Chance—†"Girl Rush"	Saunders
That Old Black Magic—*"Bus Stop"	Famous
Tropical Merengue	Marks
Unchained Melody—†"Unchained"	Frank
Wake the Town and Tell the People	Joy
What Do You See in Her	Evans
What Is the Secret of Your Success	Harms
Where Is That Someone for Me—*"7th Heaven"	Chappell
Young Ideas	Harms

VARIETY 10 Best Sellers on Coin-Machines

1. YELLOW ROSE OF TEXAS (4)	*Mitch Miller*	*Columbia*
	Johnny Desmond	*Coral*
2. AIN'T THAT A SHAME (5)	*Pat Boone*	*Dot*
	Fats Domino	*Imperial*
	Ronnie Gaylord	*Wing*
3. SEVENTEEN (3)	*Fontane Sisters*	*Dot*
	Boyd Bennett	*King*
	Rusty Draper	*Mercury*
4. LEARNIN' THE BLUES (13)	*Frank Sinatra*	*Capitol*
5. ROCK AROUND THE CLOCK (14)	*Bill Haley's Comets*	*Decca*
6. HARD TO GET (11)	*Gisele MacKenzie*	*Label X*
7. SWEET AND GENTLE (8)	*Alan Dale*	*Coral*
	Georgia Gibbs	*Mercury*
8. UNCHAINED MELODY (20)	*Roy Hamilton*	*Epic*
	Al Hibbler	*Decca*
	Les Baxter	*Capitol*
9. WAKE THE TOWN AND TELL THE PEOPLE (1)	*Les Baxter*	*Capitol*
	Mindy Carson	*Columbia*
10. IT'S A SIN TO TELL A LIE (10)	*Somethin' Smith*	*Epic*

Second Group

LONGEST WALK	*Jaye P. Morgan*	*Victor*
SONG OF THE DREAMER	*Eddie Fisher*	*Victor*
	Johnnie Ray	*Columbia*
HONEY BABE	*Art Mooney*	*MGM*
DOMANI	*Julius LaRosa*	*Cadence*
	Tony Martin	*Victor*
MAN IN A RAINCOAT	*Marion Marlowe*	*Cadence*
	Priscilla Wright	*Unique*
HUMMINGBIRD	*Les Paul-Mary Ford*	*Capitol*
LOVE IS A MANY—SPLENDORED THING	*Four Aces*	*Decca*
A BLOSSOM FELL	*Nat (King) Cole*	*Capitol*
	Dickie Valentine	*London*
I'LL NEVER STOP LOVING YOU	*Doris Day*	*Columbia*
	Les Baxter	*Capitol*
HOUSE OF BLUE LIGHTS	*Chuck Miller*	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

DISKS' 'BATTLE FOR DEALERS'

Bravo for the Road Co. Blackouts

The music business thrives on property rights. That's the very essence of writer-user relations. If there were no basic copyright protection for the material, no amount of ethical consideration would produce a sou for the creators of the song material. In fact, that is the crux of a new technological claim which music creators have against certain music users, meaning the jukebox industry.

But the lack of honor in the music biz was never as flagrant as among the diskeries with the out-and-out thefting of arrangements and styles by one label from another. Stagehands in the old tradition would protect vaudeville creators from copy acts by their own vigilante system, like dropping a sandbag backstage—"accidentally on purpose"—just to "cue" the thefting thespian that it ain't cricket.

Nothing like it in the record business. Paradoxically, the offenders have almost invariably been the majors. The independents, as recent history has evidenced, were compelled to resourcefulness and a certain amount of "impudence" in their disk styles in order to compete with the majors. To their credit, the indies have outsold the bigger companies more than once.

Instead of the majors accepting the challenge and creating new values, there has cropped up the practice of openly and brazenly stealing the arrangement down to the last echo chamber from the pioneering independents. It's not enough that some of the majors, having nothing but money, hired away some of their best talent from their lesser colleagues.

From out of nowhere comes WINS (N.Y.) program manager Bob Smith with his own concept of wrist-slapping the copyists and recognition for the creators. It takes the form of giving voice to the originals only—period. It has nothing to do with a label which "covers" a tune with its own artists and its own techniques. It's forthrightly aimed at those who don't concede common-law protection for an originator. For, unfortunately, only ethics can provide the protective cloak. The Copyright statutes, for some reason that quite doesn't make sense, can't protect a recorded interpretation.

In actuality, all components of the disk biz should be allied in the common cause if only against those scavengers who underprice them, cutrate them, and ultimately mulct both the business and the public. This has to do with merchandisers of those "latest hits" in package form which (1) are out-and-out carbons of whichever is the hit version; (2), undermines the sales potential of the recognized version, because of the price differential; and (3), invariably creates a copyright accounting hazard for the publishers and writers. In effect, legitimate music aspects on two fronts—the diskmakers and the copyright owners—are victimized by this brand of shoddy carbon-copy.

Bob Smith may prove to be a Daniel Boone (or should it be Davy Crockett?) in this jungle of waxworks skullduggery by his firm stand on at least one front which he can control—the "road company" recording. *Abel.*

European TV Sparks New Sync Values For U.S. Catalogs; Harry Fox to Eng.

Kickoff of commercial television in Britain on Sept. 22 spotlights a new source of revenue that is developing overseas for U. S. music publishers. With the opening up of the European tv market, the world rights to tunes have now taken on added values for the film-tv syndicators making musical films.

Up to now, the syndicates have only bought the U. S. and Canadian rights for synchronization. Usual deal calls for a blanket fee of about $250 for a three-year period or $75 per use in any given market. Such synchronization deals bring in about $500,000 annually to publishers, in addition to increasing the tune's performance credits whenever a syndicated pic is played on tv.

Harry Fox, publishers' agent and trustee, is setting up a scale for world rights to tunes that will be about 50% of the U. S. and Canadian rights. Fox stated that most U. S. publishers are cooperating with the film syndicators in setting up reasonable deals to encourage the growth of this phase

(Continued on page 48)

Third Man Theme

Due to new contractual setup with Capitol Records, it's understood that Joe "Fingers" Carr is the only recording artist ever to be pacted by a diskery under three names.

Under terms of new contracts inked by Carr, he will appear on the Cap label as Joe (Fingers) Carr for ragtime piano disks, as Joe Carr and the Joy Riders for novelty tunes backed by an orch; and as Lou Busch when he records sides as a conductor-arranger.

CADENCE NOW ONE BIG EX-GODFREY FAMILY

Ex-Godfreyites are finding a home on tv with Ed Sullivan's "Toast of the Town" and on records with Archie Bleyer's Cadence label. Latest in the Godfrey to Bleyer trek are the Mariners who were pacted to a longterm deal last week.

Other former friends of Godfrey on the Cadence label are Julius LaRosa, Marion Marlowe, The Chordettes and Bleyer, himself.

Victor Snags Cast Albums On 2 Musicals

RCA Victor will again be prominent in the legit original cast album market for the 1955-56 season. Last week, the diskery wrapped up the rights to two major musicals in "Pipe Dream" and "Delilah."

"Delilah," the Carol Channing starrer which has been booked into the Winter Garden, N. Y., for a Nov. 10 preem, has a score by John Latouche and James Mundy. Robbins-Wise, is publishing the score.

Upcoming Rodgers-Hammerstein legituner, "Pipe Dream," is considered in the trade as one of the hot properties of the 1955-56 sea-

(Continued on page 48)

MAJORS REPRISE WAR OF SPEEDS

Echoing the "battle of the speeds" which rocked the disk industry in the postwar years, Columbia Records and RCA Victor are once again engaging in a battle—a "battle for the dealers." The fight was sparked a couple of weeks ago by Columbia's launching of its record club and stems from radically different merchandising outlooks in both companies.

While Columbia is attempting to strengthen its position among the dealers by clarifying and amending its club setup (see separate story), Victor is now driving along a course that's plainly outspoken against club operations. Victor, in fact, has revamped an ad campaign that's due to break in 40 cities next month, in order to point up its opposition to the club idea. No mention of Col's club will, of course, be made, but the implication will be clear for the retailers.

While Columbia claims that it organized its club to save the dealers from the inroads of disk clubs which completely bypass the dealer, Victor contends that clubs are bad because they take traffic out of the store, cut down potential sales of other merchandise and generally weaken the retailer by getting the customer habituated to the idea of ordering through the mails.

Columbia execs contend that the response from the dealers to their

(Continued on page 48)

Coral Kicks Off Fall Drive With Top P'kge Release

Coral Records is kicking off its fall sales drive with the biggest release of packaged goods since the Decca subsid was organized. Included in the release will be 14 12-inch LPs in addition to 10 EP sets, all newly recorded material.

As part of its fall program, Coral has also come up with a special discount plan whereby dealers can get additional discounts on orders placed between Sept. 1 and Oct. 15. Sliding scale of extra discounts, ranging from 5% to 10%, depend on the amount of the orders with the biggest cut obtainable on orders of over $1,000.

On the promotional level, Coral is cuffoing eight of the LPs to key disk jockeys around the country. Diskery has also launched a sales contest for distributors and salesmen to spark the sales drive.

New albums include packages in the jazz, pop, mood music, film soundtrack, vocal and comedy veins. Program includes sets by Georgie Auld; Ulpio Minucci (presented by Gina Lollobrigida); Lawrence Welk; Mel Torme; the UA pic soundtrack from "Gentlemen Marry Brunettes"; a mood music set by Roberto, an English bandleader; Steve Allen; Alfredo Antonini; Dick Marx and John Frigo. There will also be some reissue packages.

Coral's fall plan was kicked off in New York over last weekend by Norm Weinstroer, general sales manager, and Frank Holland, eastern division manager. Other meets will be held in major distrib cities.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Col Execs Pitch for Dealer Support; Conkling Claims 88% Back Club

Render Unto Caesar

Roland Drayer orch, currently touring the south, has dug into Gilbert & Sullivan's "Mikado" for a special salute to its AFM boss, James Caesar Petrillo.

The G&S paraphrase is used as the band's signoff with the entire crew crooning "Let's give a toast to the man we love most—Petrillo, Petrillo, Petrillo!"

Diskers Pay Out Peak $2,343,000 To Music Trust

The Music Performance Trust Fund, which is administered by the disk industry under terms of its pact with the American Federation of Musicians, collected $2,343,000 from disk royalties last year, a boost of over $400,000 from the previous year. Coin from the fund, of which Samuel R. Rosenbaum is trustee, is allocated to various AFM locals around the country for cuffo concerts in parks, hospitals, schools, etc., for the relief of unemployed musicians.

In addition to the disk royalties, the Fund also received $377,900 from television film producers. Latter work through another setup, called Musicians Performance Trust Fund No. 2, but the funds are amalgamated for allocation purposes. The coin collected during 1954 represents royalties earned under the old agreement, which expired at the end of 1953, and the new pact which went into effect at the outset of 1954. The new Fund agreement hiked the old royalty rate by 7½%.

As of June, 1955, the total number of signatories to the 1948 and new five-year Fund agreements was 1,778 diskeries and 245 transcription companies. However, some 1,500 diskeries reported no sales during the last half of last year. The Fund has 253 film-tv signatories under the 1948 pact and 201 signatories under the new contract.

As of July 1, the Fund made an allocation of $2,350,000 to musicians for the past 12 months. A big part of the coin went to sponsor youth dances in various parts of the country.

The Fund, incidentally, is now engaged in litigation brought by stockholders of all the major disk companies on grounds that it violates the Taft-Hartley Act.

Soviets Giving West An Earful of Its Disks

Stockholm, Aug. 23.

For the first time, Russia has entered the annual big international merchandise exhibition known as Stockholm's World Fair, which is opening here shortly. Among the many goods the Russians will show will be phonograph records. Small imports have taken place from time to time by individual record dealers, but it is reported that the Russians now are looking for a representative for whole of Sweden.

In the past few years, labels have been contacted by the Ministry of Culture in Moscow, who asked for the possibilities of buying Swedish masters for release in Soviet. During the last two years there has also been an exchange of entertainment artists between Sweden and Russia during the summer outdoor seasons. This summer, the Russians declared that they would appreciate if the Swedish troupe also included a jazz vocalist. Russian record catalogs deal to 99% with classic music.

The smoke hasn't yet cleared from the record club bombshell dropped on the disk industry two weeks ago by Columbia Records. There's still plenty of confusion on the retailer level as to the long-range implications of the plan, and Col prexy James B. Conkling and national sales director Hal B. Cook have been in constant touch with dealers around the country via phone and correspondence trying to clarify the plan and lower some of the dealer resistance to the plan.

Expressing confidence Conkling reports that "88% of the dealers are going along with our record plan." He's also impressed with the number of members that "are being recruited via the dealers." He claims that it's too early to estimate an accurate proportion of the direct mail membership to dealer membership, but he said the first weeks of the program indicate that dealers may become the key to a new mail order concept. He figures that it will take between three and four months before the ratio between dealer and direct mail membership can be ascertained.

Both Conkling and Cook are making themselves available to any dealer group that wants a first-hand rundown and/or explanation of the record club program. Duo is heading out to Long Island tomorrow (Thurs.) to be on hand when the dealers in that area get together for a confab on the record club program. Neither Conkling or Cook want to pass the buck to their local field men, whom they feel aren't as equipped as they are

(Continued on page 48)

Quartet of RCA Execs Takes Off for Europe To Expand Disk Mart

After a two-week delay, Manie Sacks, RCA v.p. and general manager of the Victor disk division, sails today (Wed.) on the Queen Elizabeth for an extensive o.o. of the European disk market. Sacks, who will be accomped by three other company execs, will probably stay overseas for five or six weeks.

The RCA contingent also includes Albert F. Watters, v.p. and operations manager of the RCA International division; Howard Letts, manager of the record operations department; and Alan Kayes, Red Seal artists & repertoire manager.

Key targets of the trip will be to develop a mass market for disks in Europe, especially for the 45s; to build up a roster of native talent in each country where Victor now operates or plans to set up its own factory; to arrange for another setup in Britain when Electric & Musical Industries (EMI) gives its HMV catalog in the U. S. to Capitol Records which is now EMI-owned; and to study superior acoustical techniques used in German record.ng studios.

REMINGTON N.E. PLANT BADLY HIT BY FLOOD

Remington Records, low-priced labels with a pressing plant in Webster, Mass., was badly hit by the floods that swept through New England recently. Remington prexy Donald H. Gabor etsimated the damages at over $250,000 with 70% of the label's production and inventories wiped out.

Remington has applied for a disaster loan and expected to be back in production within 60 days.

Folsom Shuttling

RCA prexy Frank M. Folsom paid a flying trip to the company's Canadian operations last week, and before vecpee Manie Sacks leaves for Europe today (Wed.) both also quickied to Indianapolis for the same purpose.

Folsom shuttles among all RCA operations frequently with an eye to efficiency and production.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST											SOUTH												MIDWEST												FAR WEST												POINTS
						Hal Tunis—WABC—New York		Lou Dennis—WBRY—Waterbury		Jack Rowzie—WWDC—Washington		Al Ross—WBC—Baltimore		Dave Maynard—WORL—Boston		Jack McDermott—WLYN—Lynn		Gordie Baker—WSPR—Springfield		Nick Nickson—WBBF—Rochester		Jerry Gaines—WHAT—Philadelphia		Barry Kaye—WJAS—Pittsburgh		Jack Bennett—WHWB—Rutland		John Dixon—WALA—Mobile		Bob N. Perry—WQAM—Miami		Pat Chambers—WFLA—Tampa		Johnny Martin—WINN—Louisville		Don Wallace—KTUL—Tulsa		Bruce Hayes—KLIF—Dallas		Kent Burkhart—KXOL—Fort Worth		Dave Walshak—KCTT—Gonzales		Larry Kane—KLBS—Houston		Ken Donnelly—WAVY—Norfolk		Carl Stutz—WEVA—Richmond		Saxie Dowell—WGN—Chicago		Don Bell—KRNT—Des Moines		Bob Maxwell—WWJ—Detroit		Carl Shook—WIIM—Lansing		Johnny Morris—KSTP—St. Paul—Mpls.		Bill Wood—KODY—North Platte		Bob Sicht—KOWH—Omaha		Ron Dunn—WCPO—Cincinnati		Tom Edwards—WERE—Cleveland		Maurice Jackson—WVKO—Columbus		Bobb Thomas—WEMP—Milwaukee		Dick Gilbert—KTYL—Phoenix		Chuck Blower—KTKT—Tucson		Al Radka—KFRE—Fresno		Allin Slate—KHEV—Glendale		Jim Amecke—KLAC—Los Angeles		Frank Darien—KSJO—San Jose		Paul Coburn—KOL—Seattle	
1	1	6	Mitch Miller	Columbia	*Yellow Rose of Texas	..	..	2	..	1	4	..	..	2	..	2	3	..	1	2	2	..	2	1	1	..	..	3	1	..	..	..	1	..	3	..	3	2	2	197
2	3	9	Pat Boone	Dot	†Ain't That a Shame	..	..	1	..	3	..	3	..	1	..	4	3	..	1	..	..	3	3	7	2	..	1	..	1	..	..	..	..	..	3	7	..	2	..	..	..	5	9	..	..	1	149
3	5	6	Johnny Desmond	Coral	*Yellow Rose of Texas	..	..	..	1	1	4	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	5	4	1	..	2	..	1	..	7	..	1	..	..	..	3	..	..	..	..	110
4	2	13	Gisele MacKenzie	Label X	*Hard to Get	4	10	..	..	2	..	..	..	6	..	..	..	..	9	3	8	..	..	..	..	..	..	4	..	..	..	5	1	4	..	..	..	..	7	10	..	2	..	4	7	5	96
5	10	5	Jaye P. Morgan	Victor	*Longest Walk	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	1	..	..	6	..	..	..	3	..	2	3	..	1	9	..	2	..	6	..	..	..	..	..	..	..	..	84
6	4	11	Julius LaRosa	Cadence	†Domani	..	5	2	6	..	..	2	4	..	..	..	..	..	..	..	10	..	..	..	..	..	..	2	..	10	..	6	7	..	..	..	3	..	..	3	9	4	..	..	..	..	81
7	13	10	Les Baxter	Capitol	*Wake the Town	3	6	..	4	..	..	5	3	..	..	9	9	..	8	9	..	..	..	..	..	..	..	9	..	..	..	4	..	10	5	9	8	4	5	..	..	..	8	..	..	..	80
8	5	17	Bill Haley's Comets	Decca	*Rock Around the Clock	..	3	..	..	..	..	1	..	1	..	4	10	..	..	5	4	..	..	..	..	..	..	..	2	..	..	..	..	2	8	..	..	..	..	..	..	3	..	..	..	..	78
9	9	5	Perry Como	Victor	†Tina Marie	..	..	3	..	..	..	6	3	..	..	6	7	8	..	7	..	6	9	..	..	..	..	6	..	..	2	..	2	..	..	..	9	..	..	..	..	..	..	8	72
10	5	18	Frank Sinatra	Capitol	*Learnin' the Blues	1	..	..	..	..	..	..	..	..	..	..	6	..	..	5	8	2	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	4	..	4	..	57
11	23	5	Nick Noble	Wing	*Bible Tells Me So	..	..	..	..	..	..	..	..	..	..	1	..	..	9	..	..	..	10	..	2	..	..	4	..	..	10	8	8	..	8	..	2	..	6	..	..	..	..	..	..	53
12	17	4	Mindy Carson	Columbia	*Wake the Town	..	..	..	4	..	..	3	10	..	..	..	5	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	10	..	..	..	4	..	..	8	..	..	..	4	49
13	40	7	Boyd Bennett	King	†Seventeen	..	4	5	..	..	..	..	..	..	..	..	..	..	..	..	4	8	5	..	..	..	..	..	..	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	47
14	15	4	Four Aces	Decca	*Love Is Many-Splendored	..	..	..	..	7	..	9	..	..	..	7	..	..	..	..	..	..	..	..	..	5	..	6	..	..	..	..	..	..	2	1	10	..	..	..	..	6	..	..	46
15	20	8	Patti Page	Mercury	†Piddily Patter Patter	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	..	1	2	..	2	..	..	..	44
16	25	3	Roger Williams	Kapp	*Autumn Leaves	..	..	..	..	..	10	2	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	4	5	3	..	..	..	..	..	..	..	40
17	15	10	Chuck Miller	Mercury	*House of Blue Lights	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	10	..	7	..	..	..	..	5	..	1	..	37
18A	14	5	Fontane Sisters	Dot	†Seventeen	..	..	..	..	..	..	7	..	8	..	2	..	3	..	..	..	..	..	..	..	6	..	10	..	..	9	..	9	..	..	..	..	..	..	..	..	..	10	35
18B	29	3	Chuck Berry	Chess	†Maybellene	..	..	..	..	..	..	5	..	..	..	1	..	..	..	..	1	..	6	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	35
20	22	10	Doris Day	Columbia	*Never Stop Loving You	5	..	7	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	4	..	..	9	..	..	..	..	34
21	33	13	Priscilla Wright	Unique	†Man in a Raincoat	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	6	..	..	3	7	33
22A	..	1	Eddie Fisher	Victor	†Song of the Dreamer	..	..	..	8	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	..	5	9	..	9	..	..	10	..	..	..	..	..	..	1	..	..	..	9	32
22B	40	2	Georgia Gibbs	Mercury	†I Want You to Be My Baby	..	8	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10	..	5	..	..	..	5	..	..	32
24	..	2	Crew-Cuts	Mercury	†Gum Drop	..	9	..	8	1	..	..	..	..	10	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	31
25	..	2	Four Freshmen	Capitol	*Day by Day	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	3	..	..	..	..	..	..	3	4	..	..	..	..	..	..	..	5	..	..	..	..	..	30
26	..	1	Four Lads	Capitol	*Moments to Remember	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	2	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	28
27A	..	1	Gogi Grant	Era	†Suddenly There's Valley	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	8	..	..	..	..	..	9	..	..	10	..	1	..	..	..	26
27B	..	6	Chordettes	Cadence	*Hummingbird	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	3	26
29A	12	9	Les Paul-Mary Ford	Capitol	*Hummingbird	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	2	..	..	..	..	9	..	23
29B	24	17	Nat (King) Cole	Capitol	*A Blossom Fell	..	..	..	..	..	..	..	4	..	..	..	..	..	3	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	23
31A	33	5	Tony Bennett	Columbia	†May I Never Love Again	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	10	7	7	..	..	22
31B	43	21	Somethin' Smith	Epic	*It's a Sin to Tell a Lie	..	7	..	..	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	9	..	..	..	..	..	22
33A	26	4	Don Cornell	Coral	*Bible Tells Me So	..	..	..	..	1	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	20
33B	..	1	Platters	Mercury	†Only You	..	..	..	..	4	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	20
35	..	2	Ray Anthony	Capitol	*Pete Kelly's Blues	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	18
36A	..	12	Felicia Sanders	Columbia	*Blue Star	..	..	..	..	..	..	..	..	3	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	17
36B	8	12	Alan Dale	Coral	†Sweet and Gentle	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	17
38	11	5	Perry Como	Victor	*Fooled	9	..	9	5	..	..	..	..	..	6	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
39	31	11	Sammy Davis Jr.	Decca	*That Old Black Magic	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	9	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
40A	..	1	Arnold-Winterhalter	Victor	*Kentuckian Song	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	13
40B	..	1	Gordon Jenkins	Decca	*Goodnight, Sweet Dreams	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	6	..	..	..	..	..	9	..	..	..	13
42A	37	3	Johnnie Ray	Columbia	†Song of the Dreamer	..	..	..	..	9	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10	..	..	12
42B	..	9	Georgia Gibbs	Mercury	†Sweet and Gentle	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	12
44A	..	1	Lillian Briggs	Epic	†I Want You to Be My Baby	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	5	..	..	..	..	..	..	..	10
44B	42	25	Les Baxter	Capitol	*Unchained Melody	..	..	..	7	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

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Inside Stuff—Music

When the RCA Victor disk department moves from the International Bldg. in Rockefeller Center to its new headquarters on East 24th Street, N. Y., Sept. 6, it will be the first time in the company's 55-year history that every operation, except for pressing and recording studios, will be centralized in one location. Some 300 staffers of Victor and the subsid labels, Camden, Groove and Label X, in addition to the custom records division will occupy the first three floors of the 24th Street building. Other tenants will have space on the upper four floors.

The 24th Street structure was originally built in 1907 by a firm of horse dealers who held weekly horse auctions on the next-door premises, now a garage. Lord & Taylor subsequently used the building as a warehouse up to the late 1920s when they moved uptown. The Victor Talking Machine Co. moved its activities to 24th Street from Leiderkranz Hall. Only two men were needed to handle the engineering then. After the market crash of 1929, there was not sufficient work to keep them busy all the time so they did other odd jobs. Paul Whiteman and Nathaniel Shilkret were the most active disk artists during this period. Grace Moore also cut disks at the 24th Street studios in the late '20s. At the present time, most of Victor's N. Y. recording sessions are held at Webster Hall and Manhattan Center.

Vet songsmith Pat Ballard recently read a piece by Ward Morehouse anent missing Broadway and the thought built up to a sudden decision on the cleffer's part to sell his Sears-Roebuck clothes and leave his rural property in Troy, Pa., for another fling at Lindy's. Ballard reports the transition is stimulating in case other stix-retirers miss the stem. A quick trip to Brooks Bros., Ballard reports, put him back in the Tin Pan Alley swim and he's placed several new tunes since pitching a tent in Westchester where you can't hear cows at 6 a.m.

"Moose" Charlap and Chuck Sweeny, who authored the songs for the NBC-TVer, "The King and Mrs. Candle," have a fascination name-wise for the music men. It develops that "Moose" is a l'il chap, hence the reverse name, square-handled firstname is Morris. Nobody knows —yet— whether Chuck is for Charles in Sweeny. Both are RCA veep Manie Sacks' protegees.

MGM Pacts Hillbilly

Hillbilly crooner Marvin Rainwater has been added to the MGM Records roster. Pacting is in line with label's campaign to bolster its country & western division.

Rainwater, who's currently featured on ABC-TV's "Ozark Jubilee," has sliced "Sticks and Stones" and "Albino" for his first MGM release.

H'WOOD NITERY PACTS GRAY BAND TO HYPO B.O.

Hollywood, Aug. 30.

In a move to stimulate more dancing at the Moulin Rouge, Frank Sennes operator of the nitery, has signed Jerry Gray and his orch as house band supplanting Bob Snyder current batoneer. Gray was inked on the belief that a name band policy for the club will draw more of the dancing public.

Sennes is also negotiating with NBC and CBS anent a remote across-the-board tv show to be called "Luncheon at the Moulin Rouge." Gray who opens at the Rouge Sept. 27, will also be featured on the "Luncheon" show. Incidentally, Sennes' nitery is right across-the-street from the Hollywood Palladium, which too recently installed a house-band policy with Orrin Tucker.

Major Project to Promote Modern Amer. Music Pitched to Foundations

A project to promote wider showcasing of modern American longhair music on all levels is now being pitched to the country's major cultural bankrollers, the foundations. The plan, called the Guild of American Composers, was drawn up by vet publisher Jack Robbins, who has been active over the years in the standard-educational field as well as in pops.

Under the Guild setup, composers would have the opportunity to record their works for demonstration purposes for symphony conductors who would thus be saved the time needed to study a new score. Although some of the major companies have been recording modern American longhair works, the high costs involved in such ventures have more frequently prevented diskings of new works.

The works would be cut under the Guild label and the platters would be sent to the heads of music departments at all leading colleges, to ballet troupes and, if suitable, to picture companies as possible production numbers. Robbins sees big possibilities for promoting modern American longhair works on the 150 educational radio and video outlets and then on the key radio stations.

While the coin angles for the Guild have not been completely worked out, support for the project may come from one of the big institutional funds, such as the Ford Foundation. Latter has been underwriting several important cultural projects and it's hoped that the Guild's program will rate an okay for similar bankrolling. Top disk companies have also shown interest in the Guild.

Robbins pointed out that there are some 500 symphony orchs now operating in the U. S. of which approximately 32 are major groups. By studying the typical repertoire played by major symphs over one season, Robbins concluded that an average of three minutes per concert is allotted to new music—both American and European—for a grand total of three hours and 20 minutes for the combined season of the 32 orchestras. He stated that over 2,000 European and American composers are trying to crowd into this time.

Robbins asserted that a good beginning was made during the past few years in a concert series at Cooper Union, N. Y., under David Broekman's leadership. In 14 concerts, 54 new works by American composers were performed. The Music Performance Trust Fund paid for 12 of the concerts and Broadcast Music Inc. paid for the other two.

The Guild project also envisages the use of modern American works as "ambassadors" to the rest of the world to counteract the recent exports of cultural missions from Russia.

Also part of the plan is a nationwide contest in the colleges for outstanding works in various longhair symphonic, choral and operatic formats. The Guild will guarantee publication of the winning works and also guarantee recordings. Such conductors, composers and music teachers as Don Voorhees, Leonard Bernstein, Andre Kostelanetz, Frederick Fennell, Prof. Harry R. Wilson, Broekman and others have already indicated they would cooperate in such a plan.

First work to be published by the Guild will be Broekman's piano concerto, "A Parisian In New York," in the modern longhair idiom and, as the title suggests, a sequel to George Gershwin's "An American in Paris."

Robbins, incidentally, pitched up the whole Guild idea to the American Society of Composers, Authors & Publishers which has agreed to take over the contest phase of the program.

Best British Sheet Sellers

(Week ending Aug. 20)

London, Aug. 23.

Unchained Melody	Frank
Evermore	Rogers
Dreamboat	Leeds
I Wonder	Macmelodies
Everywhere	Bron
Stranger in Paradise	Frank
Cherry Pink	Maddox
Where Dimple Be...	Cinephonic
Stowaway	Morris
Every Day	Robbins
You, My Love	Dash
Learnin' the Blues	Connelly

Second 12

Don't Worry	Wright
Softly	Cavendish
Mama	Macmelodies
John and Julie	Toff
Bridges of Paris	Southern
Stars Shine	Maurice
Love Song Was Born	Chappell
Sincerely	Dash
Earth Angel	Chappell
Blue Star	Victoria
Melody of Love	Connelly
Cool Water	Feldman

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman & Clay)	TOTAL POINTS
1	2	MITCH MILLER (Columbia) "Yellow Rose of Texas"	2	1	1	1	1	2	1	2	2	..	7	1	7	2	..	..	2	5	128
2A	3	PAT BOONE (Dot) "Ain't That a Shame"	4	2	..	..	3	4	2	3	4	2	5	..	..	1	..	5	6	2	100
2B	1	BILL HALEY'S COMETS (Decca) "Rock Around the Clock"	5	3	..	4	2	..	8	1	1	3	..	9	..	3	1	2	..	1	100
4	4	FRANK SINATRA (Capitol) "Learnin' the Blues"	1	..	..	3	6	..	5	4	..	..	..	..	..	4	8	1	..	..	56
5	13	FOUR ACES (Decca) "Love Is a Many-Splendored Thing"	..	6	3	..	..	3	9	..	9	..	4	..	3	..	6	..	7	..	49
6	6	LES BAXTER (Capitol) "Wake the Town and Tell the People"	9	..	..	2	5	..	..	7	..	5	10	5	..	8	..	8	..	9	42
7A	9	CHUCK BERRY (Chess) "Maybellene"	6	..	8	..	8	1	..	..	8	..	1	4	..	..	..	..	..	..	41
7B	7	CHUCK MILLER (Mercury) "House of Blue Lights"	..	..	..	..	7	..	..	8	..	9	6	3	..	..	2	..	1	..	41
9	5	GISELE MacKENZIE (Label X) "Hard to Get"	7	9	2	..	4	..	..	5	..	..	..	..	..	10	9	3	..	..	39
10	15	ROGER WILLIAM (Kapp) "Autumn Leaves"	10	7	5	..	..	..	..	..	5	4	..	..	2	..	10	..	..	10	35
11	22	BOYD BENNETT (King) "Seventeen"	3	..	..	..	10	5	..	..	10	..	2	..	..	5	..	..	..	..	31
12	17	CREW-CUTS (Mercury) "Gum Drop"	..	..	..	..	..	..	..	..	7	..	..	..	1	..	..	..	3	8	25
13	10	LES BAXTER (Capitol) "Unchained Melody"	..	8	..	8	..	..	..	10	..	..	..	..	..	7	5	4	..	..	24
14	8	NAT (KING) COLE (Capitol) "A Blossom Fell"	..	..	..	..	..	..	..	9	..	..	..	..	..	..	3	7	8	7	21
15	15	FOUR LADS (Columbia) "Moments to Remember"	..	..	4	..	..	..	10	..	3	..	..	..	8	..	..	..	..	..	19
16	..	JOHNNY DESMOND (Coral) "Yellow Rose of Texas"	8	..	..	..	..	..	..	..	..	1	..	6	..	..	..	..	..	..	18
17	19	JAYE P. MORGAN (Victor) "Longest Walk"	..	..	7	..	..	10	..	..	..	..	..	..	6	..	..	..	4	..	17
18	..	FONTANE SISTERS (Dot) "Seventeen"	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	3	16
19A	20	EDDIE FISHER (Victor) "Song of the Dreamer"	..	4	..	9	..	6	..	..	..	..	..	..	..	..	..	..	..	..	14
19B	11	RUSTY DRAPER (Mercury) "Seventeen"	..	..	..	..	..	..	6	..	..	..	..	2	..	..	..	..	..	..	14
21	11	DORIS DAY (Columbia) "I'll Never Stop Loving You"	..	10	..	6	9	7	..	..	..	..	..	..	..	..	..	..	..	..	12
22	24	SOMETHIN' SMITH (Epic) "It's a Sin to Tell a Lie"	..	..	..	5	..	..	7	..	..	..	..	..	..	..	..	..	10	..	11
23	..	NICK NOBLE (Wing) "Bible Tells Me So"	..	..	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	10
24A	..	LES PAUL-MARY FORD (Capitol) "Hummingbird"	..	..	..	10	..	..	..	6	..	..	..	..	..	..	9	..	..	..	8
24B	..	RAVENS (Jubilee) "Green Eyes"	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
LOVE ME OR LEAVE ME	LONESOME ECHO	STARRING SAMMY DAVIS JR.	IN THE WEE, SMALL HOURS	OKLAHOMA	PETE KELLY'S BLUES
Doris Day	Jackie Gleason	Sammy Davis Jr.	Frank Sinatra	Film Soundtrack	Lee-Fitzgerald
Columbia CL 710 B 2090	Capitol W 627 EBF 1, 2-627	Decca DL 8118 ED 2214-5-6	Capitol W 581 EBF 1, 2-581	Capitol SOA 595 FDM 1, 2-595	Decca DL 8166 ED 758

MGM Extends LP Drive

MGM Records is extending its special summer sales promotion of new LPs another 15 days. The LP hypo, which was kicked off in mid-July, will now run through Sept. 15 instead of the previously set Aug. 31 closing date.

Campaign consists of a cuffo LP for every dozen LPs ordered, a special return privilege set against a quota system, and a bonus award for the distributor's top salesman.

DEALERS FROM COAST

COLUMBIA LP RECORD CLUB

Memberships pouring in by the thousands as dealers all over the country start cashing in on extra club profits

Here is the Big Success Story in Dealers' Own Words:

WILL CREATE MORE INTEREST IN RECORDS IN GENERAL AND HELP ALL COLUMBIA RECORDS FOR THE DEALER AND ALSO HELP CREATE NEW CUSTOMERS. WE THINK A NEW ERA IN RECORDS IS HERE.

RUSSELL, OWNER, RECORD SHOP
CHATTANOOGA, TENN.

THE COLUMBIA "LP" RECORD CLUB WILL KEEP THE RECORD BUSINESS WITH THE LEGITIMATE DEALERS WHERE IT BELONGS. WE WILL GET MORE THAN OUR SHARE OF MEMBERSHIPS.

BILL FEEK, SALOON OF MUSIC
PALM BEACH, FLA.

WE THINK COLUMBIA IS THE ONLY MANUFACTURER TO RECOGNIZE AND DO SOMETHING ABOUT THE TRENDS IN THE RECORD BUSINESS TODAY. WE ARE PROMOTING THE CLUB ALL THE WAY.

JOE LESTER, LESTER MUSIC SHOP
ST. PETERSBURG, FLA.

CONGRATULATIONS TO COLUMBIA MANAGEMENT FOR KEEPING PACE WITH CONSUMER BUYING HABITS AND HELPING ME TOO. WE ARE WITH YOU 100%.

JACK HEIN, HEIN'S MUSIC SHOP
CLEARWATER, FLA.

ONE NEW MEMBER A DAY FOR FIVE YEARS WILL BRING ME AN ANNUAL INCOME OF OVER $5,000 BASED ON MINIMUM OF FOUR PURCHASES PER MEMBER PER YEAR. THIS IS TERRIFIC PLUS BUSINESS FOR ANY AGGRESSIVE RECORD DEALER. COLUMBIA IS THE GREATEST.

"CHAZ" HARRIS,
CHAZ HARRIS RECORD SHOP
JACKSONVILLE, FLA.

HAVE 200 SUBSCRIBERS TO DATE.

MARVIN GRIBBLE, 6th AVENUE RECORDS
PORTLAND, ORE.

COLUMBIA "LP" RECORD CLUB PLAN IS TERRIFIC AS TRAFFIC BUILDER FOR RECORD DEPARTMENT. PLAN ON USING CIRCULARS IN MAILING LIST TO GET SUBSCRIBERS.

DOROTHY JENSON, BUYER, DAVISON-PAXON
ATLANTA, GA.

EXCELLENT METHOD FOR SECURING NEW CUSTOMERS AND MAINTAINING CONTACT WITH OLD CUSTOMERS FOR LONG PERIOD OF TIME. MANY REGULAR CUSTOMERS SOMETIMES GET OUT OF THE RECORD BUYING HABIT, THEREFORE, CONSTANT REMINDERS FROM COLUMBIA RECORDS SHOULD KEEP THEIR BUYING INTERESTS STIMULATED.

MAX JOHNSON, OWNER, JOHNSON'S
HARRIMAN, TENN.

THE COLUMBIA "LP" RECORD CLUB SHOULD EXPOSE COUNTLESS THOUSANDS OF PEOPLE TO RECORDINGS, AND IN SO DOING, SHOULD PROVE MOST BENEFICAL TO RETAIL RECORD DEALERS. WE ARE LOOKING FORWARD TO A VERY SUBSTANTIAL INCREASE IN BUSINESS.

HUMES, HUMES MUSIC SHOP
COLUMBUS, GA.

COLUMBIA "LP" RECORD CLUB WONDERFUL PLAN TO GAIN NEW RECORD BUYERS AND THUS INCREASE STORE TRAFFIC. COUNTER CIRCULARS AND MAILING PIECES BIGGEST AID IN GAINING SUBSCRIBERS.

SAM FELDMAN, MANAGER
THE BROWSE SHOP
ATLANTA, GA.

COLUMBIA "LP" RECORD CLUB WILL BE TERRIFIC BOOST TO MY STORE TRAFFIC PLAN TO MERCHANDISE THIS BY DOOR TO DOOR SOLICITATION AND ADVERTISING POINTED TOWARD SUBURBAN AND RURAL CUSTOMERS. COLUMBIA PLAN NOT ONLY GOOD FROM DEALER PARTICIPATION STANDPOINT BUT ALSO FOR COMBATING PRESENT CLUBS BY OFFERING A BETTER PRODUCT.

JIM SALLE, OWNER, SALLE RECORD SHOP
ATLANTA, GA.

WE AT GRAYMAT FEEL THAT COLUMBIA "LP" RECORD CLUB IS A GREAT INNOVATION IN THE RECORD BUSINESS. IT AFFORDS AN OPPORTUNITY TO CURTAIL FURTHER GROWTH OF INDEPENDENT RECORD CLUBS WHICH COMPLETELY BYPASS THE DEALER.

MATT CARNEVALE-GRAY CORBIN,
GRAYMAT
MORRISTOWN, N. J.

FAMOUS BARR HAS PUT ON AN ALL OUT DRIVE FOR EXTRA BUSINESS THAT THE COLUMBIA "LP" RECORD CLUB CAN BRING.

MANAGEMENT, RECORD DEPARTMENT,
FAMOUS BARR
ST. LOUIS, MO.

WE ARE BEHIND THE COLUMBIA "LP" RECORD CLUB 100% IN ALL OF OUR STORES.

BROADHURST, ADVERTISING MANAGER,
JENKINS MUSIC
KANSAS CITY, TOPEKA,
OKLAHOMA CITY AND TULSA

COLUMBIA "LP" RECORD CLUB IS THE THING NEEDED TO BRING BACK TO THE DEALERS THE CUSTOMERS LOST TO THE DISCOUNT HOUSES. A GREAT STEP FORWARD.

FRANK NORGER, OWNER, THE MUSIC ROOM
DES MOINES, IA.

COLUMBIA "LP" RECORD CLUB HAS CREATED A NEW INTEREST IN RECORDS RESPONSE TO INITIAL AD TERRIFIC.

TED HOHTANZ, DES MOINES MUSIC
DES MOINES, IA.

THINK COLUMBIA "LP" RECORD CLUB WILL BE EXCELLENT FOR EXTRA BUSINESS FOR DEALERS. AM FOR IT 100%.

BILL MITCHELL, OWNER,
MARY'S RECORD SHOP
GREENVILLE, S. C.

THINK COLUMBIA HAS COME UP WITH EXCELLENT ANSWER TO RECORD CLUB THREAT. HOWEVER, FEEL YOU MUST HAVE DEALER SUPPORT 100%.

MRS. "PAT" SNOOK, SNOOK BROTHERS
CHARLOTTE, N. C.

THE CLUB IS BEING WELL ACCEPTED BY CONSUMERS. THE MAIL ORDER BUSINESS IS HERE TO STAY AND COLUMBIA HAS COME UP WITH A GREAT PLAN WHEREBY THE DEALER CAN SHARE IN PROFITS OF MAIL ORDER BUSINESS.

BERNIE STRICKLER, OWNER,
HARMANY HALL
CHICAGO, ILL.

TO COAST REPORT
A MERCHANDISING MILESTONE!

AM 100% IN FAVOR OF CLUB AS I FAVOR ANY PROMOTION TO INCREASE PUBLIC INTEREST IN RECORDS. HOW CAN YOU LOSE? NO WORK, NO INVESTMENT, JUST SIGN THEM UP AND COLLECT THE MONEY. THE ADVERTISING WILL DRIVE CUSTOMERS INTO STORES, ALSO NEW MARKETS WILL OPEN UP.

STU GLASSMAN, OWNER, RADIO DOCTORS
MILWAUKEE, WIS.

WE ARE SOLD ON THE COLUMBIA "LP" RECORD CLUB AS A PROMOTION WHICH WILL HELP US OBTAIN NEW INTEREST AND INCREASE OUR BUSINESS. CONGRATULATIONS TO COLUMBIA.

HAMILTON BRYAN, CURLEY'S FOR MUSIC
RICHMOND, VA.

THE CLUB WILL PROVE A BONANZA FOR AGGRESSIVE DEALERS IN FORM OF PLUS BUSINESS.

MIKE LEVIN, GROOVE RECORD SHOP
NORFOLK, VA.

COLUMBIA "LP" RECORD CLUB GOOD THING. I THINK IT WILL INCREASE TRAFFIC AND BUSINESS IN RECORD SHOPS. FEEL RECORD LISTINGS IN COLUMBIA "LP" RECORD CLUB MAGAZINE LISTING ALBUMS NOT AVAILABLE THROUGH CLUB WILL BRING IN ADDITIONAL SALES AND CUSTOMERS.

JOE WEISS, WEISS RHYTHM AND RHYME
MILWAUKEE, WIS.

AM IN FAVOR OF COMBATING OTHER RECORD CLUBS THROUGH COLUMBIA "LP" RECORD CLUB. EVERY DEALER HAS TO BENEFIT FROM TREMENDOUS ADVERTISING DESIGNED TO INCREASE INTEREST IN RECORDS.

BARNEY KUEHN, OWNER, MUSIC MART
MILWAUKEE, WIS.

I AM 100% IN FAVOR OF COLUMBIA "LP" RECORD CLUB. IT IS THE ONLY LOGICAL METHOD OF KEEPING OUR CUSTOMERS FROM THE INDEPENDENT RECORD CLUBS AND ASSURES US OF KEEPING MAJOR ARTISTS IN OUR STORE.

BUGGY BRILL, RECORD MART
PASSAIC, N. J.

THE COLUMBIA "LP" RECORD CLUB GIVES US THE CONSISTANT PROMOTION WITH RECORD BUYERS THAT WE ARE UNABLE TO MAINTAIN OURSELVES. IT WILL HELP STIMULATE THE RECORD BUYING HABIT. WE EXPECT TO SELL TWO RECORDS FOR EVERY ONE RECORD OUR CLUB MEMBERS BUY THROUGH THE CLUB.

IRVING TARLOW, ENCORE MUSIC
NEWARK, N. J.

WE CAN SELL ANYTHING INCLUDING MEMBERSHIPS TO OUR NEW "LP" RECORD CLUB. WE'RE FOR MODERN AGGRESSIVE IDEAS TO BUILD OUR RECORD BUSINESS. THANKS AND GOOD LUCK.

IRVING ALBERT
WICHITA, KANSAS

OUR NEWSPAPER AND TV CAMPAIGN ON NEW "LP" RECORD CLUB PULLED IN OVER 100 BRAND NEW CUSTOMERS TO DATE. WE'LL PAY FOR EXTRA ADVERTISING FROM CLUB COMMISSIONS. PLEASED TO STATE MOST CUSTOMERS WHO COME IN TO SIGN UP FOR CLUB BOUGHT OTHER RECORDS FROM US.

McMILAN, MODERN MUSIC
MEMPHIS, TENN.

CONGRATULATIONS ON THE SUCCESSFUL INAUGURATION OF YOUR RECORD CLUB.

LEVIS MUSIC STORES
ROCHESTER, N. Y.

CONGRATULATIONS. "LP" CLUB GREATEST THING EVER FOR RECORD DEALER.

TENEYCK RECORD SHOP
ALBANY, N. Y.

CONGRATULATIONS ON GIVING OUR BUSINESS A SHOT IN THE ARM. RECORD CLUB IS A BOON TO OUR INDUSTRY. SIGNED 20 MEMBERS WITHOUT ADVERTISING.

DICK KOVNER, CENTRAL MUSIC
BROCKTON, MASS.

RECORD CLUB IS REALLY GOING TO TOWN. CONGRATULATIONS ON YOUR FORESIGHTEDNESS TO STIMULATE OUR BUSINESS.

FRED MOSHER, MOSHER MUSIC COMPANY
BOSTON, MASS.

THANKS FOR THE LIFT. THE RECORD CLUB IS REALLY WHAT WE NEED TO BRING MORE TRAFFIC TO OUR STORES. CONGRATULATIONS AND CONTINUED SUCCESS.

SIDNEY RITVO, MUSIC BOX
CAMBRIDGE, MASS.

"LP" CLUB GREAT FORWARD STEP. WE'RE ALL FOR IT.

AL STRAUSS, WILLIAM M. WHITNEY CO.
ALBANY, N. Y.

ENTHUSIASTIC RESPONSE TO YOUR NEW COLUMBIA "LP" RECORD CLUB BRINGS HEARTY CONGRATULATIONS ON OUR BEHALF.

A. T. JACK
KENNEBUNK, MAINE

GREAT RESULTS ON RECORD CLUB MEMBERSHIPS AS RESULT OF LOCAL TIE IN WITH NATIONAL ADVERTISING. CONGRATULATIONS ON A BOLD NEW STEP IN BEHALF OF RECORD DEALERS ALL OVER THE COUNTRY.

PORTEOUS, MITCHELL AND BRAUN
PORTLAND, ME.

CONGRATULATIONS ON THE GREATEST NEW SALES BUILDING IDEA SINCE THE INNOVATION OF "LP." MEMBERSHIPS ARE RISING RAPIDLY.

CRESSEY AND ALLEN
PORTLAND, ME.

On and on they come—enthusiastic reports like the above from dealers across the country. Results speak for themselves. Already the Columbia "LP" Record Club has scored a sensational success for alert dealers everywhere. It is bringing new customers into stores, stepping up store traffic, stimulating sales of records, equipment, record players. Commissions on membership subscriptions are building extra dealer profits for years to come. Now is the time to push YOUR Columbia "LP" Record Club. Give prominent display to the promotion material provided. Call upon your Columbia Records distributor for additional supplies and for further information.

COLUMBIA RECORDS

The Oldest Label With the Newest Ideas . . . in Our 66th Year

799 SEVENTH AVENUE **NEW YORK 19, N. Y.**

Alex M. Kramer, Veteran Tin Pan Tune Detective, Dies in Queens Hospital

Alex M. Kramer, 61, vet Tin Tin Alley writer and tune detective in numerous plagiarism suits, died Aug. 25 in Forest Hills Hospital, Queens, N. Y. Kramer, who is not to be confused with another ASCAP writer, Alex C. Kramer (who also lives in Forest Hills), had been supplying the "mystery melody" for the "Stop the Music" radio-tv show since its launching in 1948.

Kramer was noted in the music business both for his extensive library of sheet music, numbering over 40,000 compositions, and his memory for melodies. He was frequently consulted as an expert in tune piracy suits and would work either for the plaintiff or defendant in such cases if he thought the side was right. If a publisher was uncertain about whether a tune sounded too much like something else, Kramer was called in for his opinion.

Kramer originally worked as a cellist in various theatre orchs, and later became arranger and librarian for Major Bowes' "Amateur Hour." He also wrote numerous songs, including "Everybody Clap Hands," "Dear Old Donegal," "Nickel Serenade," "The Band Begins to Play" and "Over the Garden Wall."

He is survived by his wife, father and two brothers.

Spartan to Handle Am-Par Disks in Can.

Having set distributors in 33 key areas in the U. S., Am-Par has now tied up with Spartan for distribution of its line in Canada. Spartan's disk division, headed up by Rupert Huntley and Harold Pounds, formerly handled Columbia Records in Canada.

The 33 U. S. distribs will be the basis of the network to kick off the "Mickey Mouse Club" line set for release early this month. However, the label is aiming for close to 70 distribs by the time it gets going with its regular pop line. Target date for the pop disk release was originally set for the first of the year but Sid Feller, label's artists & repertory chief, is gearing his activities for an earlier release date. Am-Par is the newly launched disk subsid of American Broadcasting-Paramount Theatres.

Harry James To Tour

Hollywood, Aug. 30.

Harry James is currently readying a six-week one-nite dance trek across the country.

James, who kicks off the dance jaunt Sept. 13, plans a stopover in N.Y. Sept. 24 to guest on CBS-TV's "America's Greatest Bands" show.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	3	MITCH MILLER (Columbia)	Yellow Rose of Texas
2	2	PAT BOONE (Dot)	Ain't That a Shame
3	1	BILL HALEY'S COMETS (Decca)	Rock Around the Clock / Razzle-Dazzle
4	5	FRANK SINATRA (Capitol)	Learnin' the Blues / Not as a Stranger
5	4	LES BAXTER (Capitol)	Wake the Town / Unchained Melody / I'll Never Stop Loving You
6	6	GISELE MacKENZIE (Label X)	Hard to Get
7		FOUR ACES (Decca)	Love Is Many-Splendored
8	..	CHUCK MILLER (Mercury)	House of Blue Lights
9	9	JOHNNY DESMOND (Coral)	Yellow Rose of Texas
10	8	CHUCK BERRY (Chess)	Maybellene

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*YELLOW ROSE OF TEXAS	Planetary
2	2	*ROCK AROUND THE CLOCK	Myers
3	3	†AIN'T THAT A SHAME	Commodore
4	8	†SEVENTEEN	Lois
5	5	*LEARNIN' THE BLUES	Barton
6	4	*HARD TO GET	Witmark
7	6	*UNCHAINED MELODY	Frank
8	7	*I'LL NEVER STOP LOVING YOU	Feist
9	9	*WAKE THE TOWN AND TELL THE PEOPLE	Joy
10	..	*LOVE IS A MANY-SPLENDORED THING	Miller

RCA Victor Has Flair For Offbeat P'kging

Album packaging, which has evolved since the advent of long-play platters from the simple cardboard jackets to elaborate multicolored productions, is now getting a few wrinkles to attract the customers. Borrowing a leaf from the now-defunct mag, Flair, RCA Victor has come up with jackets that fold out into display pieces on retail counters.

This type of packaging was used on Harry Geller's album, "New York, New York," which was released this month and will be followed up by a similar idea for the upcoming "Disney Song Carousel" set cut by Joe Reisman.

Harry Roy Switches To Stork Club in London

London, Aug. 30.

Harry Roy, one of Britain's leading bandleaders for over 20 years, will take his band into the Stork Club, Streatham, London, for a permanent stand starting Sept 12.

He is now playing at the Mecca Lyceum in the Strand. He and his band then travel for the music company to the Glen Dance Hall in Bristol, after which they go on to the Stork Club.

Zulu Joins Parnell

London, Aug. 30.

A new singer flew in from Johannesburg last week to join Jack Parnell's orch. He is a 25-year-old Zulu, Gene Williams, who is taking the place of Dennis Hale, who embarks on a solo tour in September.

Williams was a schoolteacher by profession, singing at nightclubs in his spare time. He was heard by Jack Parnell during his orchestra's recent tour of South Africa and was signed up immediately.

Whitfield Gets Gold Platter for 'Cara Mia'

London, Aug. 30.

Singer David Whitfield is to be presented with a gold record at Blackpool on Saturday (3) for his British Decca's slice of "Cara Mia."

Orch leader Mantovani (who composed "Cara Mia" and accompanied David Whitfield on that) is also shortly to receive a gold record for his million sales of "Charmaine."

Cafe Rouge of the Hotel Statler (N. Y.) kicks off its new season next Friday (9) with the Les Elgart orch.

RCA in Birdland Tie For New Album Series With Indie Jazzmen

RCA Victor has tied up Birdland, New York jazz nitery, for a new jazz album series which will be launched after the first of the year. Deal with Birdland is part of Victor's jazz expansion program.

Albums in the new series will be released under the Victor banner but with a Birdland imprint, yet to be decided upon. The sets will primarily feature jazz artists associated with the nitery but not tied down to other disk companies. The Birdland project was initiated by label's pop a&r chief Joe Carlton. The disk sessions will be cut by Jack Lewis.

The Birdland program will be pegged mainly at the album field but there's a possibility that single disks may be culled from the packages. Deal was consummated at the Victor offices in New York Monday (29) with Birdland op Morris Levy.

Welk Invades Midwest On One-Niter Junket

Chicago, Aug. 30.

The Joe Kayser Agency here has set the Lawrence Welk orchestra for a series of one-niters in the midwest territory in September. Opening at the Prom, St. Paul, Sept. 11, the band goes on to do dates in Detroit, Sept. 12; the Les-Buzz ballroom, Spring Valley, Ill., Sept. 13; the Val Air ballroom, Des Moines, Sept. 14; the Armar ballroom, Marion, Ia., Sept. 15; the Aragon ballroom, Chicago, with the ABC-TV show originating there, Sept. 16-17; George Devine's ballroom, Milwaukee, Sept. 18; the Arkota ballroom, Sioux Falls, S. D., Sept. 19.

Kayser was formerly a one-nite band booker with Music Corporation of America in Chicago for 15 years. He ankled MCA last year to set up his own percentery.

Femme Law Consultant Wins $500 ASCAP Prize

Mrs. Raya S. Dreben, consultant of law at Chicago U., has been awarded first prize of $500 in ASCAP's annual Nathan Burkan Memorial essay competition. Prize-winning paper was entitled "Publication and the British Copyright Law," written while she attended Harvard Law School. This, and five other papers receiving honorable mention, will be published by Columbia U. Press in a volume titled "Seventh Copyright Law Symposium."

The competition has been sponsored annually by ASCAP for the past 16 years in memory of the Society's first general counsel.

PROGRAM TO-DAY
YESTERDAY'S
JUST YOU, JUST ME
Music by
JESSE GREER
ROBBINS MUSIC CO.
799 7th Ave. New York

The Hour of Charm
All Girl Orchestra and Choir
Featuring EVELYN and her Magic Violin
Under the direction of PHIL SPITALNY
Just Concluded
Palace, New York and Steel Pier, Atlantic City
Starting Sept. 3—NEW YORK STATE FAIR
and then ROYAL NEVADA, LAS VEGAS
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York | Chicago | Hollywood
203 No. Wabash | 9619 Sunset Blvd.

Angel Bells
MILLS MUSIC, INC.

PIANIST
Young Man In Late 20's
Desires Position
Between Hours 6-11 P.M.
Good References, Box V 8265
Variety, 154 West 46th St.,
New York City

THE HIT OF THE WEEK
ACQUAVIVA and his ORCHESTRA
PRAYER FOR PEACE
MGM 30884
ALONE WITH YOU
K 30884
M-G-M Records

BEEP BOOP (BOOP BEEP)
THERE'S NOTHIN' LIKE LOVE

(FROM COLUMBIA PICTURE "MY SISTER EILEEN") 20/47-6224

SLOW TRAIN BLUES
VIENNESE LANTERN

20/47-6225

RCA VICTOR

"NEW ORTHOPHONIC" HIGH FIDELITY RECORDINGS

On The Upbeat

New York

The Chordettes go longhair for the first time when they headline in a concert with the Cincinnati Symphony in Cincy Nov. 19 . . . **Murray Kaufman**, WMCA (N. Y.) deejay devoting his Friday night shows from Palisades Park (N. J.), has worked out a deal whereby teenagers are admitted to the park cuffo to o.o. the guest singers on the show . . . **Murray Singer**, who recently ankled Bethlehem Records, organizing a new jazz label . . . **Earl Bostic** begins a two-week stand at the Hi-Hat Club, Boston, Sept. 12 . . . **George Shearing's Quintet** into Basin Street for a special two-day gig starting Sept. 9 . . . **Mitzi Mason** does the Wilson Line bit in Washington Sept. 1 and in Boston Sept. 2-3. On Sept. 8 thrush moves into the Elegante, Brooklyn . . . **Joni James** set for the State Fair, Detroit, Sept. 2-5.

Richard Hayman on a five-week trek through Europe prowling for new material . . . **Tommy Mara**, MGM Records pactee, slotted for the Wilcox Pier Restaurant, West Haven, Conn., Sept. 2.

Stan Rubin and his Tiger Town Five set for Herb McCarthy's Bowden Square (Southampton) Sept. 6 . . . **Steve Allen** due in town from the Coast in a couple of weeks to cut an album of tunes from "The Benny Goodman Story" for Coral . . . **Sylvia Sims** cut her first LP for Decca . . . **Chris Connor** guests on CBS-Radio's "Woolworth Hour" Sept. 11 . . . **The Modern Jazz Quartet** slated for Philly's Blue Note Sept. 5-10 . . . Thrush **Lucy Reed** currently at El Morocco, Montreal . . . **J. J. Johnson & Kai Winding** into the Cotton Club, Cleveland, Sept. 5.

London

London, Aug. 30.

The Skyrockets, dance orch which recently left the London Palladium after nine years there, has been signed for "Pajama Game," which opens at the London Coliseum on October 11 . . . The BBC Show Band and the BBC Symphony Orchestra, jointly conducted by **Eugene Goossens**, are to give **Rolf Lieberman's** "Concerto for Jazz Band and Symphony Orchestra" its first British performance at the Royal Festival Hall on Oct. 26 . . . Songstress **Alma Cogan** is to appear in pantomime this winter in a special role in the Will Collins and Lew & Leslie Grade presentation of "Aladdin" at the Chiswick Empire, opening on Dec. 26.

Hollywood

Bob Stephens, organist-pianist at Phil Ahn's Moongate Restaurant, inked to cut some sides for Rama Records . . . **Frankie Laine** inked to open a three-week date Oct. 1 at the Latin Quarter . . . **Skip Martin** signed by **Connie Moore** to prep her song material . . . **Russ Morgan's** personal manager, **Sam Rosey**, has signed **Ada Leonard's** all-girl orch to a management pact.

Katherine Dunham troupe open a week's stand at Ciro's Sept. 3 . . . **A. J. Gock**, retired chairman of the board of directors of the Bank of America, elected to the board of directors at Capitol Records . . . The **Johnnie Arch** quartet opens a four-week engagement at Palm Springs Ranch Club, Sept. 16.

Champ Butler, former Columbia Records pactee, has waxed his initial disk, "Someone on Your Mind," for Coral Records . . . **Page Cavanaugh Trio** has waxed 12 sides on the Vaya label for an upcoming LP album titled "The Girl." . . . **Julie London** has completed a new popular album entitled "Julie Is My Name" for Liberty Records.

Chicago

Bob Scobey's Dixieland band, featuring **Clancy Hayes**, and the **Salty Dogs** open at Chi's Blue Note tonight (Wed.) for a two-week run . . . **Russ Carlyle** orch set for the Oh Henry ballroom, Chi, Sept. 7 for four frames . . . **Ralph Sutton** trio pacted for the Encore Room, St. Louis, Sept. 26 for six rounds . . . **Sonny Thompson** into Chi's Crown Propeller Lounge next Tuesday (6) . . . **Art Blakey** opens at the Bee-Hive, Chi, Friday (2) . . . **Bob Cross** currently at the Hotel San Antonio, San Antonio.

Omaha

Les Brown (26) and **Russ Carlyle** (27-28) week-ended at Peony Park, with **Russ Anthony** coming in tonight (31) and **Mal Dunn** playing for WOW-TV Night tomorrow (1) . . . **Ray Pearl** is slated for **Joe Malec's** spot this week end (2-4), then the fall policy will begin with dancing on Saturdays and Sundays only. Upcoming on the new deal are **Jack Swanson** (10-11), **Jimmy Palmer** (17-18), **Lawrence We'k** (20), **Skeets Mahoney** (24), **Freddy Martin** (2) and **Wayne King**, Oct. 1.

Scotland

Dennis Hale, former singer with the Jack Parnell Orch, opening in vaude as a single at Empire Theatre, Glasgow, Sept. 5 . . . **Four Jones Boys** made disk debut for Decca with "A Real Romance" and "When I Let You Go" . . . **Slim Whitman's** rendition of "Rose Marie" topping current list of bestselling disks, with **Frankie Laine** in second and third positions with "Strange Lady in Town" and "Cool Water" respectively.

Cleffer Sues Apollo, Bess Pub for $17,000

Tunesmith Lowman Pawling has slapped a suit for non-payment of royalties in N. Y. Federal Court against Apollo Records and Bess Music. Pawling claims that he received only $2,765 on royalties totalling $20,000 due him.

He's asking for payment of $17,235 and an accounting of profits. Suit is based on 10 songs, published and recorded by Bess and Apollo, respectively. Pawling claims that 500,000 disk sales were racked up by the 10 tunes.

Cafe Bohemia's Jazz Sked

Lucky Thompson's quintet will kick off the fall jazz season at the Cafe Bohemia, new Greenwich Village, N. Y., spot, with a one-week stand starting Sept. 15.

Booked for subsequent weeks are The Messengers, the Joe Roland quintet and the Lou Donaldson combo. George Wallington, who books the spot, heads the house trio.

FOR YOUR PROGRAM
MONDAY THRU SUNDAY
Styne and Cahn's
"SATURDAY NIGHT IS THE LONLIEST NIGHT IN THE WEEK"
CAHN MUSIC, Inc.

Another BMI "Pin Up" Hit
MAYBELLENE
Recorded by
CHUCK BERRY..... Chess
RALPH MARTERIE..... Mercury
JIM LOWE..... Dot
JOHNNY LONG ORCH..... Coral
Published by
ARC MUSIC CORP.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Washington—(Music Sales)	Boston—(Mosher Music Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Carl Fischer Music)	Detroit—(Grinnell Bros. Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Yellow Rose of Texas (Planetary)	1	1	..	1	1	1	2	1	1	1	9	1	101
2	2	*Rock Around the Clock (Myers)	..	10	..	2	2	6	6	2	3	5	2	4	68
3	4	*Never Stop Loving You (Feist)	..	4	2	3	9	4	7	8	5	..	1	5	62
4	5	*Unchained Melody (Frank)	7	2	7	4	8	5	9	3	2	..	..	..	52
5	11	*Bible Tells Me So (Paramount)	3	..	..	6	4	10	..	4	7	2	..	7	45
6	10	†Seventeen (Lois)	5	..	..	7	5	8	..	..	4	..	3	2	43
7	3	*Hard to Get (Witmark)	..	..	..	5	..	2	1	..	6	6	7	..	39
8	6	†Ain't That a Shame (Commodore)	6	..	..	..	..	3	..	5	..	3	8	3	38
9	7	*Blue Star (Young)	..	3	1	..	..	..	3	..	..	..	..	..	26
10	9	*Wake the Town (Joy)	2	9	..	10	6	7	..	..	..	..	..	8	24
11A	8	*Hummingbird (Jungnickel)	..	7	..	8	..	..	10	7	9	8	..	6	22
11B	14	*Learnin' the Blues (Barton)	..	..	..	..	3	9	8	..	..	7	6	..	22
13		*Love Is Many-Splendored (Miller)	4	..	6	..	..	..	4	..	..	..	10	..	20
14A		†Domani (Montauk)	8	6	4	10	..	..	..	..	..	..	..	..	16
14B		*Autumn Leaves (Ardmore)	9	5	3	..	..	..	..	..	..	..	..	..	16

Battle for Dealers

Continued from page 41

club proposal has been generally good: Victor execs, on the other hand, claim that dealers have swamped them with worried queries about whether Victor was going to set up a similar club. The dealers, Victor says, are opposed to the club plan.

The battle between the two top diskeries for the dealer actually broke out early this year, when Victor cut its prices on its LP merchandise by one-third and virtually forced the rest of the industry to follow suit. Col execs were frankly unhappy about the move at the time and, even though they sliced their prices on some LPs, the diskery again hiked them on some lines a couple of months ago.

The developing conflict between the diskeries and the concomitant attempts to put over the Col plan, on one hand, and Victor's price program, on the other, is expected to lead to all-out promotional efforts. Some disk execs hope that the "battle for the dealer" will have the same result as the "battle for the speeds," when all the ballyhoo for the rival 33 and 45 rpm speeds by Col and Victor led to a revitalization of consumer interest in the disk biz and the ultimate establishment of both speeds as standards in the industry.

Retailers Sound Off Pro & Con on Club

Meantime, a roundup of dealer opinion on the Col club plan indicates a deep cleavage between the pros and the cons. While many retailers are zealously soliciting membership subscriptions for the club, others are so burned up at the label that they declare they will no longer buy Columbia records.

In several cities, such as Philadelphia and Los Angeles, dealers reported that few applicants were joining through their stores. There was some fear expressed that direct applications to Columbia, on which the retailers get no cut, would be overwhelmingly higher than applications through the dealers.

Col execs have already stated that they needed 20% direct applications to cover the cost of operating the club. They refused to disclose how many direct applications they received in the first week of the club operation. They have promised, however, to make adjustments in their promotion if the ratio of direct applications goes higher than they planned.

Conkling

Continued from page 41

to handle the intricate ramifications of the program, and will meet with any dealer group that asks for them.

According to Cook, the record club needs only one direct membership out of every five to support the operation. If the dealer membership runs below the 80% level, he says, a plan will be worked out so that the dealers won't suffer any losses. Although no program has yet been formalized, Col currently is kicking around several dealer rebate possibilities.

Cook also stresses the point that only Col dealers (and only those handling the album line) are authorized to peddle the club certificates. Due to faulty screening on the part of Col's distribs the original solicitations were sent virtually to all disk buying outlets. They've since been rescinded and Col has been turning down rack jobbers, door-to-door dealers and encyclopedia outfits that want to handle the record club membership.

Cook claims that the majority of dealers are going along with the plan and that the dissidents will fall into line once all the questions on the program have been answered. "It's a new merchandising technique," he said, "and it'll take time before it can be refined."

Harry Fox

Continued from page 41

of the tv industry. The short-range commitments, running to three years, gives the publishers full control over the situation should it change radically.

Fox is heading overseas around Sept. 15 to attend the preem of Britain's new Independent Television Authority, which is running the commercial operation. ITA invited Fox as the U. S. publishers' representative and while overseas, Fox will discuss various problems with English pubs.

Under usual practice in the music biz, even though a syndicated film is shown on an overseas video station, the U. S. publisher collects the tune synchronization coin. Conversely, synchronization rights on films shown in the U. S. but made overseas belong to the European publisher even though a U. S. pub may have the tunes in his catalog.

Decca Branch Managers Shifted to Deejay Spot

Harry Silverstein, formerly Decca's Pittsburgh branch manager, has been shifted to the disk jockey promotion post for the southern territory. He will work out of Cincinnati under Mike Conner, Decca publicity chief.

Vernon Cupples, Decca salesman, was upped to the Pittsburgh branch managership spot.

Victor Snags

Continued from page 41

son, and the disk companies began bidding for the rights early this summer even though the Broadway preem is not slated until Nov. 30.

The R&H musical, an adaptation of John Steinbeck's "Sweet Thursday," will star Helen Traubel and Bill Johnson. Victor hasn't put up any coin for the financing of the show but it's given a commitment to cut single sides from the score with a flock of its top artists. Victor, incidentally, nabbed the rights to the last R&H musical, "Me and Juliet," and came up with a hit single in Perry Como's "No Other Love."

Earlier this month Columbia tied up the musical adaptation of George Bernard Shaw's "Pygmalion" by Alan Jay Lerner and Frederick Loewe. Musical will star Rex Harrison and Julie Andrews. Chappell is publishing this and the R&H scores.

From The 20th Century Fox CinemaScope Production
LOVE IS A MANY SPLENDORED THING
LOVE IS A MANY-SPLENDORED THING
MILLER MUSIC CORPORATION

A TV HIT!
"YOUNG IDEAS"
recorded by TONY MARTIN
RCA Victor 20/47-6209
recorded by GORDON JENKINS
"X" Record X-0159
HARMS, Inc.

DECCA RECORDS
America's Fastest Selling Records!

Hildegarde's $25,000 Compromise Averts Strike at Riviera, Las Vegas

A strike was averted yesterday (Tues.) at the Riviera Hotel, Las Vegas, when the hotel agreed to a $25,000 settlement of its four-week contract with Hildegarde. Chantoosey was slated to open tomorrow (Thurs.) at $10,000 per frame, but hostel decided that it would like to book Chico & Harpo Marx and Billy Daniels to headline the show instead. Pact with Hildegarde was made last May when she played an eight-day date at that spot.

Jackie Bright, national administrative secretary of the American Guild of Variety Artists on Monday (29) had wired the Riviera that it would forbid its talent to open unless a satisfactory settlement was arrived at with Hildegarde. Agencies were being notified not to permit their acts to open at the Riviera. Wire was sent to Irwin Mazzei, Coast regional director of AGVA who is in charge of the Las Vegas area. After a discussion with hotel officials, Riviera agreed to pony up the $25,000. Had the hotel waited after Tuesday, Bright stated that the hotel would be liable for the face value of the pact, $40,000.

The Riviera ops had reportedly consented to paying her the $25,000, but wanted to shell out the sum in 10 monthly payments of $2,500 each. This was unacceptable to all concerned including the union.

The Riviera has the Marx Bros. and Billy Daniels headlining the new show. According to the interpretation by the union, the Riviera by booking these two performers over Hildegarde who is to have 100% billing, has breached the contract. Therefore, the chantoosey doesn't have to report, in order to collect full salary. In all previous interpretations of contracts, the act has had to show up every night ready and willing to work, before being eligible to collect for a breach. This procedure prevailed in the case of Wally Cox, who was cancelled out of the Dunes recently.

If the Riviera failed to put up the money or failed to play Hildegarde, this could have been the first strike pulled by AGVA in Las Vegas, the strike would have come at an extremely inopportune time since all hotel space in Las Vegas has been sold out for the Labor Day weekend.

Vaude 'Loyalists' Cue New Palace Bill Even Tho Pic Is Held Over

The regular customers at the Palace Theatre, N. Y., would be disappointed to miss any week, according to Danny Friendly, therefore there's a new stageshow even when a film holds over. According to Friendly, there have been several occasions when a picture has remained a second week, and each time the repeaters that have come back to see the new stageshow have given an added lift to the boxoffice.

The strength of vaudeville was especially evident, Friendly said, at the time when nothing but inferior pictures were available to them. On their own, these films could never have given the house anything near the breakeven figure.

The current film, "Female on the Beach," a Joan Crawford starrer, was booked in for two weeks, but Friendly held to the established policy of installing new stager for each week of the run. The policy of getting a new vaude bill for the second week, also helps authenticate the claim that the film is so good it's being held over. Publicity generally indicates that previous commitments forced several of the performers out of the bill, and therefore management felt that under these circumstances a complete new layout was advisable.

Friendly says that the same customers are to be seen every week. They are loyal to vaudeville in this house, the last outpost of that kind of entertainment in New York, and he can't stand them up by having a holdover stage bill.

Ruban Bleu Reopens Sept. 15 Under Lee Mele

Le Ruban Bleu, N. Y., is slated to reopen Sept. 15. Initial bill hasn't yet been lined up by Lee Mele, who'll be in charge of the nitery this season. The building housing the nitery as well as Theodore's Restaurant, also operated by the Mele family, has recently been acquired by the realty firm of Webb & Knapp. Their plans for this site haven't been fully formulated as yet.

Nitery was given an advance shot of publicity with the hosting of a cocktail party for Gino Prato, the cobbler-musicologist, who recently won $32,000 on the teleshow, "$64,000 Question." Occasion was the eve of his planing to Italy for a visit to his father.

New Riviera Ops To Pay Off Debts Of $1,000,000

Las Vegas, Aug. 30.

Creditors of the Riviera Hotel are expected to ratify an agreement made Saturday (27) whereby the spa's new owners will pay in full an estimated $1,000,000 in debts incurred by the inn's original operators. The plan was outlined during a series of conferences between representatives of the creditors and the syndicate headed by Gus Greenbaum which has taken over the hotel's operations.

The agreement becomes effective when the lease of the hotel to Greenbaum's group is approved by the state and county licensing boards. Initial approval is anticipated at the meeting of the Nevada Tax Commission which convenes tomorrow (31), and it is expected the Clark County licensing agency will follow suit immediately because of the urgency of the situation.

The first substantial payment to the creditors will be made immediately upon the lease becoming effective. The agreement also specifies that the majority of creditors, whose claims amount to $500 or less, will be paid in full as soon as the agreement takes effect.

The creditor's committee stated they felt the Riviera is presently in sound financial status, and the outlook for the future is bright, providing no independent bankruptcy action is taken by any of the individual creditors, which would have an adverse effect on the entire plan. The committee also pointed out that in the event of any independent action against the Riviera for money owed, the Government would exercise its lien, which in turn would destroy the rights of the creditors to collect on their claims.

The local office of the Bureau of Internal Revenue last week slapped a $240,000 lien against the original Riviera operating group for failure to turn over employer withholding checks, and taxes due on liquor and other excise controlled sales. The group, from which Greenbaum and his associates have taken over the hotel, are negotiating with the Government for settlement of the tax lien.

The agreement entered into by the creditor's committee is being mailed to all individual creditors, asking for ratification of the action.

Schlicht Seeks To Spark Hotel Rooms

Erwin Schlicht, managing director of the Hampshire House and Warwick Hotels, N. Y., is seeking to rejuvenate the Hampshire House Fountain Room and the Warwick Room. He's currently seeking a personality to front both operations.

Meanwhile, publicist Ted Howard has been retained to give these spots a buildup.

Eartha Kitt Hits Big $5,300 in Asbury Park

Asbury Park, Aug. 30.

Eartha Kitt hit a strong $5,300 in her one-night stand at the Convention Hall, here, on Saturday (27). Sonny Dunham orch shared the marquee.

Convention Hall has been using names on weekends for the summer season. Leonard Romm books.

B&C Dickering 'Arabian Nights' For Fall Tour

Pitch has been made for the rights to "Arabian Nights," water and stage spec, current at the Marine Stadium, Jones Beach, N. Y., by Barnes & Carruthers. Outdoor outfit presumably wants the show as a grandstand attraction for fairs. However, William Morris Agency, entrusted with the peddling of the rights to the Guy Lombardo production, is nixing the deal.

Nonetheless, the negotiations are being kept alive on the possibility that Sam Levy, B&C head, might want the show for a fall tour of arenas. Partners in Barnes & Carruthers are Arthur M. Wirtz and Bill Burke. Wirtz, of course, is the arena operator and ice show producer. There is the likelihood that through this deal, Wirtz might want the show for a round of arenas. On that basis, the Morris office is interested.

"Arabian Nights" was originally scheduled to make a tour of arenas affiliated with the Arena Managers Assn. A lineup of 20 weeks was completed, but failure of Lombardo's staff to supply advertising and publicity material in time for the proper exploitation of the show forced AMA to halt the deal.

"Arabian Nights" has been having a disastrous season at the summer stand, primarily because of bad weather breaks. Although the number of cancellations due to rain has been slightly more than usual, the show got its bumps from the fact that N. Y. newspapers carried almost nightly predictions of rain during the protracted dry spell. Incidentally, the weatherman made good on very few of these threats, but the possibility of a downpour kept the customers from New York City away.

DUNES SETTLES PACT WITH LOU WALTERS

Lou Walters, operator of the Latin Quarters in New York and Miami Beach, has completed a settlement of his production contract with the Dunes Hotel, Las Vegas. Settlement was made over the weekend by Walters and Joe Sullivan, one of the owners of the Dunes. Amount wasn't disclosed but Walters was reimbursed for his expenses in making a couple of trips to Las Vegas, and payoffs to the acts involved, plus an unspecified compensation for the contract breach.

Walters was originally pacted to provide a show for 12 weeks at that inn for $25,000 weekly. A couple of weeks ago, the Dunes was taken over by Jake Freedman and Jack Entratter, operators of the nearby Sands.

The owners of the Dunes are still Al Gottesman and Sullivan. They leased the inn to the Sands ops at a reported $600,000 a year. During their tenure as operators, they lost a vast chunk of coin, mainly in the casino.

Angel Lopez, operator of the Chateau Madrid, N. Y., returns from a six-week tour of Spain, Friday (2).

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Hilton Decentralizing Talent Setups In 3 Zones; Miss Abbott 100% Midwest

Merriel Abbott, who had been acting as booker for the entire chain of Hilton Hotels, has stepped out of that post to concentrate on booking of the central division of the chain. Joseph P. Binns, v.p. and general manager of the Hotel Waldorf-Astoria, N. Y., and executive veepee of the Hilton chain in charge of the eastern division, and Sperl Ellison, of the Beverly Hilton Hotel, and exec vice-president of the western division, will supervise the talent aspects directly in their territories.

The decentralization of booking is figured to gear regional talent tastes to local standards. Miss Abbott, who had been acting as talent buyer for all the Hilton outlets and who was also given the Statler bookings when Hilton took over that chain, has long wanted to be relieved of some of the load.

As it now stands, Miss Abbott will do the buying for the Palmer House and the Conrad N. Hilton (former Stevens), both chicago; and the Statler Hotels in Detroit and Cleveland. In the Central division are also the Deshler Hilton, Columbus; Biltmore, Dayton; and the Jefferson and Statler Hotels, St. Louis. Shows at those spots are very infrequent.

The eastern division is the most important link in the Hilton chain. Claude C. Philippe, Waldorf-Astoria v.p., is expected to work with Binns in the lining up of talent for this key inn. In the eastern sector are the five N. Y. Hilton spots—the Waldorf-Astoria, Plaza, Statler and Roosevelt (both on a band policy), and the New Yorker which presently has only a lounge operation. The other inns in that division are the Mayflower and Statler, Washington; and the Statler Hotels in Buffalo, Boston and Hartford.

The Waldorf and Plaza are expected to move into different grooves as a result of more independent booking policies. For example, they'll look for more bookings along the line of Maurice Chevalier, who will go in on an eight-show-a-week basis at the Waldorf after completing his run in a legit house for Gilbert Miller. He'll do one show nightly and two on Fridays and Saturdays. Gilbert Becaude, who was on the opening show at the Beverly Hilton, Beverly Hills, will be given a solo slotting at the Plaza Sept. 15. Last season he entertained at the "April in Paris" ball at the Waldorf-Astoria.

The Coast bookings, under Ellison's direction, will be made for the Beverly Hilton and Statler, Los Angeles; Shamrock Hilton, Houston; the Hilton Hotels in Albuquerque, El Paso and Ft. Worth; Statler-Hilton, Dallas, which is still under construction; and the Palacio Hilton, Chihuahua. Latter is the sole Hilton foreign operation not under Hilton International Hotels. The International division has the Caribe-Hilton, San Juan, P. R.; Hilton-Istanbul, Istanbul; and the Castellana Hilton, Madrid. John W. Houser is exec v.p. of that sector.

'Guys & Dolls' Pic KOs Vaude in Chi Theatre

The Chicago Theatre, Chicago, will drop stageshows temporarily for the second time in a little more than a year to make way for a top picture. House will get "Guys and Dolls" starting Nov. 11 for an indefinite run.

Theatre will resume stageshows booked by Harry Levine from New York as soon as the film completes its run.

Hub Nitery Ops Optimistic On Fall Biz Outlook

Boston, Aug. 30.

Hub niteries readying for the upcoming season, here look to good biz. All have gone in for extensive refurbishings and enlarging of seating capacities wherever possible.

Surprise opening of the old Mayfair as the Music Bar in a short lived partnership between Mort Casway of the Celebrity Room, Philadelphia, and boniface at the Moulin Rouge in the Hotel Vendome, and Izzy Ort, operator of a string of cafes, came Wednesday night (24). Casway was understood to have bowed out on opening night and to have returned to Philadelphia, after wiring Ort that he would not be able to join him.

Chirp Jan Marvis headlined the show, which was supported by a line of Bob Conrad girls and included dancer Lane Barton, singer Joan Rogers, singer Sammy Mannis and the Clyde Jones trio.

Blinstrub's has signed a hefty list of star names for its season, including Hildegarde. A new front and interior decorations have been polished by Boniface Stanley Blinstrub.

Bradford Roof, open all summer, closes Labor Day weekend for extensive renovations. Owner Ralph Snider and boniface Al Taxier are seeking big names.

George Wein is readying Storyville in the Copley Square Hotel for opening Sept. 7 with Gerry Mulligan and his band. The room is being enlarged and will gain 150 seats, making it a 375-seater.

Latin Quarter, which folded last season, has not been set yet although several deals are reported cooking around town.

MINN. STATE FAIR OPENS TO PEAK BIZ

Minneapolis, Aug. 30.

Opening day (27) attendance at the 10-day Minnesota State Fair here hit a new all time high of 88,813. Previous high was last year when 88,448 admissions were racked up. With stock car auto racing as the attraction, the afternoon grandstand crowd numbered 24,708 paid. Management of the exposition, one of the nation's largest of its kind, is aiming for a 1,000,000 attendance, a mark which was barely missed in 1954.

Minnesota State Fair is one of the few in the nation which rarely fails to show a substantial yearly profit. Royal American Shows again supplies the Midway and Carruthers & Barnes provides the grandstand night variety entertainment. Afternoon grandstand offerings include the usual variety of auto races and thrill presentations.

Ted Saucier to Handle Ambassador, N.Y., Press

Ted Saucier has been named press representative for the Ambassador Hotel, N. Y., and its allied operation, Ambassador International Inc., which operates a number of foreign hostels.

Saucier was press director for the Hotel Waldorf-Astoria for 21 years until its takeover by the Hilton chain. He also served in similar capacities with the Sherry Netherland, N. Y., and the Louis Sherry interests.

Floods, Polio Epidemic Slough Mass. Fair Biz At Height of Season

Boston, Aug. 30.

Hurricane Diane's backlash of floods and a polio epidemic have comboed to slough Massachusetts' big annual fair season. Milton Danziger, general manager of the State Fair at Weymouth, which was conked out by Diane, reported the loss at $100,000. The fair, running from Aug. 13-20, had six days of horseracing lost the last four days to the rain, hurricane and flood. Route to the fair was washed out.

Officials of the big Brockton Fair, skedded Sept. 10-17, were debating with health officials whether or not to suspend because of the polio epidemic and the emergency situation in the state because of the floods.

Outlook for the many annual fairs in central and western Massachusetts is slim because of the flood mopup, unemployment and emergency status of the state. With farmers hard hit because of crop losses, indications were that many of the fairs would suspend.

Copenhagen's Cirkus Schumann a Slick Blend of Vaude, Big Top in 1-Ring Style

By ROBERT J. LANDRY

Copenhaven, Aug. 30.

This might seem a late date in circus history to bring up again, and debate again, the pros and cons of Europe's standard one-ring style as against America's long devotion to three-rings-and-two-platforms. But seeing the Cirkus Schumann here in Copenhagen recalls to notice some of the very considerable advantages of a single ring where each turn has a full opportunity to score, and does, and the viewer misses nothing but the dublous exercise of his neck muscles.

Best of all, as to the physical advantages, are two circumstances related to a single ring: in the high-ceilinged, sharply banked and quasi-octagonal theatre, which is the summer home of the Schumann show, nobody occupies a bad seat. This is true two ways. First as to clear, unimpeded view. Second, the seats themselves are new, upholstered plush and for sheer sit-down comfort make American arenas seem like sadistic tests of endurance. All this, too, at popular prices ranging from three Kroner (about 42c) to 10 Kroner (about $1.50) for the V.I.P. enclosure. There's a nightly performance at 8, matinees weekends at 4.

And this is a fast, amusing and first-class show though limited to one ring, two clowns (more than enough for some people's taste) and three elephants (exceptionally clever pachyderms, worked by "Miss Margaret" and spotted No. 16 in a 19-item routine). No cats in cages. No girls in spangles. No teethy butterflies revolving in the rigging. Only one perch act, for the finale, Les Dinats. In Danish circus descriptive they are "Europa's nyeste luft sensation." The final jump is made in total darkness with only the luminous harness of the three men showing. The gasper, with the man falling in the dark, is a hoax, he being on a dark rope. How often could he kill himself?

Horses form the mainstay of Cirkus Schumann. The present generation of owner-operators is trained to this department. There is lots of horse stuff, invariably well-executed and one routine involving six zebras, always tough beasts to accept discipline. In addition to the equination of Ernst, Paulina and Max Schumann, there are the Four Bratuchins, who open the performance with a yipee display of Cossack-style riding.

Mlle. Cabriella opens on roller skates pulled about by a St. Bernard, then forgets the skates and snaps through a diverting dog turn which could play any country in the world. So it's horses, zebras, ponies, dogs and elephants—for the cirsusy tone—plus the Dinets act in the high rigging. Plus the silvered body beautiful posing of "Viril."

Feats of Balancing

Nino Rubio, No. 15 in the running order, is also a typical circus headliner whose feats of balancing wow the clientele. The Two Oswinos, early in the show, likewise stir up enthusiasm with their foot-balancing and juggling. The point again is that such acts can bring the house down in single-ring circus but might fare much more mildly in the American setting.

What the atmosphere of sheer, unspoiled delight in circus entertainment provided by the Copenhagen audience may add to the

(Continued on page 52)

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DESERT INN BUY OF ROYAL NEV. UP IN AIR

Las Vegas, Aug. 30.

No decision on whether the Desert Inn will take over the Royal Nevada Hotel will be made for about a month. Al Moll and Frank Fishman, principal owners of the Royal Nevada, have refused to comment on the pending sale as have execs in the Desert Inn.

Deal has been reportedly in the works for more than a month.

Embassy Club Reopens

The Embassy Club of the Ambassador Hotel, N. Y., as well as the Knight Box in that inn will open for the season next Tuesday (6). Chauncey Gray will play for late dinner and supper dancing in the Embassy starting at 10 p. m. with Quintero Latin band alternating.

Jani Sarkozi heading a Gypsy fiddle outfit will work the early dinner sessions. Minimums of $3.50 and $5 will prevail, which is a departure for hotel rooms since most of them operate with cover charges.

Mexico's ANDA Seeks AGVA, World Pacts

Mexico City, Aug. 30.

Worldwide mutual aid pact for thespians and showfolk in general is the ultimate aim of the National Actors Assn. (ANDA) in arranging talks along that line with players unions of Puerto Rico and Columbia. The union has such link with their fellow unionists in Chile, Venezuela and Cuba, and is dickering with the American Guild of Variety Artists and the Spanish Artists Assn. of New York.

Making this pact worldwide would be "a forward step in maintaining close unity of all in the same profession," explained Congressman Rodolfo Landa, ANDA secretary general.

Chi AGVA Unit Preps Drive for 3-Point Plan Vs. Hotel, Vaude House

Chicago, Aug. 30.

As a result of American Guild of Variety Artists topper Jackie Bright's visit here recently, Chi hotels and the Chicago Theatre, only vaudfilmery left here, will be asked to comply with AGVA's three-point contractual program, for the first time in their history. In addition to the minimum basic agreement setting salary scales and working conditions, the hotels and the Chicago Theatre will be asked to post cash bond of a week's salary for each entertainer as well as contribute $2.50 per week per entertainer to the union's welfare fund.

Before the Bright administration, such talent employers were considered to be good enough credit risks that posting of salary bonds was deemed unnecessary. However, in accordance with Bright's instructions, AGVA midwest regional director Ernie Fast is going ahead with the precedent-shattering move. When all bonds have been posted by the employers in this area, a considerable amount of money will be tied up, lying idle. The question has arisen whether or not to give the employers some kind of return on their frozen dough, in some form of investment plan. Fast has not as yet tackled the hotels or theatres, but the question is sure to come up when he does.

Hildy Boff in Longhair Bow Despite Bad Breaks

Bridgeport, Aug. 30.

Hildegarde's just as incomparable in front of a symphony orchestra as she is everywhere else. The Milwaukee chantoosie's longhair debut with the Connecticut Pops at Fairfield a week ago Saturday (20) was so successful audience-wise that Hildy's definitely in as a concert attraction.

Conditions for the date couldn't have been more rugged. The Pops' previous attraction, Victor Borge, performed only a few nights prior, because of Connie. And the Diane catastrophe made the Connecticut public anything but entertainment-minded. Result was a losing 2,500 attendance against a 12,000 potential.

Hildegarde's enjoyment of the new experience was effectively demonstrated throughout her repertoire, singing, talking, walking, in her standard routine and the adaptations to the 65 musicians batoned by Gustave Haenschen in the background, Martin Freed accompanied, of course, and special arrangements were by Martin Denny and Earl Sheldon of the Haenschen organization. *Elem.*

Johnnie Ray Adds To U.S. Roster Touring U.K.

London, Aug. 30.

Johnnie Ray, who comes to Britain to make an appearance in the commercial tv "Sunday Night at the London Palladium" series on Oct. 2, will then embark on another variety tour starting the following day at the Newcastle Empire. Britain's Vic Lewis orch will appear with Ray. Guy Mitchell's variety tour, meantime, has been extended and he will now stay in this country until the end of November. Al Martino is making a guest appearance with the BBC Show Band on Sept. 12 and also has a tv "Off the Record" date booked on Oct. 24.

Vaude, Cafe Dates

New York

Frankie Laine signed for the Latin Quarter, N. Y., for three weeks starting Oct. 6 . . . **Henny Youngman** goes into La Vie, Sept. 6 . . . **Robert Clary** signed for Congress Hotel, St. Louis, Oct. 14 . . . **Imogene Coca** tapped for Shamrock, Houston, Oct. 15 . . . **Eartha Kitt** pacted for a February date at Blinstrub's, Boston . . . **Willie Solar**, in retirement for many years, is working up a new act . . . New show at the Village Barn, N. Y., starting Sept. 5 will comprise **George Hopkins, Jim Lowe, Ronnie Hayden** and **Pamela Dennis**.

Marion Marlowe signed for the Elwood Hotel, Windsor, Ont., Nov. 24 . . . **Marquis Family** into Moulin Rouge, Los Angeles, Sept. 26 . . . **Maureen Cannon** slated for the Charmant, Juarez, Mexico, starting tomorrow (Thurs.) and is then slotted for Roosevelt Hotel, New Oleans, Sept. 15.

Hollywood

Julie Wilson opens at N. Y.'s Copacabana Sept. 8 . . . **Kitt Carson** returns to Bar of Music tomorrow (Thurs.) . . . **Nancy Lowe** into Hollow Egg, Frisco, Friday (2) . . . **Three Dons & Deena** tee off tomorrow (Thurs.) at Riviera Hotel, Vegas, for indefinite stand . . . **Jana Mason** back at the Mocambo, opening last night (Tues.) with **Olivette Miller,** harpist, and **Bert Gibson,** dancer . . . **Henry Reese** and **Joe Flynn** set for principal roles in Cabaret Concert's "Go East, Young Man," breaking in mid-September . . . **Phyllis Inez** at Crescendo with **The Robins** and **Renee Touzet orch** . . . **Red Norvo Trio** holdover at newly-remodeled and additioned Captain's Table . . . **Bob Reed** started piano-singing turn yesterday (Tues.) at Fairchild's Restaurant . . . **Gilbert Renaud** heads for Plaza Hotel in N. Y. after winding current engagement at Ball Room in Beverly Hilton.

CLASS EATERY UPBEAT IN THE HAMPTONS, L. I.

Henri Soule's The Hedges, East Hampton, L. I., the summer counterpart of his Le Pavillon, midtown Manhattan class eatery, will become the scene annually of the restaurateur's "premiere invitation." Thus, instead of the Sept. 15 kickoff for Le Pavillon being strongly on the "invitation" side for VIPs and other favored guests, Soule figures he will make his Long Island restaurant-inn (he has about a dozen rooms for transient and seasonal rental) the focal point.

Frank Law's Fourth Estate is a new roadhouse in the Hamptons this year, with strong accent on the pressroom decor. Ex-Broadway p.a. and his wife Betty have the sundry rooms set up according to slick mags, newspapers, the columnists, and even an "overseas room" (foreign press). VARIETY is appropriately perched over the the bandstand from whence the entertainment originates.

A curious billing at another new operation at Bridgehampton is "Tony Trouville Presents Franklin Guiterman's East Colony House," about the first time that a headwaiter got billing over the boss. Tony Trouville is a contrived name, to identify Tony, formerly of the now defunct Trouville, N. Y., bistro, who is headwaiter for Guiterman's operation.

Ray, Haley to Headline B'klyn Par Stage Show

A second show has been lined up for the Paramount Theatre, Brooklyn, by Par circuit booker Harry Levine. Johnnie Ray and Bill Haley & his Comets have been inked for Thanksgiving week starting Nov. 22. Other acts are still to be set.

Levine had previously set Tony Bennett on top of a rock 'n' roll show starting Sept. 2 for the Labor Day week. The Alan Freed unit in that layout will include Lillian Briggs, Nappy Brown, Harp-Tones, Chuck Berry, Rhythmettes, Sam Taylor Band, Red Prysock, Four Voices, Cardinals, Nutmegs and others.

Par policy is apparently to book stageshows around holidays in order to insure super takes. Previous stand by a Freed unit scored around $90,000.

Chicago

Lola Dee booked into Chi's Chez Paree after **Patti Andrews** cancelled out; singer plays there till Sept. 6 . . . **Julius LaRosa** to head stageshow at Chicago Theatre, Chi, Sept. 30, for two frames . . . **Lillian Briggs, Gary Morton, Clark Born,** will play for Chicago Sept. 16, with **Nat (King) Cole** topping the bill for two rounds . . . **Nip Nelson, Paula & Paulette, Roger Ray, The Six Vocalovelies, Buddy Whalen,** and **Yvette** booked for the show at the Red River Exhibition, Winnipeg, Ont., Oct. 22-29; **Pogo,** the Boxing Kangaroo, is set for the sideshow . . . **Morey Amsterdam** in to the Town House, Indianapolis, Sept. 12 for two rounds.

Atlanta

Singer **June Valli** opened Monday (29) at Joe Cotton's Steak Ranch with **Wes Baxter** orch . . . Gypsy Room introduced a new show Monday (29) headed by **Jimmy Leeds** Revue (3). **Snooky DeWitt,** exotic dancer, rounds out the bill . . . Current at Henry Grady Hotel's Paradise Room is the comedy-song team of **Walter Long & Sonny Richards,** plus **Jean Merritt,** accordionist, the **Paulette Sisters,** singers, and **Parker Lund** band . . . pianist **Randy Jones** heads up the new band which opened Monday (29) at Jennings Rose Room, dine and dance spot . . . **Harry the Hipster,** comic-pianist, at Imperial Hotel's Domino Lounge. Gene Corber is emcee with **Jeanna,** exotic terper, featured music by the **Toky Trio** and **Dave Townsend** orch for dancing.

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N.Y. Niteries (What's Left of 'Em) Going in Heavily for Top Names

Although the number of New York cafes is down to the lowest point in many years, the remaining spots will be going in heavily for names. The Copacabana, which kicks off for the season Sept. 8, after being shuttered for extensive alterations, will start with Joe E. Lewis, Julie Wilson and Billy Ward and his Dominoes, as the first show, with the production accoutrements topped by the Doug Coudy line girls. Spot will be on a name policy throughout the season.

The major Broadway spot, the Latin Quarter, will be going in for headliners to a greater extent than ever before. On Sept. 15 spot will get the Treniers and Alan King for three weeks. Frankie Laine, Frank Libuse and Chiquita & Johnson move in Oct. 6. Cab Calloway will headline Oct. 27, and Carl Ravazza and The Goofers headline Nov. 17.

For the first time in many years, Hazel Scott will play a N. Y. nitery. She'll start at the LQ Dec. 8 on the bill with Romo Vincent. It's her first Broadway cafe booking. Once a regular on the nitery circuit with her shuttling between the Cafe Society Uptown and Downtown, she has devoted most of her recent work to the concert circuit.

The Versailles will desert its unit format for the first time in some years for Edith Piaf who comes in Sept. 14. Miss Piaf, had been slated to come into the spot several times during the past several years, but illness prevented her appearance during one season and she elected to tour in a two-a-day vaude show in another season.

Monte Proser's La Vie is still to get its full share of cafe coin. Henny Youngman is due there Sept. 7 and Connie Francis goes on Oct. 6. There is some possibility that Proser may go in for musical units in the fall, but the policy isn't fully formulated.

Indonesia Icer A Cool Coup For State Dept.

Jakarta, Indonesia, Aug. 30.

For the first time in Indonesia, an ice show has been used to advance the cause of the U. S. Under auspices of the U. S. State Dept., the "Holiday On Ice" show bedazzled the natives of this country at the Jakarta International Trade Fair. It was the first time that most of the natives of this tropical country had seen anything resembling an ice show. This is a country where the majority of the people see ice only on holidays when a handful is distributed for cooling drinks. Such vast amounts as contained in the ice rink measuring 50 x 100 ft. therefore was a tremendous novelty and many natives before and after the show bent down to touch the frappe.

Tour for "Holiday" was arranged by the State Dept., which was the only way the company could get around the intricate Indonesian currency requirements.

The opening was marred by an accident which made the start of the show several hours late, but the American technicians were finally able to overcome the damage caused to the refrigeration unit when the dock parted from the ship during the time a cable lowered the ice plant and the crash damaged the unit. The mechanics got the machinery to run and manufactured enough crushed ice to get the cooling process in the rink started.

The show was produced by Morris Chalfen and most of the casting was done in Europe. Gary Keran, of Long Island, is one of the Americans in the show in a top role.

A. C. Spot Books Talent

Atlantic City, Aug. 30.

Dude Ranch, without talent all season in its uptown boardwalk night spot, has shifted policy and brought in show featuring Leon Fields with Ben Cotey as emcee. Supporting Fields are Marc Tanno, Gilrone and Starr, Dolores Leigh, Mme. Queen, Haraldo with Bob Kersey orch.

Spot will feature square dances, hobby horse races, and games plus dancing on its big floor. No cover and admission policy will be followed.

Blue Angel, N.Y., to Add Combo for Cocktails

The Blue Angel, N. Y., now operating as restaurant and supper club, plans enlarging its entertainment scope with inauguration of a cocktail hour. A pianist or musical combo will be installed.

It's figured to start the operation after Labor Day.

4 Philly Niteries Shuttered By City Over 34G Tax Bite

Philadelphia, Aug. 30.

Amusement permits for four night clubs were suspended for failure to pay city taxes by License Commissioner Walter S. Pytko. The cafes are the Embassy Club, oldest of the midtown spots; the Wedge, the Cabana Club and the Knotty Bar, this last in Northeast Philly.

The four spots owe a total of $34,000, mostly in amusement taxes, for periods running back as far as 1952. Under the action the clubs will not be permitted to stage any shows and police were posted at each place to see that no performances were given. The action was academic in the case of the Cabana, as the Market St. cafe has been shuttered four months.

The decision to suspend the amusement permits was reached at a conference between Pytko and Commissioner of Revenue George S. Forde. The four clubs, according to Forde, were the worst offenders of 15 niteries in the city that have been consistently underpaying their taxes. Court actions will also be taken against the cafes to collect the back taxes.

Two Spots Relight

Philadelphia's two midtown showcases resume activities next month and have made bookings far into the season. The Celebrity Room relights Sept. 7, with the team of Pepper Davis and Tony Reese as the initial headliner. The Latin Casino opening is skedded for Sept. 28.

The opening bill hasn't been set for the Latin Casino, but acts already pacted include Nat "King" Cole, Oct. 10; the Vagabonds, Oct. 19; Joe E. Lewis, Oct. 31; Billy Eckstine, Nov. 7, and Sophie Tucker, Nov. 15. Agreements for 1956 appearances have been reached with Johnnie Ray, Eartha Kitt, Sammy Davis Jr., the date depending upon his Broadway show; Peggy Lee, Frankie Laine, Lena Horne, Tony Martin and Julius LaRosa.

Lily Christine will make her first Philadelphia cafe appearance at the Celebrity Room, Oct. 21. Two acts that did smash business at the spot last season have been inked for return dates — Phil Foster, Oct. 27, and Jack E. Leonard, Nov. 10. Lili St. Cyr, another click of last season, is due back Nov. 23.

'Toast' Booked for Fall 1-Niters in Midwest

Chicago, Aug. 30.

Ed Sullivan's "Toast of the Town" CBS-TV show has been booked for a series of one-niters in the midwest, beginning in late October and lasting through early November.

Booked by Paramount Attractions, Chi, the tour will be split up into two segments for a planned total of up to 12 dates. Dates set so far are: Columbus, Ind., Nov. 1; Green Bay, Nov. 2; Duluth, Nov. 3; Evanston, Ill., Nov. 4; and Lafayette, Ind., Nov. 5.

Central Canada Exhibition Draws Record 431,000 Payees; Other Fairs

Ottawa, Aug. 30.

Central Canada Exhibition at Ottawa broke all attendance records this year. Total attendance for the week's stand (20-27) was 431,797, greatest in the fair's 62 years of existence and 40,055 more than the previous record set in 1953.

One of the biggest breaks for the 1955 edition of the CCE was the ending of eastern Canada's longest and hottest hot spell in the last quarter century just as the exhibition preemed. Besides weather, gate attractions included giveaways of an automobile a day. Local dailies carried pictures, feature stories and agricultural competition results, averaging an estimated 40 to 50 columns a day, with radio and television publicity clicko.

World of Mirth midway, which left tonight (27) for Burlington, Vt., played only one booking in Canada this year—Ottawa. Previous years it had played fairs in three other eastern Canadian locations but passed them up this year because of complicated tax and other problems. With minor set-up changes from past years, World of Mirth did good business.

Midway was topped by the Dancing Waters show, here for its second year and given a better lot location near the centre of the show section. Gay New Orleans, a Negro girly show, produced and staged by Mr. and Mrs. David Wiles, did solid business but top boxoffice was recorded by Club 18, a midway revue, which garnered local attention by featuring an Ottawa male chant trio called The Bobbysoxers. Club 18 is produced and choreographed by Dixie Gordon.

N. H. Fairs Hit

Manchester, N. H., Aug. 30.

Two of New Hampshire's earliest fairs took it on the chin when inclement weather cut down attendance figures.

Northwood Fair continued to run through Aug. 13, but the Cornish Fair closed Aug. 14.

Attendance slumped at the Fair as the threat of Hurrican Connie kept many folks at home, although as things turned out, heavy rain and some wind were the only effects of the storm in New Hampshire. The Northwood "gate" was reported to have been "very low," compared with past years.

Entratter Now Top Talent Buyer On Vegas Circuit

Las Vegas, Aug. 30.

The hostelry subsidizing of the Dunes by the Sands has set up producer Jack Entratter as the biggest talent buyer on this bistro circuit. Budget for the Sands over the past 12 months has been a shade under $1,500,000. Entratter says the additional Sands budget for the purchasing of talent at the Dunes will be $1,000,000.

Approval of the Sands-Dunes lease was inked by the Nevada Tax Commission at its meeting last week (25) in Carson City, and plans got underway immediately to relaunch the new multi-million dollar resort. Entratter has pacted Frank Sinatra to introduce the new operation of the Dunes in a formal opening that will see the hotel host media reps from all important points of the country.

Entratter's first official act as Dunes booker was to bill Dave Barry and the Clark Bros. beneath the topline currently held by Marion Marlowe.

Entratter says he will offer additional weeks to his regular lineup of topliners, i.e., Danny Thomas, Sinatra, Lena Horne, Robert Merrill, Louis Armstrong, Talullah Bankhead, etc. Ordinarily, these stars appeared once per annum at the Sands under Entratter's tight schedule.

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Palace, N. Y.

Church & Hale, Ted Lawrie, Strawberry Russell & Julia, Cleopatra & Co. (3), Chords (2), Valenos (2), Larry Best, Ferdinand & Gerri, Mike Loran Orch; "Female on the Beach" (UI) (holdover).

The current layout at the Main Stem's vaude stronghold is a standard potpourri. Although the pic is a holdover, the house has made no special pitch to get its regular clientele beyond changing the previous week's bill.

Standard turn in this show is The Chords, a couple of guys with trick pipes that can carbon virtually any kind of musical instrument. Although this has been done before, The Chords have developed a socko routine of freewheeling comedy to set their impressions off. Their fiddle and trumpet takeoffs get them off fast and they accelerate with imitations of the zither, brass bands, harps and a break-it-up finale aping of Kathryn Grayson and Howard Keel singing "Sweetheart." It's a begoff.

In the next-to-closing slot, Larry Best, a vet comic on the vaude-cafe circuit, has an uneven routine. Some of his gags are funny, some are not and at least one of them, a joke about Venetian gondoliers which Jack Carter also uses, doesn't belong on the stage of a family theatre. Best scores most strongly with his various dialect impressions and gets off at a peak with a funny sneezing bit.

Church & Hale open the bill with some of their slick tapology. It's a nicely-paced act with that nostalgic vaudeville quality. In the deuce, Ted Lawrie delivers some songs (New Acts), while another repeat act in this house, Strawberry Russell & Julia, score with their song-and-comedy antics. It's another solid vaude act.

Cleopatra, assisted by a man and a woman, follows with her rhythmic magico stunting. Although her disappearing and reappearing tricks are standard, Cleopatra has a twist in doing her stuff with a sexy strut. It helps a lot, even though her buildup to her knotted handkerchief trick is somewhat too slow.

The Chords click in the No. 5 spot with The Valenos (New Acts) next. For the closer, Ferdinand & Gerri impress with their acro-balancing act, best bit being their head-to-head stands while he's trying to balance himself on a rolling pin.

Mike Loran, who's filling the maestro spot vacated by Jo Lombardi, who switched to the Latin Quarter, gives the downbeat authoritatively and cuts the show snappily. *Herm.*

Radiocentro, Havana

Havana, Aug. 23.

Chiquita & Johnson, Ana Gloria & Rolando, Pino Barati, Manolin & Shilinski, Radiocentro Orq; "The Kettles in Hawaii" (U-I) and "Dawn at Socorro" (U-I).

This appears to be the season for the return of wandering talent. The Chavales de Espana Orq returned to Cuba (VARIETY, July 20) after engagements in the States, and now Chiquita & Johnson have also come back for a brief stay here. (Oddly, both the Chavales and Chiquita & Johnson originally played at Tropicana, but on their returns played at Radiocentro and nearby Montmartre.)

Tiny Chiquita is tossed around by the mighty Johnny (a former acrobat) like a leaf in a wind. She does incredible splits in midair while held aloft by her partner. Chiquita's hardly clad figure adds visual splendor to the beauty of their dancing.

Until Ana Gloria decided to marry the son of Havana's mayor a few years ago, she and Rolando were just about the best rumba dancers in a land where everyone dances the rumba. Recently she divorced her husband (who is now a congressman) and decided to return to the stage. Rolando quickly dropped his new partner Nancy (who won the sympathy of the local press) and took Ana Gloria back. Fleet feet and a body controlled not by nerves but by musical notes make Rolando the Jose Greco of rumba dancers. She has her old pixy charm and effervescent sex, but her hoofing shows a certain stiffness due to her layoff. Undoubtedly, however, dancing with the maestro, Rolando, will soon knock out the kinks.

Pino Barati has a nice solid voice. When he sings songs from his native land, Italy, he is especially good. Customarily good young singers are going places—and in the case of ambitious Europeans this usually means the States.

As comics, comics Manolin & Shilinski are a laugh. But they improve considerably when they play tunes on their strange assortment of musical "instruments": six Coca-Cola bottles, a bicycle pump and a weird one-chord something. They actually make music with these things. *Jay.*

Apollo, N. Y.

The Moonglows (5), Jimmie Smith, Leonard Reed, Rastus Murray, Edna Mae, Eddie Jefferson, Baby Dee, Leon Collins, James Moody Band (11); "Night People" (20th-Fox).

The Harlem vaude flagship continues in its familiar groove this session. The offering shows no originality, showcasing the same type of acts and music that have just about become cliche at this spot.

The Moonglows, who headline the current show, are, no doubt, competent performers and recording artists. But their style and mannerisms, gyrations and hand movements, song arrangements and selections are cut from the familiar quintet rhythm and blues pattern, and could just as well as be one of a hundred other similar song groups now around. This is not a rap of The Moonglows, per se. What they do, they do well. But isn't it about time somebody did something different?

In general, the same may be said of the James Moody band. It's loud and brassy. The maestro takes a solo, on sax this time, and couple of the boys back him up. The music gets louder and louder and more incomprehensible as a muted trumpet squeaks in accompaniment.

Featured with the band are Baby Dee and Eddie Jefferson. An offbeat pair of singers. Miss Dee whispers, cajoles, muggs, uses her body and hands, gyrates, and shouts. It's difficult to comprehend what Jefferson sought to accomplish—all that seemed to emerge was rapidly-shouted words.

Leon Collins, at least, is on orthodox territory, featuring a fine style of tapology. It's not sensational stuff, but quiet patter stressing glides and graceful slides. Unfortunately, Collins gets mixed up in an unfunny burlesque blackout, spotlighting the house steadies—Leonard Reed, Rastus Murray and Edna Mae.

Jimmie Smith deserves "A" for effort for his novelty turn. He dances on a home-made xylophone-type instrument, employing the choreography to obtain the musical sounds. It's good for one fast outing, but wears on repetition. A musical sound emerges all right, but it's not for extended listening. *Holl.*

Empire, Glasgow

Glasgow, Aug. 25.

Cab Calloway (with Vic Ash Quartet), Larenty Troupe (5), Marion & Eddie Rose, Chevalier Bros. (2), Joe Crosbie, Rusty, Bea & Zelda Marvi, Bobby Dowds Orch.

Despite smallness of audience at show caught, Cab Calloway scores solidly with entertaining 40-minute songalog, backed by the Vic Ash quartet (clarinet, piano, drums and bass). Unfortunately, the supporting acts given the w.k. scat singer comprise one of the weakest layouts seen at this theatre for weeks.

Calloway, last here 21 years ago with his orch, opens with "Got My Love to Keep Me Warm," then goes into the current pop, "Unchained Melody." He follows with a dance and "That Ole Black Magic," and then he garners mitting for "Summertime," "Learnin' the Blues" and "St. James Infirmary Blues."

Gabbing comes a bit late in act, and he makes conventional move of describing customers as "wonderful, wonderful," a description played to hackneyed death by U.S. acts hereabouts.

After the Ash combo does a jam session, Calloway returns to sing "Can't Give You Anything But Love," and he then asks stubholders to join up with him in "Minnie the Moocher," which gains solid mitting. Segues with an r&b number "Shake, Rattle and Roll," which rouses enthusiasm, then he dances, twirls and shakes before making exit, returning to gab about his "Sportin' Life" role in the Gershwing opera "Porgy & Bess," staged in London 1942. From this he offers "It Ain't Necessarily So," and winds with another r&b novelty, "Get Out the Car."

Bea & Zelda Marvi please with tap-dance opening. The Chevalier Bros., in second slotting, spoil their acro comedy with weak material, gaining most palming for their one-foot-on-head exit balance. Duo need new gags.

Joe Crosbie, comedian garbed in outsize drape suit, tells n.s.g. Irish stories. Larenty Troupe are strong springboard acro quintet of three males and two femmes, winding the first segment with energetic leaps from board to trampoline. *Gord.*

Palladium, Edinburgh

Edinburgh, Aug. 30.

Linnit & Dunfee Ltd. (with D. Park) presentation of "After the Show." Directed by Michael Charnley; words by Peter Myers, Alec Grahame, David Climie; music, John Pritchett, Ronald Cass; features—Rachel Roberts, Jimmy Thompson, Patricia Lancaster, Hermione Harvey, Charles Ross, Peter Reeves, Marcia Ashton, Richard Waring.

A talented company of eight players romp briskly through this lightsome fodder show, attuned for Edinburgh Festival patrons seeking relief from heavier drama and operatic events. Result is a more satisfying and entertaining result than the mediocre offerings of previous years in this category.

Song and dance scenes follow rapidly atop each other, and much humor is made of the Scottish, English and American way of life, with particular tilts at such long-hair Festival trends as poet-playwright T. S. Eliot's verse-dramas, foreign lingoes, Highland terping and opera. Show has the asset of slicker scripting and tuneful numbers, and sets a fairly intimate atmosphere for its late-night staging.

"Caledonian Calypso, 1955" is a skit on Auld Lang Syne ideas, posing the situation of how a festival would look and sound if it were performed in grimy industrial lowbrow Glasgow as contrasted with the highbrow dignity of Edinburgh. First-half finale is a travesty on Scot musicals as done a la Hollywood, with the style of doggerel native poet McGonagall interwoven into Rodgers and Hart tunalog.

Seven members of the small company, all English, take part in a pointed sketch, "From Bed to Verse." It hits cleverly at the Festival plays of T. S. Eliot, imagining how that scribe would treat a bedroom farce in halt-at-the-end-of-lines verse. Travel snags that arise when two tourists from Yorkshire, Eng., try spouting to each other in pidgeon French are amusingly hit off in "Ici En Parle," a good vehicle for Marcia Ashton and Jimmy Thompson.

Patricia Lancaster, an appealing flaxen beauty, scores in "The One That Got Away," number with a trick tagline, and shapes up as one with future potential. Jimmy Thompson, another youthful thesper, also impresses, particularly in flair for dialects, and Charles Ross garners strong palming for his operatic comedy bit, "Largo Il Barbiere." Much comedy skill in the work of Rachel Roberts, and Hermione Harvey, a looker, is best with Peter Reeves in the pleasant "Soft Shoe Shuffle" flashback. *Gord.*

Copenhagen

Continued from page 50

sum total would be hard to estimate. Suffice that this veteran critic has not in a long while encountered an audience of such honest appreciation. Not that they lack discrimination. Rather that first and last they are happily excited and pleased—a dream audience. They break into clapping to the tempo of the music but this is always gay and friendly, never smartalecky. They are playing being at the circus!

Incidentally, the 11-man orchestra above the ring-entrance is of almost dazzling circus music competence under "Kapelmester" Eugen Petersen. There's a piano! And he doubles for dramatic effects on a jazz organ.

It doesn't take a crystal ball to arrive at the clue to the Schumann format—this is circus built, routined and paced like vaudeville in an arena. There is a considerable amount of talk. Comics are discovered in the audience. Stooges pop out of the aisles. The top banana is Charly Cossy, from Holland, who requires a rubber tarpaulin for his turn—straight slapstick involving buckets and buckets and buckets of water. He slides, prattfalls and continuously gets the water intended for the stooge. In the end he dunks the dignified ringmaster. It's all good solid belly laugh stuff—right out of vaudeville, or, some may say, right out of burlesque.

The vaudeville touch is also evident in the act of Arno & Rita Van Bolen (they speak only English) who offer a neatly executed bit of body-escape-and-replacement magic. And of the eccentric knockabouts; Tipsy & Brow, Les Craddocks, Three Steckels, all of whom hit the line hard for the yocks.

But circus or vaudeville, or a mixture of both, this is, in the obvious pun, good Schumannship. *Herm.*

New Acts

TOMMY NOONAN WITH CAROLE

Comedy
20 Mins.
Latin Quarter, N. Y.

Tommy Noonan has been on the 20th-Fox payroll for some time and has been a steady employee in the film firm's musicals. He's now retracing some of the routes he travelled while a working member of the comedy team of Noonan & Marshall, this time, he's picked out a new partner, his wife Carole, who provides him only minor assists in this turn.

Noonan has a pair of routines, which he did previously, that are capable of helping him out of any tight situation. His comedy chef is a howler, and his bit on British film making provides a steady round of laughs. Some of his gab prior to these bits needs a bit of strengthening, but there's nothing wrong with his act that these two bits cannot cure. On his LQ preem, he hit excellent results. *Jose.*

RUSTY

Animal
10 Mins.
Empire, Glasgow

Dog act succeeds in baffling the customers through adding and subtracting numbers, and picking out requested film stars when their names are called out. Pooch opens by being shown blackboard with a number on it, then running to metal indicator carrying digits and tipping-up the particular number. Similarly picks out the correct numbers as answers to subtraction sums posed by male trainer, in one case deceiving the audience by selecting a number short by one digit and then immediately tipping up the indicator marked "one."

Also, on requests from audience, pooch runs to correct dovecotes marked with names of such as Marilyn Monroe, Jane Russell, Billy Daniels, Rita Hayworth and Zsa Zsa Gabor, and releases pigeons of varied hues. The birds bound out in flight and board a toy taxi-bus pulled on by Rusty. *Gord.*

MARION & EDDIE ROSE

Juggling
10 Mins.
Empire, Glasgow

Mixed pair start off with conventional juggling, but quickly segue into slicker routines. They interchange six clubs at speed, and then he alternates with distaffer as both move forward, one in front of the other, while juggling with clubs.

Act's highlight comes when male balances on one leg and tosses five saucers and five cups on to his head with other foot, landing them all atop each other, and completes the trick by similarly tossing up a teaspoon and a lump of sugar. Winds by routine trick of spinning nine plates simultaneously on lengthy table.

Okay act for U.S. vauderies, but feat of saucer-tossing should be reserved for finale. *Gord.*

TED LAWRIE

Songs
10 Mins.
Palace, N. Y.

Ted Lawrie, young baritone who has been playing spots on the Continent, has impressive pipes which he exercises to the utmost. His turn, however, needs more style and less volume before it can step out. Lawrie tends to blast instead of employing the vocal shadings which are easier on the customers' ears. Maybe it's a bad microphone setup or a defective mike technique on his part.

The repertoire is standard. Lawrie opens with the uptempo "Sing, Hallelujah," seguing into "Singing in the Rain," with some modest but neat softshoe routine, and then essaying a revivalist type number. For a closer, there's "Granada," another typical baritone showcase. *Herm.*

THE VALENOS (2)

Adagio
9 Mins.
Palace, N. Y.

The Valenos, European duo, have okay turn in the acro-adagio genre. Most impressive part of this team is the girl's contortionist capabilities. These are demonstrated in a series of odd-shaped body positions which are oftentimes more offbeat than esthetic.

Opening has the male member walking on stage, followed by a moving duffle bag from which the girl emerges. From there they work into the splits and body spins which garner considerable mitting. *Herm.*

ENID MOSIER & TRINIDAD STEEL BAND (3)

Songs, Instrumental
25 Mins.
Village Vanguard, N. Y.

Enid Mosier, combined with a trio playing steel drums made from tops of oil drums, has a picturesque turn. This unit had been featured in the late musical, "House of Flowers," and seems to be one of the more permanent results of that musical.

This Negro outfit has a lot of lift and verve. Miss Mosier, who had been a single working this Max Gordon spot as well as a myriad of European cafes, has attained the point where she can successfuly project a saucy manner and infuse a lot of humor into a tune and at times indicate that she can do well in straight balladeering.

The Steel Band makes with a sound akin to marimbas. They carry a terrific beat, have some marching routines and also chime in with vocal background. It's a versatile group that can stand on its own in many cafe situations. They give off a lot of excitement during their turn on the floor.

Most of the numbers are in the West Indian vein. In combination with Miss Mosier they calypso with a song assortment easy to take. The turn is rich in atmosphere and extremely expressive in the native department. Miss Mosier helps by giving the act an air of literacy and a bit of novelty by working in Bermuda shorts. *Jose.*

RIH-ARUSO

Cycle Balancing
7 Mins.
Empire, Glasgow

Quaintly-named Austrian offers a cycle-balancing act that starts off like most contemporaries and develops into a thrill-rousing item, done high above stage minus safety of a net.

Opens by balancing on hands above saddle and handlebars, and segues by conventional backward riding astride machine. Skill becomes apparent when he rides the velocipede while balanced upside down on saddle. Novelty gimmick is production of a miniature bicycle, the size of his hand, which he proceeds to maneuver over stage with aid of adjusting saddle.

At finale, he climbs atop high bulb-lit pedestal and balances on his bicycle levered to upright balancing position, each wheel on either bulb, while a third bulb carrying map of the world moves round and round.

Okay act for vaude bookings in all locations. *Gord.*

HACKFORD & DOYLE

Comedy
10 Mins.
Empire, Glasgow

Comedy twosome comprises one well-built male and a smaller, slighter partner, the latter's skilful goofiness creating yocks as he emits one absurdity after the other in speech, sound, hip-wiggling, body-shimmying and falls.

Taller male is solid foil to antics of partner, who offers an entertaining balmy style of comedy with continued interruptions. His partner does xylophone solo while he departs from crazy humor to give out in trumpet single. Timing of the pair is slick, bearing out their vaude experience. Okay act for general run of vauderies, with especial appeal to Commonwealth locations. *Gord.*

MARY ELLEN TRIO

Comedy, Songs
27 Mins.
Chaudiere, Ottawa

Mary Ellen, socko femme comic, is the whole show in the Mary Ellen Trio stanza, using male partners solely as chant and instrumental backing for her standout stint. Attractive and blond, pert gal works a series of gab, gimmick, some canarying to solid and constant impact, getting the most out of good material and exhibiting boff stage savvy. Routine is timed for biggest effect and gets it without a halt, the tablesitters handing out kudos unstintingly.

This comic, with or without partners, can please in nitery, television or film work. *Gorm.*

Houston Club Bows

Houston, Aug. 30.

The Normandie Club has been opened here by Steven Dounis, owner of the Normandie Restaurant, on the lower level of the restaurant site. The club can seat 240 persons. Dance music will be provided by the Albino Torres orch, featuring Joy Phoenix as vocalist.

John Pantaze is manager of the new spot.

Latin Quarter, N.Y.

Lou Walters presentation, "Mademoiselle de Paris," featuring Tommy Noonan with Carole; Jerome Courtland, Lucienne & Ashour, Nicoli & Knight, Stuart Morgan Dancers, Tina & Coca Ramirez with Val Buttingol, Miguel Trevino; Lynn Christie, Roger Steffan, Jo Lombardi Orch, Buddy Harlowe Orch. Production, Mme. Kamarova; costumes, Freddy Wittop; minimum $6.

Lou Walters' fall extravaganza is in the true Latin Quarter groove, being endowed with slick production, lush costuming and populated with some capable performers. Some of the ideas in this bill were displayed in previous sessions, but they have fresh facades so that complete interest is maintained.

Being the only major nitery in the Broadway area gives Walters a lot of responsibility. He presumably has a compulsion to produce a show that is in keeping with the tourist concept of a Broadway cafe, and at the same time cater to the New Yorkers who have been around. Walters accomplishes these two missions admirably. He has splurged with breathtaking costumes and opulent production and the acts collected here fill their particular spots admirably. A few sapient cuts, probably made by now, will give the show the usual LQ pacing.

Topping the bill is Tommy Noonan, aided by Carole (New Acts), who appeared here as part of the team of Noonan & Marshall. In the secondary slotting is Jerome Courtland, a handsome singer whose previous N. Y. try was at the Maisonette of the St. Regis Hotel. Courtland apparently seems more accustomed to intimate spots, and largeseaters, such as this, are a novelty to him. However, this seems to be a minor problem for him to overcome and it's expected that soon as he finds the range, he'll be at home here. As it is, the voice is big and at times commanding, and his song selections are easily assimilated by the audiences. He gets off to hearty palms.

New to this spot are Nicoli & Knight, puppeteers, who manipulate the strings well and who endow the dolls with a lot of personality. Act is well turned to nitery needs. The femme does most of the maneuvering. The strip conception, dog and the devil routines fill the bill.

A frequent turn here is Lucienne & Ashour, the apache terpers, who dispense a lot of commercial mayhem that goes over. Holding over are the Stuart Morgan Dancers, two huskies and a slight girl, who gets hurled all over the place. They get healthy returns. Roger Steffan does some lithe production dancing to give an added lift to the girl numbers. Lynne Christie does production vocals nicely.

Giving a lift to Castilian routine are Coco & Tina Ramirez with assistance by Val Buttingol and Miguel Trevino. The girls are cuties and have lively numbers that are well staged. The boys step up the pace of the terping considerably, and their routines wind up as applause winners. The surrounding production has the linegirls in toreador outfits that are at once picturesque and provocative.

An important newcomer to the Latin Quarter is Jo Lombardi who stepped out of the pit at the nearby Palace Theatre to assume maestro duties at this spot. His backstopping was sharp and concise, and surprisigly for a guy who has confined his activities of late to house bands, his dance tempos are inviting. *Jose.*

500 Club, Atlantic City

Atlantic City, Aug. 27.

Mickey Rooney with Joey Foreman; The Dunhills, Karen Chandler, Laino & Campbell, Boots McKenna Dancers (8), Jack Curtiss, Pete Miller Orch (14) with Joe Frasetto; $5 minimum Saturdays, $3 weekdays.

Mickey Rooney, backed by Joey Foreman, moves into the east and the smart Vermillion room of the 500 Club with an uneven routine.

Rooney offers "Once in a Lifetime," in passable voice and then fishes Joey Foreman, tv partner, from audience, the pair offering carbons and skits for 30-minutes for mixed returns, reception ranging from good to not so good.

Best is skit based on tv shows with Foreman the smooth announcer and Mickey the rube with a ridiculous reddish wig and varying makeups apearing first as a Ted Mack contestant; then a "Candid Camera" subject and finally as Horatio Blabbermouth, the politico. Rooney here again proves his ability to mimic and gets maximum audience reception.

His best is a "Stardust" number where he carbons in song the greats he has worked with for so many years in the picture studios. Foreman too shows his ability to mimic, taking as subjects a Winchell newscast, the rich Texan pushing his way through a Las Vegas crowd to get at a gaming table, and a Chicago mobster losing a roll in the same spot.

Pair neatly work patter through act, Mickey on theme of his many marriages and effect on his bankroll. While Rooney offering may improve as it is repeated through week, first night show caught was below calibre.

Karen Chandler, from her opening "Hold Me," holds them for seven numbers ranging from bop to the nostalgic. Parody based on "Two Sleepy People," slightly bluish, got nice reception and such faves as "What Lola Wants," "Oh, My Love," "My Baby Cares for Me," "My Old Flame," and "Won't You Come Home, Bill Bailey" keep them with her all the while. Plenty of mitting as she begs off.

The Dunhills, three good tapsters, in teeoff spot with nicely paced act of soft shoe and tap which was well received. Girls had two spots with Laino and Campbell featured. Jack Curtiss is back from hospital seige to do emceeing. *Walk.*

Sands, Las Vegas

Las Vegas, Aug. 24.

Lena Horne, Hal LeRoy, Harvey Allen, Sandmen (4), Copa Girls (16), Antonio Morelli Orch (14); $2 minimum.

Lena Horne will have the Copa Room ops hanging out the SRO shingle for the next three frames. Miss Horne, who has become a Sands regular, embraces a 30-minute repertoire which, musically speaking, is not burdened by top heavy orchestration, thus pointing up the effectiveness she injects into every syllable of each song.

Openers, "It's Love" and "Love Is The Thing," pretty well establish her songology. She gives sly merit to "New Fangled Tango." Next is her current disk, "It's All Right With Me," followed by "Anything." Standards' medley unfolds "Everything I've Got Belongs To You," "Funny Valentine," "Thou Swell" and "Lady Is A Tramp." Salvos soar with w.k. "Love Me Or Leave Me" and "Life Is Just A Bowl Of Cherries." Begoff sees her emote "I Love To Love." Majority of Miss Horne's musical backdrop is provided by subtle rhythm section made up of hubby Lennie Hayton, piano; Dave Black, percussion; and George DuVivier, bass.

Hal LeRoy is a fellow who never seems to age. Nor does his terping which he turns to kick off show. High spot is "Tea For Two" softshoe and comedy-dance capper.

Harvey Allen vocally leads Copa Girls and Sandmen through "Hey! Looka There, Ain't She Pretty?" for curtain lifter. Centerpiece is revival of tom-tom paced "Indian Summer." Antonio Morelli waves precise baton throughout. *Alan.*

New Golden, Reno

Reno, Aug. 24.

Jaye P. Morgan, Jimmy Ames, Dorothy Kramer Dancers (5), Will Osborne Orch; no cover or minimum.

Jaye P. Morgan is one name they recognize in the long parade of chanters appearing here recently. Ropes are up for her first appearance and she has every prospect of keeping them up.

Miss Morgan, in her short period in the disk spotlight under the RCA Victor banner, has waxed several stand out sides and she reprises them here. "Danger, Heartbreak Ahead," "Life Is Just A Bowl of Cherries," "That's All I Want From You," and "The Longest Walk" comprise her repertoire.

Miss Morgan exhibits plenty of savvy and even manages to get response from some tired gab. But canned chatter she does not need. Her big payoff is a "way down south" collection of tunes for which she breaks out in a nice pair of legs, plus a red tophat. Then with cane she dances and sings through "Goodbye My Lady Love," "Rockaby My Baby," and "Waitin' For The Robert E. Lee."

Comic Jimmy Ames is completely zany in a mad melange of stuff which is not exactly material. Ames has the greatest success doing absolutely nothing. But he finally works up to that "which you've all been waiting for." He's gonna swallow a chair and saw off his leg. By this time the room is his and he could probably get away with it.

Dorothy Kramer's line opens the show with a simple tap dancing session. *Mark.*

Cocoanut Grove, L. A.

Los Angeles, Aug. 24.

Dick Haymes, Hamilton Trio, Freddy Martin's Orch (16); cover $2.

A tidal wave of sentimental frenzy without parallel in supper clubs swept over Cocoanut Grove Tuesday night (23) to acclaim the return of Dick Haymes. Packed to its over-extended capacity, the tab-lifters accorded the singer a reception that would normally be reserved for a hero or martyr. Surely on pure talent he didn't rate such a demonstration—no reflection intended—so it can be surmised that the crowd was more sympathetic to him than the Government that sought to deport him and siding with him in his highly publicized domestic problems.

After each song he was forced to extend a restraining hand to reduce the mileage of applause that rocked the room and shook the palms. The plaudits were so frequent and sustained that it required nearly 40 minutes for him to get through nine numbers. He took it all in good grace with but one jarring note, when on the repeated call-backs, he cracked to the band, "what the hell are we gonna do?"

Haymes has always been a good, straight singer without any distinctive style. His only departure from normal baritoning is an occasional whisper gradually diminished from full strength lung power as with his dramatic intonation of "Old Man River." To Rita Hayworth (Mrs. Haymes) at ringside he sang, "I'm Gonna Love You, Come Rain, Come Shine," then called on her for a bow. On his song intros he was too occupied with his own surprise at the reception to try for anything but straight narration at his gratitude. He kept repeating "you're wonderful" and to his piano accompanist and musical director, Ian Bernard, "he's two-thirds of the show." Freddy Martin's crew also drew an accolade.

For a report on the Hamilton Trio of dancers ringsiders will have to be consulted. Covering hoofers requires more than a view of their shoulders. *Helm.*

Fairmont, San Francisco

Harry Belafonte (with Millard Thomas), Ernie Heckscher Band; $2 cover.

Harry Belafonte, clad in slacks and a pumpkin-colored, long-sleeved sports shirt, clicks in a 50-minute routine in the Venetian Room of the Fairmont Hotel.

His voice is good, but light, and he sells as much with his theatricalism as with his actual singing. Belafonte tends to posture a bit, particularly on sad ballads such as "Shenandoah." His slow ballads, aided by good spotlighting, are highly effective, but it is in his quasi-calypso that he hits his peak. Plenty of spur-of-the-moment interpolation and his fine sense of rhythm make these numbers most entertaining.

Belafonte induces audience participation in "Matilda" and kids the audience as he leads it—a neat trick which he pulls off successfully.

Millard Thomas accompanies nicely on the guitar and Tony Scott, Belafonte's arranger, works well with Ernie Heckscher's house band. *Teif.*

Flamingo, Las Vegas

Pearl Bailey, Dick Contino, Four Joes, Ron Fletcher's Flamingo Starlets (12) with Maureen Sullivan, Don McKay, Teddy Phillips Orch (12); $2 minimum.

At the Flamingo they've changed the old song to "Won't You Come Home Pearl Bailey," and for obvious reasons. La Bailey, the very most relaxed entertainer in show biz, doesn't offer much relaxation for table action in the casino. She'll have it moving pretty fast for the next three frames.

Her 40 minutes of freewheeling songalog has everything paced to hold interest and keep it riding high all the way. From a jouncy "Almost Like Being in Love" catapulter, she swings a sly "Strike While the Iron's Hot," the hit-parading "Something's Gotta Give," and a threesome of comedy chirps, "Nobody," "It's Not as Hard as You Think," "Runnin' Wild," with some terps tossed in the latter for good measure. A special is contrived around her recent role as a madame in "House of Flowers," and the delivery of this highlight entitled "Ole" is socko. She sits on a stool while dishing out droll advice to femmes. More jive with ringsiders continues in "Laziest Gal in Town," and "He's Gone," before heading for home in "Cabin in the Sky" medley, dotted by "I'm Forever Blowing Bubbles" with a bit of "Charleston" legwork to get off for terrif mitts.

The overlong show of one hour and 45 minutes contains a midspot Dick Contino razzle-dazzle on accordion. He holds attention throughout his entire segment, squeezing out heavily kudosed faves like "Cherry Pink," "Unchained Melody," plus a vocal on Learnin' the Blues." Contino's display pieces include "Two Guitars," "Hungarian Rhapsody No. 2," and flash finish of "Lady of Spain." Prior to this, he reveals another facet by romping up and down the 88s to "Bumble Boogie" with rock 'n' roll coda.

Hampered somewhat by having to hit at outset without usual line routine warmup, the Four Joes nevertheless build into closing huzzahs. Warbling varied fare sliced with light comedy antics, aided by own accomps (accordion & guitar), lads win best palms for "Dry Bones," "Only in My Dreams," "Make Love to Me," "Don't Let the Stars," and rousing "Hold That Tiger" for getoff.

Ron Fletcher's Flamingo Starlets are ingratiatingly fetching in their two production sallies, spotlighting Maureen Sullivan's adagio flings with three male terpers. Don McKay doubles from this exercise to the vocalizing of themes. Teddy Phillips takes his orch through paces right down the line. *Will.*

Mapes Skyroom, Reno

Reno, Aug. 25.

Anna Maria Alberghetti & Family, Los Barrancos, Eddie Fitzpatrick Orch; $2 minimum.

The entire Alberghetti clan makes an impressive concert hour with Anna and sister Carla's singing, mother's piano, brother Paul's conducting, and the supervision and conducting of father Alberghetti. Except for a short lapse when Anna Maria steps out of her league with "Tweedle Dee" and brother Paul dons six guns and Davy Crockett hat to lead a symphonic Crockett, the program is pure socko. True, without these two departures, the program would be entirely serious, but perhaps humor and pranks are not a part of such a clan, commercial or not.

Supplemented by 15 musicians on violins, harp, cello, flute, et al, Eddie Fitzpatrick is a 25-piece orchestra which blows some magnificent music.

Miss Alberghetti is a mature performer and beautiful woman now, enchanting to watch and hear. And sister Carla impresses with her clear lilting voice. Young Paul, in short pants and on top a platform, clearly knows what he's about and has the respect and attention of his musicians as he puts them through "William Tell Overture." Members of the family are not in the show because they're related to the star, but because of their own distinct talents.

Since the chorus line is not in this show, evidently it was felt something should precede the concert. It is doubtful whether the excellent mambo team, Los Barrancos, is the proper opener. *Mark.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 20.

Sonny Howard, Don McGrane's Orch (8); $2.50 minimum.

It's undoubtedly to Sonny Howard's advantage to be one of the infrequent new faces to play this tony Flame Room where an established policy is to bring back favorites perennially. It also doesn't hurt his chances to be offering entertainment somewhat different from the usually served up straight vocalistics, pianistics or terpsichore.

Howard convincingly demonstrated that his impressions of various singing styles and their purveyors have a market with this bistro's cafe society present on the occasion, just as they have proved to have with the clientele of two other local spots played by him in recent years.

He copped especially heavy response from the well-filled tables with his takeoff of Eddie Jackson doing the familiar tv strutting cakewalk and also with a carbon copy of the entire Four Ink Spots group. Other well received impressions are those of Mario Lanza and Ted Lewis.

Howard also chalks up chuckles by lampooning some of his subjects and burlesquing a few others and by dabbling into a few amusing parodies. Working hard and vigorously, there's an intense effort to please. He penetrated further into the good graces of customers at the act's finish when he invites them to dance while he sings on the platform with the orchestra. It's a departure and gracious gesture.

Don McGrane's orch plays the show and for patrons' legshaking in its always bangup style. *Recs.*

Chez Paree, Chi

Chicago, Aug. 30.

Jimmy Nelson, Lola Dee, Gaby Monet, Chez Paree Adorables (6) (with Jimmy Lee & Nancine), Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This two-weeker should do only mild biz considering the time of year, which finds many of the regular patrons vacationing. Show opened originally Sunday (21), but midweek saw Patty Andrews ankling over billing, with Lola Dee brought in to fill the second slot.

Jimmy Nelson tops the card here and entertains handily with a virtuoso display of ventriloquism. Nelson is a poised, affable entertainer and his deftness with the voice-throwing pleases mightily. Nelson starts off with his basic dummy; Danny O'Day, and does a standard vent turn to begin with, joking with his wooden-headed friend, having him sing while the boss smokes, etc. Then, for a switch, Nelson makes like he's the dummy and has his pal Danny appear to do the venting. At this point, a talking dog appears, for what is easily the howlingest bit in the turn. After introducing still another wooden puppet with which he does an excellently timed version of "Rag Mop," Nelson picks two moppets out of the audience and throws his voice through them in what turns out to be a smash windup.

Lola Dee handles the distaff vocal chores here with competence. Miss Dee has a lusty set of pipes and a good sense of rhythm; she is at her best when belting a song all over the joint. Miss Dee does "Whatever Lola Wants" and her Wing disking of "Only You" for good returns. She has a varied book and only once is the choice of a tune not too apt; she does an overly fancy rendition of "A Good Man Is Hard To Find."

Gaby Monet opens the show with a skilled terp display. She shows technical excellence but needs more showmanship; her costuming is rather drab. If the act were dressed up a bit and presented with more fanfare, it would be more apparent that this is hoofing of a high order. *Gabe.*

Gatineau, Ottawa

Ottawa, Aug. 26.

Josephine Baker, Johnny Verdi Treasure Ford, Harry Pozy Orch (9); $1 admission.

Josephine Baker is doing top business here against strong opposition from the annual Central Canada Exhibition and the semi-monthly financial doldrum that preceeds federal payday.

This is Miss Baker's initial appearance in Ottawa and she's bringing out people who seldom if ever turn up at nitery tables.

Supported solely by comic Johnny Verdi and his pert blond partner Treasure Ford, chanteuse's stanza is 60 minutes of class chant, terps, lavish gowns and strong staging. Stint is heavily slanted to Parisien atmosphere, but Miss Baker balances nicely with tunes like "Unchained Melody" and "Cha-Cha-Cha." Latter, cleffed by her accompanist-music director Milos Bartek, uses a pair of tablesitters to feature Chicken Scratch dance. Gimmick bits such as spraying femme hands and hair and male bald heads with perfume during her "Parfums" number are outshone by her straight chirp items, "J'Attendrai," "Soleil," "J'Ai Deux Amours," "Esto es Felicidad," and others. *Gorm.*

Seven Seas, Omaha

Omaha, Aug. 27.

Paul Gilbert, Joan White, Al Lamm Trio; no cover or minimum.

Poised and possessing fresh material following his Hollywood and Vegas stints, Paul Gilbert is leaving no doubt this trip that he's the best single comedy act to play Don Hammond's Seven Seas, last of the downtown Omaha niteries. Gilbert still retains some of his familiar trademarks, such as the forward somersault spill when he takes the stage. But this is a wise move and sets up the payees for his new stuff. Latter includes a click "Medic" takeoff and a striptease spoof that is a gem.

Also on the program is Joan (Mrs. Gilbert) White, a so-so singer. Her portion drags until hubby comes on for the funny behind-the-back hands bit. She could be worked into her husband's act to much better advantage than trying a single.

Al Lamm's Trio does its usual fine job of show-cutting and holds the customers with a between-shows jam session in which Gilbert toots the trumpet and bangs away at the drums. *Trump.*

VARIETY BILLS

WEEK OF AUGUST 31

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 1
Tessa Smallpage
Marquis & Family
Manor & Mignon
Rockettes
Corps de Ballet
Sym Orc
Palace (R) 2
Stumpy & Stumpy
Michael Chimes
Lee Davis
La Lage
Buddy Clayton
Kross Singers
Frnkln D'Amore Jr.
BROOKLYN
Paramount (P) 2
Rock & Roll Anni Rev
Alan Freed
Tony Bennett
Nappy Brown
Harp-Tones
Chuch Berry
Rhythmettes
Sam Taylor Bd
Red Prysock
Al Sears
4 Voices
Lillian Briggs
4 Cardinals
4 Nutmegs
CHICAGO
Chicago (P) 2
Patti Page
Jay Lawrence
Nicki & Noel
Boyd Bennett & Rockets
Regal (P) 2
Rhythm In Blue
Al Benson
Ella Johnson
La Vern Baker
Buddy Johnson Orc
4 Spaniels
J. B. Lenore
4 Orchids
Lou Mac
4 Fellows
Al Savage

AUSTRALIA

AUCKLAND
St. James (T) 5
Winifred Atwell
Canfield Smith
Eddie Vitch
Joe Church
Hellos
Romaine & Claire
Johnnie Bord
Robert O'Donnell
Fay Agnew
Wendy Layton
Maureen Hudson
MELBOURNE
Rivoli (T) Aug. 5
Wiere Bros.
Gypsy 3
Alain Diagora
Upshaw & Cooper
Red Moore
Keen Littlewood
Robin Hood 4
June Barton
Jo McCormack
SYDNEY
Tivoli (T) 5
Norma Miller Dncrs.
Michael Bentine
B. Howell & F. Radcliffe
D Neal & P Newton
Gogia Pasha
Virginia Paris
The Alfreros
Ursula & Gus
Gordon Humphris
Johnny O'Connor
John Bluthal
Irene Bevans

BRITAIN

BIRMINGHAM
Hippodrome (M) 29
Senor Wences
Kizma & Karen
Arthur Blake
Yolanda
Tony Brent
2 Peters
Scott Sanders
Ron Parry
BLACKPOOL
Opera House (I) 29
Jewel & Warriss
Alma Cogan
Janet Gray
4 Hurricanes
Odette Crystal
6 Flying De Pauls
John Tiller Girls
8 Singing Debs
Mayfair Melody Makers
Fred Kitchen
Dorothy Dampier
Barbara Evans
Natalie Raine
Palace (I) 29
B & A Pearson
Devine & King
Harry Bailey
Dowie & Kane
B & M Konyot
Henri Vadden Co
J & K Stuthard
Tower Circus (I) 29
C. Cairoli & Paul
Harry Bell Lons
Duglas Rosemayer
Guerres Sea Lions
Sciplini Chimps
Enies 6 Baby E
Tramp Tampo
5 Amandis
Enies Horses
Cuban Boys
2 Darty Dorrect
Pot Pourri
Alcetty
3 Orfatis
Frances Duncan
Tower Circusettes
Jimmy Scott
Little Jimmy
Winter Gard. (I) 29
David Whitfield
Semprini
Dagenhein Girl Pipers
Bill Waddington
Colville & Gordon
Susan Irvin
Beau Belles
Norma Lowdon
Billy de Haven
BOSCOMBE
Hippodrome (I) 29
Jack Haig
Sonia Cordeau
Eddie Hart
Tommy Ashworth
Victor Seaforth
Burt Brooks
Charmony 3
6 Fisher Girls
BRADFORD
Alhambra (M) 29
Issy Bonn
Granger Bros
G H Elliott
Mandy & Sandy
Walthon & Dorraine
Joe Crosbie
Pharos & Marina
Courtneys
BRIGHTON
Hippodrome (M) 29
Ray Burns
Gillian & June
Bonar Colleano
Jackie
Bill McGuffie
Matanzas
Peter Cavanagh
Jimmy Jeff & June
BRISTOL
Hippodrome (S) 29
G & B Bernard
Albert Burdon
Salici Puppets
Juggling Brauns
J & J Bentley
Fred Lovelle
Marcias
BRIXTON
Empress (I) 29
Eddie Gordon & N
P & S Sherry
Vogelbeins Bears
Dick Calkin
Kay & Katrina
CHELSEA
Palace (I) 29
Jimmy Bryant
S & D Dene
Benny Garcia
Juan & Juanita
Billy Gay
L Gordon Girls
CHISWICK
Empire (S) 29
Billy Cotton
Revel & Fields
Medlock & Marlowe
Sirdani
Bunty St Clair
Alan Kemble & C
COVENTRY
Hippodrome (I) 29
Dickie Valentine
Lane Twins
Richman & Jackson
J Laycock & M
Lowe & Ladd
P & P Page
Rita Martell
EAST HAM
Granada (I) 29
Frasers Harmonica Bd
Hillbilly Polecats
Georgette
Tiny Ross
16 Windorettes
Metropolitan (I) 29
Billy Roche
Jenny Hayes
Shirley Harper
8 Debrett Dancers
FINSBURY PARK
Empire (M) 29
David Hughes
J & B Gee
Marvellos
Jack Francois
Holger & Dolores
Fayne & Evans
Ravic & Babs
Des O'Connor
Tommy Locky
Pat Rosa
GLASGOW
Empire (M) 29
Richiardi Jr
Balmorals
5 Skyliners
Tommy Burke
Terry Hall
Nino
B & B Adams
HACKNEY
Empire (S) 29
Dargie 5
Piccadilly Kerbsiders
Alan Alan
Hana Bela & Mary
Hollander & Hart
Billington
Regency Twins
HANLEY
Royal (M) 29
Parker & Garrett
A & V Shelley
Vic Perry
Mandos Sis
Stan White & Ann
Rey Overbury & S Austral
LEEDS
Empire (M) 29
Danny Purches
Reid Twins
Radio Revellers
Connor & Drake
Duncans Collies
Tex McLeod
Morlands
Maurice French Co
LIVERPOOL
Empire (M) 29
Guy Mitchell
B & Z Marvi
Jack Watson
Theda Sis
Hackford & Doyle
Scotts Sea Lions
Jose Moreno
MANCHESTER
Hippodrome (S) 29
Vic Lewis Orc
4 Jones Boys
Billy Maxam
Morris & Savage
Ballet Montmartre
Sisto Co
Les Ricards
Palace (M) 29
Cab Calloway
K & A Alexis
Harry Worth
M & E Rose
Dickie Dawson
Alexanders Dor Rev
Kazan & Katz
NORTHAMPTON
New (I) 29
Sid Makin
A & V Farrell
Doreen Victor
Eric Williams
Mary Harkness
Pyjama Girls
NORWICH
Hippodrome (I) 29
Joe Poynton
Stan Stafford
Danya & Manova
Remmi 2
NOTTINGHAM
Empire (M) 29
Jimmy Gay
Iris Poliakova
F & A Prince
Jean Campbell
PORTSMOUTH
Royal (M) 29
Sabrina
L Gordon Girls
Johnny Lockwood
2 Phyllis
D & J O'Gorman
Cristine Glanville
3 Deuces
Paul Howard
SHEFFIELD
Empire (M) 29
Nitwits
Cooper Twins
George Lacy
N Mongadors & A
4 Ramblers
Manley & Austin
SOUTHAMPTON
Grand (I) 29
Godfrey & Dee
Carol Gay
Lyndons
L & T Kee
Jackson & Collins
Don Nichols
Montp'sse Lovelies
SUNDERLAND
Empire (M) 29
Lee Lawrence
Silva & Audrey
Chic Murray & M
J & J Wins
La Celeste
Joan Hinde
Fred Atkins
Riki Lingana & D
WOLVERHAMPTON
Hippodrome (I) 29
Jack Anton
Ross & Ranaya
Desmond Lane
Ranori Bros
Ken Roland
Jane Shore Co
Silver Dollar Girls
YORK
Empire (I) 29
Phil Strickland
Gwen Thomas
Pierre Zampa
Johnnie Marsh
Duncan Sis
Dorchester Lovlies

Cabaret Bills

NEW YORK CITY

Basin St
Dave Brubeck
Birdland
Helen Merrill
J. J. Johnson
Kai Winding
Johnny Smith
Blue Angel
Robert Clary
Vicki Mills
Trio Shmeed
Dick Drake
Jimmy Lyons Trio
Bart Howard
Chateau Madrid
Hermanos Munoz
Judy Foster
Cha-Cha-Cha D'crs
Oscar Calvet Orc
Hando Rodrigues Orc
Composer
Cy Coleman
Ralph Sharon
Embers
Geo Shearing
No. 1 Fifth Ave
Donn Gordon
Cook & Corey
Bob Downey
Harold Fonville
Hazel Webster
Hotel Roosevelt
Alan Holmes Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Tommy Noonan
Jerome Courtland
Lucienne & Ashour
Nicoli & Knight
Lynn Christie
Jo Lombardi Orc
Patti Ross
B Hurlowe Orc
La Vie
Harvey Stone
Norman Brooks
Mello Larks
Van Smith Orc
Belmonte Orc
Le Cupidon
Freddie Stewart
Ira Brandt Orc
Armando Federico Orc
Old Roumanian
Sadie Banks
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Milt Herth Trio
Tina Prescott
Patio
Ann Moray
Rosalinda
Versailles
"Come As You Are"
Connie Sawyer
Charles Manna
Dick Smart
Paul Lynde
Joan Carroll
Bill Mullikin
Jimmie Russell
Betty Logue
Inga Swenson
Johnny Laverty
Franca Baldwin
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Sandra Kiraly
Bela Bizony Orc
Ernest Schoen Orc
Village Barn
Ronnie Hayden
Pamela Dennis
Jim Lowe
Geo. Hopkins
D. Davis Orc
Waldorf-Astoria
Xavier Cugat Orc
Abbe Lane
Peiro Bros
Garcias
Mischa Borr
Village Vanguard
Enid Mosier
Ruth Price
Steel Trio
C Williams Trio

CHICAGO

Black Orchid
Carl Ravazza
G. Wesson & G. Polk
Phil Gordon
Blue Angel
"Voodoo Calypso"
Obu'ba
Shango Dancers
Venita
Vivi Velasco
Blue Note
Bob Scobey
Salty Dogs
Chez Paree
Jimmy Nelson
Lola Dee
Gaby Monet
Brian Farnon Orc
Cloister Inn
Jo Ann Miller
Lurlene Hunter
Roy Bartram
Dick Marx
Johnny Frigo
Conrad Hilton
"Carnival On Ice"
Victor Charles
Lou Folds
Fred Hirschfeld
Le Duc Bros
Johnny Lee
The Ogelvies
Dave Parks
Robert Lenn
The Tattiers
Boulevar-Dears & Boulevar-Dons
F Mastera Orc
Palmer House
Lisa Kirk
Dominique
Larry Logan
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Dick Haymes
Hamilton Trio
Freddy Martin Orc
Band Box
Billy Gray
Leo Diamond
Vivianne Lloyd
Voluptua
Larry Greene Trio
Bar of Music
Skeets Minton
Carol Jarvis
Mack Twins
Beverly Hilton
Will Jordan
Gilbert Becaud
Augie & Margo
Bernard Hilda Orch (16)
Micha Novy Orc (8)
Biltmore Hotel
Pete Marshall-Tommy Farrell
Anita Aros
Clifford Guest
Nita & Peppi
Jimmy Grier Orc
Ciro's
Peggy Lee
Dassie Bros.
Bob Williams
Hal Loman
Dick Stabile Orc
B Ramos Rhumba B
Crescendo
Phyllis Inez
The Robins
Renee Touzet Orc
Mocambo
Jana Mason
Miller & Gibson
Paul Hebert Orc
Joe Castro Orc
Moulin Rouge
Frank Libuse
Margot Brander
Miss Malta & Co
Doubledaters (4)
Mazzone-Abbott
Jerry LaZarre
Ffolliot Charlton
Tony Gentry
Gaby Wooldridge
Luis Urbina
Frank Libuse-Margot Brander
Statler Hotel
Wally Griffin
Eddie & Lucille Roberts
Dee & Vince Abbott
Al Donahue Orc
Belaire Trio

LAS VEGAS

Dunes
Magic Carpet R'v'e
Ben Blue
Sid Fields
Sammy Wolfe
Siri
Marion Marlowe
Jose Duval
Jaye Rubanoff orc
Flamingo
Gisele MacKenzie
Alan King
Goofers
Ron Fletcher Dncrs
Teddy Phillips Orc
Sands
Lena Horne
Hal LeRoy
Copa Girls
Antonio Morelli Orc
Desert Inn
Ted Lewis
Donn Arden Dncrs
Carlton Hayes Orc
New Frontier
Herb Shriner
Blackburn Twins
Skylarks
Venus Vamps
Garwood Van Orc
Thunderbird
Sauter-Finegan Orch
Royal Nevada
"Guys & Dolls"
Jerry Fielding Orc
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Mona Knox
Billy Daniel
El Rancho Girls
Ted Flo Rito Orc
Sahara
Vagabonds
Condos & Brandow
Maria Neglia
Chaz Chase
Saharem Girls
Cee Davidson Orc
Riviera
Billy Daniels
Marx Bros.
Hal Belfer Dncrs
Ray Sinatra Orc
Showboat
Charlie Carlisle
Zabuda
Rene Puppets
Garr Nelson
Showboat Girls
Woody Woodbury
Carsonis
Skippers Orc
Golden Nugget
Harry Ranch Orc
Wingy Manone
Four Dukes
Ray Reynolds 5
Moulin Rouge
Lionel Hampton Rev.
Silver Slipper
Hank Henry
Haller Girls
Appletons
Sparky Kaye
George Redman Orc
El Cortez
Four Tunes
Sonny Mars
Lucky Girls
Sherman Hayes Orc

MIAMI-MIAMI BEACH

Clover Club
Bert Stone
Novelaires
Vera Roberts
Patti Lynn
Eileen McLaine
Nino Nazarro
Tony Lopez Orc
Sans Souci Hotel
Henny Youngman
Morey Amsterdam
Freddy Calo Orc
Ann Herman Dcrs
Bombay Hotel
Ava Williams
Peter Mack
Fontainebleau
Imogene Coca & Co.
Sacasas Orc
Balmoral Hotel
Enrica & Novello
Sonny Kendis Orc
Wayne Carmichael
Nautilus Hotel
Antone & Ina
Buddy Lester
Syd Stanley Orc
5 O'Clock
Tommy Raft
H. S. Gump
Parisian Rev
Empress Hotel
Stuart & Samara
Mandy Campo Orc
Jack Kerr
Saxony Hotel
Eddie Schaeffer
Elaine Deming
Ayne Barnett Orc
Johnny Silvers Orc
Sea Isle Hotel
S Hoffman Orc
Patsy Abbott
500 Club
Preacher Rollo 5
Sid Kamen
Vanity Fair
Pat Morrisey
Sammy Walsh
Mandy Vizoso Orc
Newcomers (3)
Sorrento Hotel
Alan Kole Orc
Johnina Hotel
Bill Harris Quintet
Lester Young Quartet
Roney Plaza
Juan & Jose Cortez Orc
Place Pigalle
Hilda Fabiola
Ladd Richards Boys
Fausto Curbelo Orc

HAVANA

Tropicana
Olga Guillot
Felo Bergaza
Juan B. Tarraza
Gina Martin
Nelson Pinedo
Rufino Q
Tropicana Ballet
S Suarez Orq
A Romeu Orq
Montmartre
Los Chavales
Trini Reyes
Juliette & Sandor
Zenia Lopez
Delia Bravo
Montmartre Ballet
Casino Playa Orq
Fajardo Orq

RENO

Mapes Skyroom
Alberghetti Family
Los Barrancos
Skylets
Eddie Fitzpatrick
New Golden
Jaye P. Morgan
Jimmy Ames
D. Kramer Dcrs.
Will Osborne Orc
Riverside
Ted Lewis
Starlets (8)
Bill Clifford Orc

LAKE TAHOE

Bal Tabarin
Ben Blue
Helene Hughes dcrs
Dick Foy orc
Cal-Neva
Ritz Bros.
Wonder & Banks
Don Dellair
Cal Nevettes
Matty Malneck Orc
Colonial
Halfbacks
Harrahs Club
Goofers
Mickey Katz
Ziggy Elmon
Cal Tuader
Stateline
Ames Bros.
Lenny Gale
Stateline Girls
Sterling Young Orc
Wagon Wheel
De Castro Sisters
Eastman Trio

Film Code Tabus

Continued from page 1

nothing to prevent a foreign film (dubbed or with subtitles) today to play on a major network without a Code seal. As a matter of fact, there is nothing — within the bounds of the broadcasters' discretion—to prevent an import that couldn't get a Code seal from playing on the air and to millions of homes.

Issue is apt to arise increasingly this fall with the sharp accent on dubbing. The networks are quite obviously in a receptive mood as far as dubbed foreign imports are concerned, but they do, of course, impose their own limitations, which have been known to go beyond the Code limit.

Example might be the British "The Man Who Loved Redheads," which has a Code seal now. However, when it was offered to tv originally, one of the webs turned it down as "too risque."

20th's Sinatra Suit

Continued from page 2

tually, it's planned eventually to shoot only one (55m) film and reduce the 35m version from it for the sake of greater clarity and better definition.

According to 20th, before leaving for Maine, Sinatra had recorded several musical numbers for the film. His salary for "Carousel" was put at $150,000 for 15 weeks' work. Anything over that he was to be compensated for on a pro rata basis.

It's pointed out that none of the Coast labor unions has ever made an issue over dual versions. However, it stands to reason that—should the Court uphold Sinatra—they would attach very considerable importance to such a decision.

Unit Reviews

Canadiana
(CANADIAN NATIONAL EXPO)
Toronto, Aug. 26.

Jack Arthur production with Ed Sullivan, Marilyn Bell, Lassie, The Four Lads, The Wazzan Troupe (8), Bob Top & Lauren; Willy West & McGinty (3), Donna Grescoe, Dave Broadfoot, Elsa & Waldo, Alan & Blanche Lund, Will Mahoney, Rosemary Burns, The Step Bros. (4); Wally Koster, Walt & Family (3), line (28), choral ensemble (38), orch under direction of Howard Cable. Settings by John C. Ray; costumes, Stuart MacKay; dance direction and choreography, Midge Arthur, Alan & Blanche Lund; music and lyrics, Howard Cable, Jackie Rae, Jack Arthur; staging, John Maddison; lighting, William Dale. At the Canadian National Exhibition Grandstand, Toronto, Aug. 26, '55; $3.50 top.

On stage dimensions and production calibre, Jack Arthur's "Canadiana" in its '55 edition can be summed up as big in all respects. This whole setup has been astutely packaged and there are plenty of interpolated audience ovations for certain production effects.

Set before a 24,000-seater grandstand, this production is a gigantic undertaking especially when the venture costs around $350,000 and runs only 14 night performances for the tenure of the annual Canadian National Exhibition. The stage dimensions are themselves prodigious. The working width of the stage is 296 feet, with a depth of 166 feet; and the scenery is 54 feet high. This year, Arthur has taken the fullest opportunity of utilizing this huge space and, in addition, he is using seven stage levels for the first time, plus a wide flight of 16 stairs for dance lines, and flanking tunnels for exits. With some 500 in the cast, Arthur gets some stunning effects and has full scope for those zonal, mass effects that have always been his trademark since his earlier theatre-presentation days.

For name draw, Arthur has Ed Sullivan to lure in those "Toast of the Town" fans, and Marilyn Bell, first girl to swim Lake Ontario and who recently conquered the English Channel. For the youngsters, he has Lassie; with The Four Lads coming in the second week.

On imaginativeness, of course, the kudos go to three big production numbers—"Inside the C.N.E.," "Minstrel Days" and "This Canada." In these there a girl line of 60 and 18 boys, a mixed vocal ensemble of 38 and an orchestra of 60 men, directed by Howard Cable. The dances are by Alan and Blanche Lund and Midge Arthur and show plenty of originality plus nearly faultless precision.

For "Inside the C.N.E.," he provides an eye-filling three-ring circus effect, including practically every animal act on the bill, plus Bob Top & Lauren roller skating at the back atop a 60-foot tower and The Wazzans for speedy tumbling; and the dancers together with the vocal ensemble. This is the build-up to Sullivan's entrance and he is in and out for emcee for the rest of the evening and has no difficulty in getting over.

"The Sandpaper Ballet," choreographed by Midge Arthur, is over big with "Minstrel Days" another swift-moving spectacle. In this modernized treatment, The Lunds are featured in a softshoe routine, backed by eight other couples, and here use is made of those many stage levels. The stroblite finish makes use of four lines of dancers on four levels for a flicker exit.

The big finale, "This Canada," builds to the appearance of Marilyn Bell, her swimming act in a tank 80 feet long and 12 feet wide, backgrounded by 60 girls in silver capes and white bathing suits, and the singing Mountie chorus, with Wally Koster as leader. A neat touch is the parading at various levels of a group of show girls costumed as the flowers of the provinces, with all acts later on for a company roundup and a smash stage picture with the whole cast of 500 getting a terrific reception.

In his formula of something for everybody, in addition to spectacle, Jack Arthur has adroitly arranged change of pace with a variety of acts ranging from tumblers to excerpts from "La Traviata," this sung by Rosemary Burns and ensemble. On the comedy end are Willy West & McGinty in their standard house-wrecking routine; Will Mahoney over terrific for his xylophone dancing and the dress-snipping bit while a statesque blonde sings an aria; Elsa & Waldo for a burlesque on ballet; Donna Grescoe for neat violin work in excerpts from "Carmen" and her own arrangement of "The High and the Mighty"; Dave Broadfoot as a political windbag; and The Four Step Bros., for fast solo and challenge hoofing for top returns.

Nods should also go to the settings of John C. Ray; the costumes of Stuart MacKay; the music and lyrics of Howard Cable and Jackie Rae; the lighting by William Dale.

McStay.

Stairway to the Stars
Ottawa, Aug. 23.

George A. Hamid & Son production with Beatrice Dante & Charlie, Ben Dova, Lacy Troupe (6), Simru Duo, Mr. Ralph, Elkins Sisters (2), Ramses (4), Art Craig Mathues, Three Lesters, Wladas Doves (2), New Yorkers (4), Ghezzis (3); Gae Foster Dancers (20), Sylvia's Kennelcades, Flying White Horses (3), Beatrice Dante & Her Chimp, Two Mazurs, Mellino & Hollis, Karpis Trio, Capt. Albert Vidbel & His Elephants, Jack Joyce & His Camels, Hollywood Sky Rockets; Governor General's Foot Guards Band; direction, George Hamid Jr.; music director, Al Youngman; choreography, Gae Foster under direction of Flo Kelly; lighting, Glen Childers; effects, Meyer-Harris; at Central Canada Exhibition, Lansdowne Park grandstand, Ottawa, Aug. 22; $1 top.

For all but the first 10 of its 62 years of existence, Central Canada Exhibition in Ottawa has had a George Hamid show in front of the grandstand. The 1955 production, titled "Stairway to the Stars," rates high but Hamid has had better shows here. Opener (22) was plagued with high winds, power failures, mixed cues, jamming scenery, wandering spotlights, off timing and offkey lead brass at times, plus an emcee who couldn't ad lib to cover effectively when these tribulations turned up, all of which detracted from the overall pacing and impact. With one or two exceptions, acts are socko individually and 20-femme Gae Foster line impresses in four standout routines, particularly finale, which has each girl beating parade snare drum rimmed with lighted bulbs. Opener has girls on stilts of varying heights.

Beatrice Dante & Chimp get big returns in opener, showing several new ideas in animal work including Davy Crockett and Liberace apings. Ben Dova's drunk session, ending with balancing atop an unmanagable lamp post, garners heavy guffaws. Crowd pleaser is Lacy Troupe in acro and balance, featuring travelling up and down narrow ramps on large balls. Simru Duo has customers on seat edges as they do okay adagio on a 100-foot-high glass platform in gold costumes, a big thriller. Art Craig Mathues emcees and is featured in revue portion of show with tenoring plus solo stint later in bill.

Diminutive Mr. Ralph, announced as eight years old, does clicko solo stint on xylophone, wisely keeping tunes to fast, lively matches. Unison acro stanza by Elkins Sisters gets okay mitting, followed by an Egyptian acro and balance troupe titled The Ramses, in socko routine. The Three Lesters deliver routine trampoline session to good returns, aping the Marx Bros. only in costume, one male adding bits of magic.

Chant foursome, billed as The New Yorkers, is not suited to this type of show, pipes being better suited to concert than pops. Their "South Pacific" medley is sole acceptable effort. Wladas Doves is a class act but slows the show's general pacing, since she's slotted late in the show. Ghezzis, three males in comedy balancing and acro, lift the pace for smash closer with line on drums for military finale.

Afternoon grandstand show, also a Hamid production, uses only one act from night performance (Dante & Chimp), keeping as in past seasons, to the outdoor design. Slanted to moppet trade with 25c kiddy admission, afternoon edition has Sylvia's Kennelcades, dog act; Flying White Horses, featuring six-horse tandem riding; Beatrice Dante & Chimp; Two Mazurs, teeth-swivel thrill bit; Mellino & Hollis, comedy acro; Karpis Trio, ladder balancing and risley; Capt. Albert Vidbel & His Elephants; Jack Joyce & His Camels, desert animals in precision drills, and Hollywood Sky Rockets, a high act on trapeze.

Gorm.

Post-Flood Rehearsals Cross Up 'Act of God' Rule for Bucks Barn

New Hope, Pa., Aug. 30.

Attempt by Michael Ellis, producer of the Bucks County Playhouse, to resume operation this week following the recent flood here, has apparently jeopardized application of Actors Equity's "Act of God" rule. Fact that he rehearsed a cast last week in "Remarkable Mr. Pennypacker" may mean he'll have to pay salaries for this week's scheduled and subsequently cancelled performances.

Matter is expected to be decided by the Equity council at its regular meeting in New York today (Tues.). Earlier, the union's governing board had voted to permit strawhat managements not to pay salaries for shows cancelled because of the recent floods caused by the torrential Connie-fringe rains, provided Equity execs approved it.

The producer decided, however, to reopen his Bucks Playhouse for performances this week with "Pennypacker," despite extensive damage remaining from the flood waters that swept down the Delaware River valley. With bridges still out, streets only partly passable, stores and homes clogged with mud and National Guardsmen patrolling the town at night to prevent looting, the local council ruled against reopening the theatre.

If he gets a break from the Equity council and can persuade local authorities to okay it, Ellis may reopen Friday night (2) for a benefit performance of "Pennypacker," followed by two performances Saturday (3) and a final one Sunday night (4). He may also open next Monday (5) with a mu-

(Continued on page 59)

Show Trains & Planes Increasing This Fall; Flock Already Booked

Volume of show tourist trips to New York is taking a marked increase this season. There are seven trips already set for this fall by Theatre Trains & Planes alone, with four more tentatively set by the same agency for next spring. This is in addition to the efforts by the Council of the Living Theatre committee to arrange similar excursions; the activities of Alexander H. Cohen's Theatrical Subsidiaries, Inc., and Martin Snyder, who already has four trips lined up.

A novel excursion visited New York last week, arranged by TTP in cooperation with the Evansville Press. It was headed by Frances Golden, 80-year-old former Broadway musical comedy performer now living in New Harmony, Ind., near Evansville.

There were 44 patrons who traveled by plane, spending three days in town and seeing "Bus Stop," "Teahouse of the August Moon," "Damn Yankees" and "Fanny." In the party were Carl Ritt, managing editor of the Press, and Byron R. Scott, a staff photographer.

Another TTP excursion is due Sept. 27-Oct. 2 from Indianapolis, with 200 patrons seeing "Plain and Fancy," "Witness for the Prosecution," "Bus Stop," "Damn Yankees" and "Silk Stockings," plus the usual television shows, studio tours, boat trip around Manhattan, etc. Later trips are scheduled from Detroit, Birmingham, Cincinnati, Baltimore, Toledo and St. Louis.

In the works are additional TTP excursions next spring from Washington, Minneapolis, Oklahoma City, Kansas City, Denver, Peoria and Jackson, Miss.

Book Atwater-Dekker 'Company' Readings

"Two's a Company," a program of dramatic readings and sketches to costar Edith Atwater and Albert Dekker, is being booked by Paramount Attractions for a tour of one-nighters.

Plan is to open in the east in mid-October, play through the midwest in November and, after a Christmas layoff, go through the north central states and finally into the south and southwest next spring.

Stratford, Ont., Fest Plans for Next Year

Stratford, Ont., Aug. 30.

Michael Langham, who staged this year's production of "Julius Caesar," will be artistic director next season for the Stratford Shakespeare Festival here. Tyrone Guthrie, who was artistic director the first three seasons, will be artistic consultant for the 1956 operation. London designer Tanya Moiseiwitsch will again create the costumes.

A building campaign will be launched to raise funds to erect a permanent structure to replace the tent playhouse that has housed the festival the first three seasons, but it's figured the new theatre won't be ready before 1957.

'Liberty' a Slow Motion Payoff

"Miss Liberty," which became a delayed hit last year with the sale of the screen rights to Irving Berlin, has just distributed $1,500 in additional profits. That brings the total distributed profit to $19,000 thus far, for a $9,500 net to the backers on their $200,000 investment.

According to a statement accompanying the new payoff, the Berlin-Robert E. Sherwood musical represented a net loss of $54,769 as of Aug. 31, 1951. In the ensuing four years there was $628 accounting and secretarial expense, but during the same period income included $72,182 share of the film sale, $1,401 refund of film sale negotiator's fee, $1,102 record album royalty and $900 from radio rights.

That brought the total receipts for the four-year period to $75,584 and left a net profit of $20,187. After profit distribution, there is a balance of $1,187 available.

The show, produced by Berlin, Sherwood and Moss Hart, opened on Broadway during the summer of 1949 and had a 308-performance run. It rated as a failure until Berlin acquired the screen rights, as an investment. Thus far, the composer-lyricist has revealed no immedaite plans for actual filmization.

FAMILY GETTING IN ON BARN MUSICAL TRYOUT

Baltimore, Aug. 30.

The family of Don Swann, who operates the Hilltop Theatre at Hilltop Theatre at Lutherville, Md., will team up to do a new play with music, "What Ever Happened?" The book was written by Francis Swann, brother of the producer, and will be tried out at the strawhat with a possible Broadway production in mind by Don Swann and his sister, Lyn Swann Wagnon.

The music and lyrics for the show are by Al Moritz who will also stage. The tryout is set for two weeks, starting Sept. 13, as the final bill at the Hilltop.

Harmons Fold Conn. Barn Early and Slip Away

Clinton, Conn., Aug. 30.

Charlotte and Lewis Harmon, who had a relatively mild season at the Clinton Playhouse this summer, quietly shuttered the strawhat Aug. 20 and returned to New York. They had the final two weeks unbooked, and just didn't bother signing any touring packages or producing anything.

Harmon, a Broadway pressagent during the regular legit season, and his wife, a novelist-playwright, had booked a Caribbean cruise, but with the hurricane season underway, they changed plans and went to New Hampshire for several weeks' vacation.

Literal-Minded

Minneapolis, Aug. 30.

With temperatures in the high 90s during last week's "Solid Gold Cadillac" engagement here, a patron, aware that the Lyceum isn't air conditioned, telephoned the theatre to inquire if he could bring along a fan. Thinking the caller meant a hand fan, the boxoffice attendant replied in the affirmative.

That night the customer appeared with an electric fan and asked where and how it could be attached near his seat. When told it was "no go" he seemed perturbed, but still stayed to see the show.

Dear's the Word At $44,978 Loss

"Dear Charles," the Tallulah Bankhead starrer of last season, lost $44,978 on its $75,000 investment. The backers have been repaid $25,000 and there is a $5,022 balance available.

The Richard Aldrich & Richard Myers presentation, which cost $60,225 to produce, was taken off after a disappointing original tryout tour during the spring of 1954. It was subsequently recast with Miss Bankhead as femme lead and opened on Broadway early last fall. The cost at that time had increased to $81,301.

The Frederick Jackson - Marc Gilbert Sauvajon - Alan Melville comedy, previously a hit in London with Yvonne Arnaud as star, recouped $39,178 during its 154-performance Broadway run. For the first 10 weeks on tour the show earned $10,547 operating profit, but for the final 14 weeks through last June 11, when it folded in San Francisco, it lost $10,060. Additional debits of $1,734 repayment to the producers of an advance, plus $1,608 closing expense, brought the final deficit to the $44,978 total.

Since no financial accounting for the final 14 weeks' operation was issued to the backers until a forthnight ago, the closing statement covers that entire period. It reveals that "Dear Charles" operated in the black only five of the last 14 weeks (there was a $4,531 deficit on the Holy Week layoff.) The statement indicates that Miss Bankhead's original 15% of the gross was revised to a sliding scale for the same period.

It's also indicated that the author royalties varied from being entirely waived when the gross went below $17,500 to about 11½% when receipts topped $25,000, that the flat $150 director royalty was waived entirely during the tour, but the $50 designer royalty was not affected. Also, the management's $300 weekly office expense fee was retained throughout the tour (including the Holy Week layoff).

2 Actors Killed, Others Hurt in Pa. Auto Crash

Philadelphia, Aug. 30.

Two actors were killed last week and four other members of the Children's World Theatre, of New York, were injured when the station wagon in which they were riding went out of control and plunged over an embankment on the Pennsylvania Turnpike, near Downingtown, Pa.

The dead were James Powell Buys, 30, and George Curtis Paul, 31, both of New York. Those injured were Monte Meacham, 40; his son, William, 14, and Joseph Diaz, 25, all of New York, and Dolores Piggott, 25, of Philadelphia. The injured were treated at the Chester County Hospital, West Chester, Pa.

Police said Buys, who was known professionally as Jimmy Powell, was the driver of the car. The troupe was en route to Minnesota for an engagement.

GOLDEN JUBILEE YEAR
VARIETY
1905 - 1955

Boston Has Brisk Fall Bookings; Philly Slowed by Music Deadlock

Mrs. Bob Breen Better After Brussels Siege

Wilva Davis, wife and business aide of producer-director Robert Breen, is convalescing at the home of friends in Brussels, after a critical hospital sieze. She became ill in the Belgian capital during the recent engagement there of the international touring "Porgy and Bess."

Breen is currently in New York for negotiations with NBC for a telecast of the folk opera, which is now touring South America. He intends to plane back to Brussels next week.

48th St. Theatre May Be Car Lot

The 48th Street Theatre, N. Y., wrecked last week when a 10-ton water tower fell through the roof into the auditorium, may be torn down to make way for a parking lot. The Leblangs, owners of the property, are considering several such offers.

Although precise estimates haven't been obtained, it's roughly figured that it would cost about $60,000 or so to put the theatre back into its former condition, and around $150,000 to "modernize" it satisfactorily. The latter step would involve basic alterations such as substantially increasing the seating capacity and making various backstage and front-of-the-house renovations.

Even the larger investment would not be prohibitive if the theatre could be assured of desirable bookings, as the theatre's share of the gross from a single longrun smash hit could conceivably recoup that amount. As an independent house, the 48th Street has had lean bookings and is figured to have operated at a deficit in recent seasons, however. The owners are therefore inclined to dispose of the property and limit their theatrical activity to their Leblang's ticket agency.

Saul Lancourt, manager of the 48th Street as well as the ticket agency, is trying to work out some sort of arrangement whereby the theatre can be rebuilt according to up-to-date economic requirements.

DICKERING FILM DEAL FOR 'THE FRAGILE FOX'

Deal is in the works for the sale of the screen rights to "The Fragile Fox" to independent producer Robert Aldrich. The Norman Brooks war melodrama was produced on Broadway last season by Paul Vroom, in association with Barnard S. Straus, with Dane Clark and Don Taylor co-starred. It had a 55-performance run.

If the deal goes through, Aldrich intends doing the film with United Artists financing and for UA release. The film company has already gone through the routine procedure of registering the title with the Motion Picture Assn.

Ottawa Stock Troupe Seeking New Theatre

Ottawa, Aug. 30.

Canadian Repertory Theatre is looking for new quarters so it can vacate the LaSalle Academy hall it has used for the last six years. The latter spot is poorly located not too suitable for theatrical production and entails church consershop, which has prevented the performance of some shows and expurgated others.

The Imperial, mid-town thriller house, operated by 20th Century Theatres, and Fred Leavens' semi-art Glebe, farther out, are both available at rental understood to be around $12,000 a year, with an option to buy. Imperial was built for vaude in the old days, but Glebe would need its shallow stage rebuilt and dressing rooms added.

Boston, Aug. 30.

Prospects are for a lively legit season in the Hub. With the musicians' union situation settled, the way is cleared for booking of all shows. Local theatre men also figure that legit may get a boost from new patrons recruited through attendance at the 85-odd strawhats in New England this summer.

Bookings for the various local houses include the following:

Shubert: "Reuben, Reuben," Oct. 10, for three weeks; "Pipe Dream," Oct. 31, four weeks; Tyrone Power in "A Quiet Place," Nov. 28; D'Oyly Carte Opera Co., Dec. 26, two weeks; "Pygmalion," Jan. 9 (tentative).

Colonial: "A View From the Bridge," Sept. 12, three weeks; "No Time for Sergeants," Oct. 3.

Plymouth: "Desk Set," Sept. 13; "Will Success Spoil Rock Hunter?" Sept. 26; "The Lark," Oct. 24; "Red Roses for Me," Nov. 21 (tentative); Japanese Kabuki Dancers and Musicians, Jan. 21, single week.

Wilbur: "Young and Beautiful," Sept. 14, for 10 days; "Chalk Garden," Sept. 26; "Anastasia," Oct. 17; "Bad Seed," Nov. 21; "Hot Corner," Dec. 10.

The Theatre Guild-American Theatre Society list thus far includes Lunt and Fontanne in "The Great Sebastions," "Pipe Dream," "View from the Bridge," "Child of Fortune" and "Bad Seed." Four others committed have not yet been named.

Union Tiff in Philly

Philadelphia, Aug. 30.

With the musicians' union situation still stalemated, no song and dance shows are being booked into Philly for the new season. In the straight play category, however, the fall lineup is beginning to take impressive shape.

The list thus far includes "Diary of Anne Frank," Sept. 15, Walnut; "Desk Set," Sept. 26, Forrest; "Hatful of Rain," Oct. 10, Forrest; "Chalk Garden," same date, Walnut; "Matchmaker," Oct. 17, Shubert. Mentioned without specific dates or theatres are "Heavenly Twins," late September; "Child of Fortune," early October, and "Great Sebastions," late October.

'Teahouse' May Sidestep Chi Ticket Hullabaloo With Strict B.O. Policy

Chicago, Aug. 30.

"Teahouse of the August Moon," which opens here in a touring edition Sept. 7, isn't going to be caught in the current uproar over ticket scalping, the management hopes.

The Erlanger Theatre, where the Burgess Meredith-Scott McKay starrer will play an extended run, makes it standard practice to "police" the ticket brokers when it has hits. The house is operated by Marcus Heiman, president of United Booking Office, in New York.

The Erlanger and the management of "Teahouse of the August Moon" had the machinery set up in advance to give first priority to mail orders and window buyers seeking tickets for the Howard Lindsay & Russel Crouse-produced road show, which is not only expected to be a big draw on its own, but is also the initial Theatre Guild-American Theatre Society subscription item of the season.

That means that for the first three weeks the bulk of the seats automatically go to Guild subscribers. During that stretch the Erlanger is having no broker allotments, so the remaining tickets can be routed through the regular boxoffice and mail order channels.

For the balance of the run, it's stated, the broker allotments will be controlled by the theatre's boxoffice with the mail requests continuing to have first call. Advance ads for "Teahouse" warn that the first three frames are under Guild subscription.

A spasmodic drama page subject for years, the Chi ticket handling methods at the five Shubert-operated theatres here have recently been re-ventilated by Sun-Times columnist Irv Kupcinet, subsequently lifted from the opening night press list, and Chicago Trib drama editor Claudia Cassidy.

Strawhat Reviews

A View From the Bridge

Coonamessett, Mass., Aug. 29.

Robert Whitehead & Kermit Bloomgarden production of dual bill by Arthur Miller. Stars Van Heflin, J. Carroll Naish; features Russell Collins, Eileen Heckart, Gloria Marlowe, Biff McGuire, Tom Pedi, Leo Penn. Staged by Martin Ritt; scenery, Richard Mason. At Falmouth Playhouse, Aug. 2, '55; $3.85 top.

A MEMORY OF TWO MONDAYS

Bert	Leo Penn
Raymond	David Clarke
Agnes	Eileen Heckart
Patricia	Gloria Marlowe
Gus	J. Carroll Naish
Jim	Russell Collins
Kenneth	Biff McGuire
Larry	Van Heflin
Frank	Jack Warden
Jerry	Richard Davalos
William	Anthony Vorno
Tom	Curt Conway
Mechanic	Tom Pedi
Mister Eagle	Ralph Bell

FROM UNDER THE SEA

Louis	David Clarke
Mike	Tom Pedi
Alfieri	J. Carroll Naish
Eddie	Van Heflin
Catherine	Gloria Marlowe
Beatrice	Eileen Heckart
Marco	Jack Warden
Tony	Anthony Vorno
Rodolpho	Richard Davalos
Immigration Officers	Curt Conway, Ralph Bell, Leo Penn, Milton Carney
Mr. Lipari	Russell Collins
Mrs. Lipari	Ann Driscoll

Arthur Miller's "A View From the Bridge," having its preem here at Falmouth, is a combination of two one-act plays, each an entity in itself. Only connection between them is that each deals with the simple annals of the poor, and both occur in the Brooklyn Bridge vicinity. Presumably both are to some extent autobiographical.

First part, "Memory of Two Mondays," is seen through the eyes of a youngster working briefly in an auto parts warehouse before going to college. Kid is impressed by the tedious lot of the warehouse employees, most of whom have been around a long time and are in a dismal rut, with nothing to anticipate except a slow procession of dull Monday mornings.

Among the workers is a profane, kind-hearted German, played to the hilt by J. Carroll Naish, who, after his wife's death, finds nothing left to work for and comes to a tragic end. Also on hand are the dry, crusty old sidekick, played well by Russell Collins, and a young Irishman who quotes Walt Whitman but whose Celtic good spirits are eventually crushed by the monotony of warehouse work. Biff McGuire gives a top portrayal in the role.

One trouble with "Memory" is that it runs too long. Miller has a good ear for rhythms of everyday speech and, as usual, writes with power, but the basic theme doesn't seem important enough for so much verbiage.

The second part, "From Under the Sea," is by far the more effective of the two and seems worthy of expansion into full-length work. It occurs in the Brooklyn apartment of a longshoreman, played by Van Heflin, who has brought up his orphaned niece since her babyhood. With her emergence into attractive womanhood he develops an unnatural love for her.

Matters come to a head with the arrival of two Italian immigrants who have entered the country illegally. The niece falls for one of them, a handsome blond, played by Richard Davalos. The uncle nurses an overwhelming case of jealousy, unsuccessfully ridicules Davalos, and finally informs on the two newcomers to Immigration Authorities. Play ends in a powerful, emotion-packed scene, filled with violence, that is Miller at his best.

The author's theme is that the emotion, drive and respect for personal honor that made Italians empire builders in ancient times are still present and that these qualities come to the surface in hours of crisis.

Heflin gives brilliant, wonderfully-shaded portrayal as the longshoreman, and he receives fine support from Davalos and Jack Warden as the two immigrants. Right in the groove, too, are Gloria Marlowe as the niece, Eileen Heckart as the longshoreman's wife, and Naish as the lawyer-narrator.

Double bill runs nearly three hours and certainly needs pruning. Martin Ritt's direction is often imaginative, and Boris Aronson's sets nicely complement the moods of both plays. *Dias.*

Much Ado About Nothing

Stratford, Conn., Aug. 26.

American Shakespeare Festival production of comedy in two acts by William Shakespeare. Features Francis Bethencourt, Gwen Anderson, Anthony Kemble Cooper. Staged by John Burrell; scenery and costumes, Robert Fletcher; music arrangements, Donald Mork; production supervised by Lincoln Kirstein. At American Shakespeare Festival Theatre, Stratford, Conn., Aug. 26, '55; $3 top.

Cast: Bern Lennew, Gwen Anderson, Rebecca Lombard, Peter Donat, Anthony Kemble Cooper, Francis Bethencourt, Roger Hamilton, Casey Allen, Robert Geiringer, Walter Mathews, Dorothy Whitney, Pola Chasman, Donald Mork, Rex Everhart, Jonathan Bush, Louis D'Almeida, Robert Hacha, Henry Southwick, Joseph Zeigler, Art Alisi, Thomas Daniels.

The third production of the American Shakespeare Festival's inaugural season, "Much Ado About Nothing," is in the special category, drafting its players from the Academy of the Stratford operation and skedding all the performances on matinees apart from the regular showings of "Julius Caesar" and "The Tempest."

Under the guidance of John Burrell, the former Old Vic director who heads the Academy, "Much Ado" evolves as generally happy addition to the Connecticut Shakespeare list. It demonstrates that the theatre can look ahead to the Academy as an important talent source.

On its own the comedy stands up as an enjoyable presentation of the saucy, talky classic. Incidentally, production-wise the show has been anything but a financial problem. The scenery cost was $500, for instance.

Mostly on the forestage of the big octagonal playhouse and in the boxes, "Much Ado" brings out particularly Gwen Anderson and Francis Bethencourt, as Beatrice and Benedick, Anthony Kemble Cooper as Don Pedro, Casey Allen as Don John and Rex Everhart as the constable Dogberry.

The use of the theatre's offstage facilities takes attention from the scenery of Robert Fletcher, but the same designer's bright costumes enhance the production. Elizabethan music is effectively provided by two roving troubadours with mandolin and flute.

Next Saturday (3) finishes the Festival's first season of eight weeks. *Elem.*

Sentimental Journey

Lake Hopatcong, N.J., Aug. 25.

Lakeside Summer Theatre production of comedy in three acts, by Randolph Carter, adapted from Henry James' novel, "The Europeans." Staged by Herbert Machiz; scenery, Paul Georges. At Lakeside Theatre, Lake Hopatcong, N.J., Aug. 22, '55; $3 top.

Stella Wentworth	Irma Hurley
Charlotte Wentworth	Shirley Smith
Felix Da Costa	Mark Lennard
Rev. Alfred Brand	William Sheidy
Clifford Wentworth	Bill Fletcher
Mr. Wentworth	Lake Bobbitt
Eugenia, Baroness Munster	Audrey Barlow
Maria	Emy Boscili
Mr. Acton	Michael Clarke Laurence
Elizabeth Acton	Carol Brown

It is difficult to make successful theatre out of the works of that frustrated playwright, Henry James. The latest to try is Randolph Carter, his "Sentimental Journey" being an adaptation of "The Europeans", one of James' earlier and slighter novels. The Lakeside Theatre production manages to generate only sporadic interest.

In connection with his novel, James allowed that he did not wish to use "big situations." He succeeded and the result is a trifling yarn about two Europeanized Americans who return, with thoughts of aggrandizement, to visit their Yankee relatives. James was particularly interested in contrasting the societies, and Carter has been unable to bring dramatic compulsion to this study.

As mounted, there is hope early that "Journey" will develop into a pleasing comedy of manners. By the end of the first act, however, it is evident that neither adaptor nor director has been able to salvage enough of moment to make a play. Enormously skillful actors might embellish the slim situations and Wildean dialog, but it would be rash to predict good commercial prospects.

The role of the Baroness, who hopes to strike a lucrative Bostonian match, is of star calibre, and Audrey Barlow carries it with confidence, although losing color from a rather sing-song vocal pattern she has adopted. As her brother, who wins the American girl of his choice, Mark Lennard is personable and soft-spoken.

Irma Hurley is the girl who succumbs to her Europeanized cousin's blandishments, playing with reticent charm. As the man who barely escapes the Baroness' wiles, Michael Clarke Laurence gives a mature performance, while Lake Bobbitt does not similarly succeed as the host. The rest of the company comport themselves with apparent comfort.

Paul Georges suggested cottage setting is agreeable, if not particularly redolent of New England. It imposes tough entrance-exit problems on Herbert Machiz, whose direction has been generally sensitive to the play's humor and style. *Geor.*

Sign of Winter

Westport, Conn., Aug. 28.

Lucille Lortel production of drama by Ettore Rella. Stars Ruth Chatterton. Staged by Sherwood Arthur; setting, Stephen G. Saxe; lighting, Marv Gelman. At White Barn, Westport, Conn., Aug. 23-29, '55.

Henrietta Taylor	Ruth Chatterton
Henry Stone	Allan Huncock
Rockson Thorpe	Ian Hunter
Homer Jones	Rai Saunders
Jimmie Taylor	Roy Bacon
Flora Taylor	Anne Meachan
Wycherly	Perk Richards

Ruth Chatterton, star actress-turned-novelist, has been lured from theatrical retirement by the poetic writing of Ettore Rella, a young playwright who has a moving vocabulary and emphatic if still uncharted dramatic talent.

"Sign of Winter" has long, soaring monologues of theatrical eloquence that identify the playwright as one to be watched. In addition, there is that surefire situation of a faded beauty with memories of other days searching the skies for answers as she tried to hold a tottering world together.

Miss Chatterton portrays a boozy chatelaine of a Manhattan rooming house that was her childhood home. Among her tenants are a shifty precinct politician, once her lover; a streetcorner astrologist, rung in for symbolic purposes, and a young Negro student-handyman. Widow of a once successful prospector, the heroine has a weakling son who has become the tool of the politician and a daughter the politico covets.

Miss Chatterton is commanding in the central role, reminding Westport of her own past glories as well as those of the character she plays. Anne Meacham is particularly moving as the daughter. Among the others, Ian Martin is well cast as the earstwhile lover and Rai Saunders has several believable scenes in an assignment that paradoxically seems the least credible.

Sherwood Arthur's direction builds helpful suspense and has given the play a generally impressive production *Doul.*

Stag at Eve

Sharon, Conn., Aug. 23.

Judson Philips production of comedy in three acts by Dennis Hoey, adapted from Elswyth Thane's novel, "Melody." Staged by Atwood Levensaler; setting, Leon Munier. At Sharon (Conn.) Playhouse, Aug. 23, '55; $2 top.

Roberta	Dennis Hoey
Adrian Locke	Leonard Hicks
Blanche Gordon	Doris Belack
Caroline Manning	Marie Andrews
Madge Forbes	Elizabeth Dewing
Monica	Norma Burton
David Gordon	Richard Cuyler
Rupert Perry	Bradford Dillman
Dorothy Perry	Wanda Hutchinson

Sharon Playhouse has moved out of the barn into a new theatre. Built since last summer through the enterprise of residents of Sharon and surrounding towns, some actors also chipping in, the new Sharon Playhouse is an attractively comfortable theatre. According to producer Judson Philips, the project had moved out of the red into the black until the rains came to western Connecticut.

Committed to a tryout each season, Philips this year has chosen "Stag At Eve," a dramatization by actor Dennis Hoey of Elswyth Thane's "Melody." The adaptation (which might also be called "Stag At Bay") is faithful to Miss Thane's novel, and as inconsequential.

The idea of an eligible aging bachelor being besieged by predatory females is hardly new. The twist of a revered former flame posing as her own daughter, and dropping in for an incognito visit under a floppy-brimmed hat, may have been acceptable in the book,

(Continued on page 56)

Who'd Review It?

Edinburgh, Aug. 30.

With nearly 300 music, legit and film reviewers from all parts of the world here for the annual International Festival of the arts, the Daily Scotsman has suggested a "march of the critics" to be held in fashionable Princes Street.

"It would be quite unlike any of the countless military parades which have been seen here," the local paper points out, "if for no other reason than that critics are rarely if ever in step with one another. There is also the possibility that some of them, instead of being preceded by a band in the usual manner, might prefer to blow their own trumpets."

Lake-'State' About 5G In Michigan Strawhat

Traverse City, Mich., Aug. 30.

Veronica Lake in "Affairs of State" grossed about $5,000 last week at Ruth Bailey Swigart's Cherry County Playhouse here. Sidney Blackmer is current in "Country Girl."

Barnett Owen is resident director of the 600-seat arena tent.

Inside Stuff—Legit

Broadway may get a boxoffice boost from the following major conventions scheduled for New York during September and October (with the expected attendance of each indicated in parentheses): Metropolitan Juvenile Style Mart, Sept. 3-12 (3,000); National Super Market Non-Food Exhibit, Sept. 12-15 (7,000); American Institute of Plumbing & Heating Supply Assns., Sept. 18-21 (1,500); Industrial Packaging & Materials Handling Engineers, Sept. 19-22 (2,500); Federation of Paint & Varnish Production Clubs, Oct. 2-6 (1,400); Conference of Employment for the Physically Handicapped, Oct. 6-7 (1,000); American Photo-Engravers Assn., Oct. 9-13 (1,000); National Assn. of Independent Tire Dealers, Sept. 9-13 (2,000); Order of the Eastern Star—Grand N. Y. Chapter, Oct. 10-13 (2,000); N. Y. Antiques Fair, Oct. 10-15 (60,000); National Electrical Industries Show, Oct. 11-14 (8,500); Broadcast Advertisers Bureau, Oct. 13-14 (1,000); National Assn. of Assessing Officers, Oct. 16-19 (1,000); National Business Show, Oct. 24-28 (130,000), and National Electrical Contractors Assn., Oct. 30-Nov. 4 (1,200).

Harold M. Bone, VARIETY correspondent in New Haven, has commented on a letter to the editor in last week's issue, from Gail Hillson, producer of the Triple Cities Playhouse, Binghamton, N. Y. As the reporter who gathered the original story to which Miss Hillson objected, Bone points out that the piece did not purport to be a comprehensive survey of summer stock for the season, but merely a report on nine specific spots for part of the season. The reports were based on conditions before the business-crimping heatwave mentioned by Miss Hillson.

The facts in his story were accurate, he insists, adding that the strawhat manager was not justified in labeling his piece "phony" and "fiction not fact," or in impugning the veracity of such barn operators as Elaine Perry, of the Cragsmoore (N. Y.) Playhouse, or William Miles, of the Berkshire Playhouse, Stockbridge, Mass.

William de Lys is back in N. Y., and has started a mail order business with an office in Christopher St., a short distance from the Theatre de Lys. He acquired the off-Broadway legit house several years ago, spent a small fortune renovating it and named it for himself. However, his first production in the spot was a flop and the operation failed to pay off, so the construction firm that held de Lys' notes took over the property. They, in turn, recently disposed of the lease to Lucille Lortel, who already operates the arty White Barn Theatre, Westport, Conn.

In reference to the increasing news about show trains, Ottawa attorney John A. Aylen points out that local concert manager Antonio Trembley has been operating such junkets to New York for more than 20 years. The lawyer reports that he has been a patron of several of the trips, which have been highly successful. The operations are limited to 125 patrons and include about a week in New York for a fixed fee covering transportation; hotel accommodations and orchestra seats for eight or nine Broadway shows. Aylen believes that Tremblay is the originator of the show train idea.

NEW HUB TOOTER PACT SETS $120 BASE PAY

Boston, Aug. 30.

New contract between the Shuberts and the Boston Musicians Assn., Local No. 9, American Federation of Musicians, represents a compromise between the original proposals of the two groups. Terms of the deal were revealed last week by Samuel J. Marcus, union business agent.

The contract calls for a flat rate of $120 per week per man, a boost from the old rate of $97 for housemen and $107 for sidemen. An increase in rehearsal rate from $3 to $4 per hour is also a feature of the two-year pact. Hub tooters will work on a two-to-one ratio with musicians who come in with touring shows.

The new agreement was reached at a meeting in the Shubert office in New York. Attending were Marcus, J. J. Shubert, head of the Shubert firm, and Michael Cavanaugh, Boston rep for Shuberts. "We found J. J. Shubert very cooperative," Marcus reports. "He showed understanding and sympathy with our problems."

Basil Langton Stages Two Classics at Once

British actor-director Basil Langton is a busy man this week, with a pair of staging stints coming to a head almost simultaneously. He's been hustling back and forth between them for the last couple of weeks.

Langton's interpretation of "Electra," by Euripides, opened a five-performance engagement last night (Tues.) by the Group 20 Players at the Theatre on the Green, Wellesley, Mass. His other project for the week, a production of Shakespeare's "Tempest," with a musical score by Jan Sibelius, is playing two performances Friday and Saturday nights (2-3) at the Empire State Music Festival, Ellenville, N. Y.

The Group 20 edition of "Electra" has a cast including Nancy Wickwire, Michael Higgins, Dee Victor, Harry Faversham and Tom Clancy. The Empire State presentation of "Tempest" will have Lee Henry, Frederic Warriner, Ray Boyle, Louis Edmonds, Jeanne Jerrems, Archie Smith, Robert Ellenstein and Lloyd Harris as principals.

Frisco's Old Green St. Slated for Wreckers; Had Checkered History

San Francisco, Aug. 30.

The old Green Street Theatre, where San Francisco snickered at "Easy for Zee Zee" for 50 weeks just before the stock market crash, is going the way of the all-but-forgotten Orpheum, Tivoli and Columbia here.

The Bank of America has bought the old four-story building, with its 250-seat house, to provide more room for its adjacent North Beach branch and a parking lot. Demolition will start in about three months.

The Green Street Theatre started life as a Congregational Church in 1865 and remained a church until 1924 (it had been rebuilt after the quake and fire of 1906). It was converted into a theatre, the Nuovo Teatro Italiano de Varieta, and presented silent films together with Italian stage shows.

In 1927, Sidney Goldtree took over the house and it had its palmiest days with a series of farces bearing such titles as "The Peephole," "The Married Virgin," "Ex-Mistress," "The Flat Tire" and the long-lived "Easy for Zee Zee." Several times during the Goldtree era police raided the theatre and closed it.

High spot—artistically, at least—in the house's history occurred in the spring of 1937, when the San Francisco Theatre Union presented the first performance of John Steinbeck's "Of Mice and Men." But by the late '30's legit was nearly dead in San Francisco and the house was operating only intermittently.

In 1942, Harry A. Farros, who operates a Market Street theatre specializing in girlie films, bought the Green Street house and booked "The Drunkard" into it. That lasted five years, with much of its success due to the fact that Farros kept his cast together during World War II's housing pinch by building rooms for the players on the theatre's upper floors. In 1947 Farros imported "The Blackguard" from Hollywood, but it never went over.

The house reopened with a curious mixture of girlie films and travelogues in 1952, but they failed to take and the Green Street Theatre has been dark for the last year.

L.A. Continues Perky; 'Sea' $20,500, Savoyards 19½G, 'Lunatics' $17,500

Los Angeles, Aug. 30.

Local legit was lively last week, although the D'Oyly Carte Opera Co., in the first of three frames of Gilbert & Sullivan at the Biltmore was disappointing. The Civic Light Opera Assn. launched its final subscription presentation of the season, "Plain and Fancy," last night (Mon.).

Estimates for Last Week

Day by the Sea, Huntington Hartford (2d wk) (1,032; $4.95) (Jessica Tandy, Hume Cronyn, Dennis King). Acceptable $20,500; moves out Saturday (3) for San Francisco.

Lunatics and Lovers, Carthay Circle (2d wk) (1,518; $3.85) (Melville Cooper, Marjorie Lord, Casey Adams). Good enough $17,500.

D'Oyly Carte, Biltmore (1st wk) ($4.40; 1,636). Gilbert & Sullivan troupe got a modest $19,500 with a split of "Mikado" and "Yeomen of the Guard"; local stand ends Sept. 10.

'King' Wow $43,800, 4th Week in D.C.

Washington, Aug. 30.

"King and I" continued its sensational boxoffice pitch last week, its fourth at the National Theatre. Gross climbed to nearly $43,800, a little more than $300 over the previous semester. The 1,677-seat house is scaled to a top of $4.95 Friday and Saturday nights and $4.40 the remainder of the week.

As during the previous week, the National went clean, with standees, for every performance except Monday and Tuesday nights. The Rodgers-Hammerstein opus went into its final week, with a net advance sale exceeding $25,000 and every promise that business would hold to the level of the two previous weeks.

'Sheba' Mild 10½G, Phila., Despite Critical Raves

Philadelphia, Aug. 30.

"Come Back, Little Sheba" drew favorable reviews last week at the Playhouse in the Park, but biz was a disappointing $10,500. Management took special midweek ads quoting the notices, but apparently the combination of the extreme heat at the start of the week and the heavy character of the play did the harm. Maureen Stapleton and Myron McCormick played the leads in the William Inge drama.

This week's "Picnic," also by Inge, stars Darren McGavin. Playhouse winds up 4th season next week with "Caine Mutiny Court Martial," starring Jeffrey Lynn.

Current Road Shows

(*Aug.* 29-*Sept.* 10)

Bus Stop—Opera House, Central City, Col. (29-3); Huntington Hartford, L. A. (6-10).

Can-Can—Shubert, Chi. (29-10).

Day by the Sea (Jessica Tandy, Hume Cronyn, Dennis King, Aline MacMahon)—Huntington Hartford, L. A. (29-3); Geary, S. F. (5-10).

Desk Set (tryout) (Shirley Booth)—Playhouse, Wilmington (8-10).

D'Oyly Carte—Biltmore, L. A. (29-10).

King and I (Patricia Morison)—National, Wash. (29-3); Nixon, Pitt. (5-10).

Pajama Game (Fran Warren, Larry Douglas, Buster West)—Curran, S. F. (29-10).

Solid Gold Cadillac—Pabst, Milwaukee (29-3); Royal Alexandra, Toronto (5-10).

Teahouse of the August Moon (Burgess Meredith, Scott McKay)—Victoria, K. C. (30-3); Erlanger, Chi (7-10).

View from the Bridge (tryout) (Van Heflin, J. Carroll Naish)—Shubert, New Haven (8-10) (Strawhat tryout reviewed in VARIETY this week).

SCHEDULED N.Y. OPENINGS

(*Theatres indicated if set*)

Othello, City Center (9-7).
Catch a Star, Plymouth (9-8).
Marcel Marceau, Phoenix (9-20).
Henry IV, City Center (9-21).
Day By the Sea, ANTA (9-26).
D'Oyly Carte, Shubert (9-27).
View From Bridge, Coronet (9-29).
Young and Beautiful, Longacre (10-1).
Tiger at Gates, Plymouth (10-3).
Island of Goats, Fulton (10-4).
Diary of Anne Frank, Cort (10-5).
Sleep of Prisoners (10-5).
Wooden Dish, Booth (10-6).
Joyce Grenfell Presents, Bijou (10-10).
Carefree Tree, Phoenix (10-11).
Red Roses For Me (10-12).
Rock Hunter, Belasco (10-12).
Desk Set, Broadhurst (10-13).
Heavenly Twins (10-19).
No Time For Sgts., Alvin (10-20).
Comedie Francaise, B'way (10-25).
Chalk Garden, Barrymore (10-26).
Deadfall, Holiday (10-27).
Reuben, Reuben, ANTA (11-8).
Child of Fortune (11-9).
Hatful of Rain, Lyceum (11-9).
Delilah, Wint. Gard. (11-10).
Lark, Longacre (11-17).
Janus, Plymouth (11-24).
Matchmaker, Royale (12-1).

STARLESS 'TIME' $6,500 1ST WEEK AT OLNEY, MD.

Washington, Aug. 30.

Last week's initial stanza of "Time of Your Life" grossed a nice $6,500, best of the season so far, at the Olney Theatre, in suburban Maryland. The non-star production, capably staged by James Waring, received enthusiastic reviews in the Washington and Baltimore papers.

The current holdover week of the William Saroyan comedy finales the season for the strawhat.

Colbert to Play B'way If 'Man' Revise Is Okay

Claudette Colbert's deal with Walter Fried, producer of the Arthur Kober-George Oppenheimer comedy, "A Mighty Man Is He," was specific in that her continuance with the play on Broadway depended on its out-of-town tryout. It opened at the Falmouth Playhouse, Coonamessett, Mass., played the Theatre-by-the-Sea, Matunuck, R. I., is currently at the Cape Playhouse, Dennis, Mass., and concludes its barn tour next week at the Ogunquit (Me.) Playhouse.

Miss Colbert will return to her Hollywood home until the authors "make a few changes," after which she may reassume the lead on Broadway, from which she has been away 17 years.

Farley Granger $8,100 For 'Rainmaker' at Spa

Saratoga, Aug. 30.

Farley Granger grossed a healthy $8,100 last week in "The Rainmaker," at the 587-seat Spa Theatre here. Frances Heflin was featured.

The John Huntington spot this week has "Tender Trap," with Sloan Simpson and Jack Manning.

Shelley's Surgery

Shelley Winters underwent emergency surgery over the weekend at Mount Sinai Hospital, N. Y., forcing the cancellation of several scheduled strawhat dates in the touring package, "Wedding Breakfast." Her condition was described yesterday (Tues.) as satisfactory.

The film-legit actress is slated to star in "A Hatful of Rain," due to open Nov. 9 at the Lyceum, N. Y.

Current British Shows

LONDON

(*Figures denote premiere dates*)

Bad Seed, Aldwych (4-14-55).
Bell, Book, Candle, Phoenix (10-5-54).
Boy Friend, Wyndham's (12-1-53).
Can-Can, Coliseum (10-14-54).
Crazy Gang, Vic. Pal. (12-16-54).
Dead on 9, Westminster (8-24-55).
Desperate Hours, Hipp. (4-18-55).
Dry Rot, Whitehall (8-31-54).
Folies Bergeres, Wales (4-9-55).
From Here & There, Royal Ct. (6-29).
Happy Returns, New Water (3-19-55).
Intimacy At 8:30, Criterion (4-29-54).
King and I, Drury Lane (10-8-53).
Kismet, Stoll (4-20-55).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambas. (11-25-52).
Mrs. Willie, Globe (8-7-55).
My 3 Angels, Lyric (5-12-55).
Nina, Haymarket (7-27-55).
Reluctant Deb, Cambridge (5-24-55).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (6-5-54).
Separate Tables, St. James's (9-22-54).
Shadow of Doubt, Saville (7-7-55).
Shakespeare Rep., Palace (7-27-55).
Spider's Web, Savoy (12-14-54).
Talk of Town, Adelphi (11-17-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Tiger At Gates, Apollo (6-2-55).
20 Mins. South, St. Mart. (7-13-55).
Waiting For Godot, Arts (8-3-55).

SCHEDULED OPENINGS

Water Gypsies, Wint. Gard. (8-31-55).
Kettle & Moon, Duchess (9-1-55).
Count of Clerembard, Garrick (9-6-55).
Repertory, Old Vic (9-7-55).
Burnt Flower Bed, Arts (9-9-55).

CLOSED LAST WEEK

Wild Thyme, York's (7-14-55).

TOURING

Book of the Month
Buccaneer
Count of Clerembard
Double Crossing
Florodora
Guys and Dolls
Harvey
Home and Away
Jazz Train
Joy of Living
Kinloch Players
Ladies for Hire
Lilac Time
Love From Judy
Manor of Northstead
Old Vic
Postman's Knock
Romance in Candlelight
Serious Charge
South Pacific
This Happy Home
Wedding in Paris
Women of Twilight

U.S. Stratford $19,700, With Extra 'Ado' Shows

Stratford, Conn., Aug. 30.

Two special performances of "Much Ado About Nothing" helped lift the next-to-last week of the American Shakespeare Festival season to $19,700, including eight showings of "Julius Caesar" and "Tempest."

Previous week, in spite of Hurricane Diane's effect on much of the area, the gross was $19,500. New 1,460-seater buttons up Saturday (3).

'Can-Can' $35,800 As Chi Solitary

Chicago, Aug. 30.

Biz improved a bit last week for "Can-Can," doing a solo on the Windy City front until "Teahouse of the August Moon" arrives Sept. 7 at the Erlanger for a run on Theatre Guild-American Theatre Society subscription.

Next up is the D'Oyle Carte Opera Co. at the Blackstone Sept. 12 for two weeks; "Solid Gold Cadillac," Blackstone, Oct. 10 for a run; "Bad Seed" same date at the Selwyn, on subscription, and "Anniversary Waltz," Harris, Oct. 17.

Estimate for Last Week

Can-Can, Shubert (4th wk) ($5.95; 2,100). Over $35,800 (previous week, $35,400).

'Teahouse' Huge $71,224, New Straight Play Mark; $592,000 Dallas Season

Dallas, Aug. 30.

State Fair Musicals ended its record-breaking 14th summer season last Sunday (28) with a hefty gross of $592,000. The schedule included four locally-produced revivals and two touring company shows during the 12-week season in the air-conditioned State Fair Auditorium.

The gross total topped 1954's previous high of $515,375. With an upped budget of $502,000 for six fortnightly shows this season, Musicals will show $90,000 on the plus side, from 190,200 paid admissions. Attendance was some 15,000 over the 1954 season.

Closer, the touring company of "Teahouse of the August Moon," co-starring Burgess Meredith and Scott McKay, pulled a lusty $71,224 in its second stanza, believed to be a record b.o. for seven performances of a non-musical. First week of "Teahouse" drew $55,235, bringing the fortnight total to $126,459, a straight-play record for the 14-performance string.

With scale upped to $3.75 this year, Musicals had a great weather break all summer—not hampered in its 84-night season by heat. Last year's run bucked an all-time high heat wave.

Charles R. Meeker, Jr., veepee-managing director, ended his 11th season as major domo, and his fourth season as producer. Staff included George Schaefer, stage director; Franz Allers, musical director; Gino Smart, assistant musical director; Edmund Balin, dance director; Mason Johnson, stage manager and Peter Wolf, art director for his ninth straight season.

Season offered the touring company of "Kismet," local productions of "South Pacific," "Bittersweet," "Carousel," 'One Touch of Venus" and the touring "Teahouse." "Pacific," produced by Meeker with Gisele MacKenzie, John Brownlee and Fredd Wayne, set a local record of $140,400 for 14 performances.

'Ginger' $4,100, Berkshire; Flood Damage Hurts B.O.

Stockbridge, Mass., Aug. 30.

The Berkshire Playhouse bowed-in its final week of the season, last night (Mon.) with a benefit performance for the devastated New England areas. Free list was suspended and the receipts for the opener go to the Red Cross.

Final offering is "The Caine Mutiny Court Martial", starring Kendall Clark, and featuring William Swan, John Morley, Ben Lackland, Earl Rowe and Douglas Parkhirst. Clark was a resident company member for four seasons.

A slight improvement in business was in evidence last week when "Time Out for Ginger" totaled a $4,100 gross for the session. Flood damage was still limiting attendance. Anne Seymour was starred and Deidre Owens and Philip Faversham featured.

B'way Biz Picks Up, But Not Much; 'Pajama' Zippy $51,900, 'Fancy' $37,900, 'Teahouse' $31,200, 'Anastasia' $13,100

As expected, attendance on Broadway improved a bit last week, although the night-to-night pattern tended to be uneven. Receipts were again offish at weekend performances.

A pickup of trade is expected the first part of this week, but the traditional sag is likely the latter half with the pre-Labor Day exodus. There should be a marked upturn starting next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net: i.e., exclusive of tax.

Anastasia, Lyceum (D) (30th wk; 238; $5.75-$4.60; 995) (Viveca Lindfors, Cathleen Nesbitt). Nearly $13,100 for the first week of the resumed run; had been grossing under $10,000 for the last few weeks before laying off; closes Sept. 24, to tour.

Angles Aweigh, Hellinger (MC) (19th wk; 152; $6.90; 1,513; $55,900). Over $14,400 (previous week, $14,800); may close Sept. 17 to tour.

Anniversary Waltz, Booth (C) (73d wk; 579; $4.60; 766; $20,000). Over $11,700 on twofers (previous week, $11,200 on twofers); closes Sept. 24, to tour.

Bad Seed, Coronet (D) (38th wk; 301; $5.75-$4.60; 998; $27,700) (Nancy Kelly). Just over $16,000 on twofers (previous week, $15,500 on twofers); tentatively scheduled to close Sept. 17, to tour.

Boy Friend, Royale (MC) (48th wk; 379; $6.90; 1,050; $38,200). Over $22,200 (previous week, $21,200); closes Nov. 26, to tour.

Bus Stop, Music Box (CD) (26th wk; 206; $5.75-$4.60; 1,010; $27,811). Over $25,000 (previous week, $23,900).

Cat on a Hot Tin Roof, Morosco (D) (23d wk; 180; $6.90-$5.75; 946; $31,000) (Barbara Bel Geddes, Burl Ives). Standees at all performances as usual, over $31,500 (previous week, $31,600).

Damn Yankees, 46th St. (MC) (17th wk; 132; $8.05-$7.50; 1,297; $50,573) (Gwen Verdon). The standee limit again at over $50,800 (previous week, $50,800).

Fanny, Majestic (MD) (43d wk; 340; $7.50; 1,655; $62,968) (Ezio Pinza, Walter Slezak). About $51,000 (previous week, $50,300).

Inherit the Wind, National (D) (19th wk; 148; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Just missed sellout, approached $31,400 (previous week, $30,600).

Lunatics & Lovers, Broadhurst (C) (37th wk; 296; $5.75-$4.60; 1,182; $29,500). Just topped $13,100 (previous week, $12,000 on twofers).

Pajama Game, St. James (MC) (68th wk; 540; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Over $51,900 (previous week, $50,800).

Plain and Fancy, Winter Garden (MC) (31st wk; 244; $6.90; 1,494; $55,672). Over $37,900 (previous week, $33,800).

Silk Stockings, Imperial (MC) (27th wk; 212; $7.50; 1,427; $57,800) (Hildegarde Neff, Don Ameche). Nearly $48,100 (previous week, $48,200).

Skin of Our Teeth, ANTA Theatre (CD) (2d wk; 14; $5.75; 1,347; $38,000) Helen Hayes, Mary Martin, George Abbott, Florence Reed). Got the standee limit at nearly $38,400 (previous week, $32,100 for first six performances and one preview); limited engagement ends next Saturday (3).

Teahouse of the August Moon, Beck (C) (98th wk; 789; $6.22-$4.60; 1,214; $33,608) (Eli Wallach, John Beal). Over $31,200 (previous week, $27,900).

Witness for the Prosecution, Miller (D) (37th wk; 292; $5.75-$4.60; 946; $23,248). Approached $21,500 (previous week, $21,100).

OFF-BROADWAY

(*Figures denote opening dates*)

La Ronde, Circle in Square (2-27-55).

Mornings at Seven, Cherry Lane (6-22-55); closing Sept. 11.

Shaw Festival, G'n'w'ch Mews (7-21-55).

Trial, Provincetown (6-14-55).

'S.P.' CRASHING $78,000 1ST WK., K.C. STARLIGHT

Kansas City, Aug. 30.

"South Pacific," tenth and final production of the Starlight Theatre's al fresco season in Swope Park, got a smasheroo $78,000 last week and may top that for the current finale. Advance sale and generally peak interest indicate only adverse weather can keep the production from bringing the Starlight season into the black.

Officials are estimating that if no refunds are required because of a rainout, the production will very nearly hit the astronomical $150,000 predicted for its two-week run. This would make it a record holder in both the Starlight, and in the downtown Orpheum Theatre, where the touring edition went well over $100,000 in two weeks several seasons ago.

'Pajama' $52,300 As Frisco Solo

San Francisco, Aug. 30.

"Pajama Game," continuing its Curran run on Civic Light Opera subscription, rolled up another smash gross of over $52,300 last week, its fifth at the 1,758-seat house at $4.40 top. The musical will continue through Oct. 2, then continue its tour.

"Desperate Hours," costarring Nancy Coleman and William Gargan, opened last night (Mon.) at the Alcazar. "Don Juan in Hell," with Edward Arnold, Reginald Denny, Mary Astor and Ricardo Montalban, is due Sept. 19 at the Geary.

'CADILLAC' NICE $19,800 SPLITS MPLS.-MADISON

Minneapolis, Aug. 30.

"Solid Gold Cadillac" hit a satisfactory $9,700 for its final four nights and one matinee, Monday through Thursday (22-25) at the 1,850-seat Lyceum at $3.85 top. That brought the total take for entire local week's engagement of seven nights and two matinees, including the previous stanza's Thursday - through - Saturday (19-21), to a good $18,000. For nine nights and three matinees in the Twin Cities (there were two nights and a matinee at the St. Paul Auditorium) the comedy garnered just under $25,000.

Gets $10,100 in Madison

Madison, Wis., Aug. 30.

In three performances Friday-Saturday (26-27) at the University Theatre, the show grossed $10,100. That gave it a total of $19,800 for the week's eight - performance spread.

Stock Tryouts

(*Aug.* 29-*Sept.* 11)

Bits and Pieces, revue with music by Andy Wuhrer, lyrics by Pat Van Allen, sketches by Pat Wilmot—Gifford Hall, Norwalk, Conn. (29-4).

Cover to Cover, revue by Dede Meyer and Franklin Jacobs—Barn Playhouse, New London, N. H. (29-3).

Debut, by Mary Drayton (Marjorie Steele, Tom Helmore)—Theatre-by-the-Sea, Matunuck, R. I. (29-3) (Original strawhat tryout reviewed in VARIETY, Sept. 9, '55).

Difficult Widow, by Conrado Nale Roxlo, translated by Ruth G. Gillespie—Hedgerow Theatre, Moylan, Pa. (30-5).

Guest Cottage, by William McCleery—Boothbay (Me.) Playhouse (30-3).

Kickback, by Marianne Brown Waters—Gateway Theatre, Bellport, L. I. (30-3).

Mighty Man Is He, by Arthur Kober and George Oppenheimer (Claudette Colbert)—Cape Playhouse, Dennis, Mass. (29-3); Ogunquit (Me.) Playhouse (5-10) (Reviewed in VARIETY, Aug. 17, '55).

Mother Was a Bachelor, by Irving W. Phillips (Billie Burke) — Lakes Region Playhouse, Laconia-Gilford, N. H. (29-3) (Reviewed in VARIETY, June 29, '55).

Short Passage, by Harold Dexter—Straight Wharf Theatre, Nantucket, Mass. (29-4).

The Guilty, by Harry Granick—White Barn Theatre, Westport, Conn. (3-4).

The Minotaur, by Robert Thom (Franchot Tone) — Westport (Conn.) Country Playhouse (5-10).

Too Hot to Handle—Frear Park Casino, Troy, N. Y. (6-10).

Touch of Magic (Signe Hasso)—Capri Theatre, Atlantic Beach, L. I. (30-4).

View from the Bridge, by Arthur Miller (Van Heflin)—Falmouth Playhouse, Coonamessett, Mass. (29-3) (Reviewed in VARIETY this week).

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The Messrs. J. J. and JOHN SHUBERT, JACK SMALL and RAY WHITTAKER, MAX GINSBERG of The New York Times. HAROLD FRIEDLANDER of Artcraft Printing and Lithograph. LARRY SOBEL of Artkraft-Strauss Sign Co. To DAVID MERRICK, R. H. Macy-Cue Summer Festival Booths. To all the summer theatres and restaurants that we serviced and to their staffs.

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And most particularly to my overworked secretaries RITA MORIARTY, GRETA BRENNER and LAURA DEE.

A warm and very special thank you to the General Manager of the entire operation —ALEX ROBERT BARON without whom it just wouldn't have worked.

Thanks to the Ladies and Gentlemen of the Press, to JAMES F. REILLY of the "League of N. Y. Theatres" and to my good friend, AL ROSEN.

Alexander H. Cohen

PRESIDENT
THEATRICAL SUBSIDIARIES INC.

SUMMER THEATRE TOURS RE-OPEN JUNE 30, 1956

Strawhat Reviews

Continued from page 56

Stag at Eve

but on stage it's just a clumsy device. After this gal appears at the first act curtain, tyro could finish the script, despite the complications of three other women in the artist's life.

Producer Philips, who writes whodunit novels under the pseudonym Hugh Pentecost, perhaps counted on Hoey's acting presence to help, as well as on the amiability of his cast. Competent as the production is, however, the Thane-Hoey characters prove a dull lot.

Leonard Hicks is handsomely ingratiating as the painter, a part that would have star potential if the play were good. Hoey, as a paternal butler, knows how to deliver a laugh or two, with flashing dentures.

As the victor, Norma Burton maintains an easy charm, despite having to cope with the incredible hat. Elizabeth Dewing is crisply forthright as a woman who seems the convenient match, while Doris Belack is saltily emphatic as an also-ran. As a sprightly young actress whose designs are frankly uninhibited, both in appearance and attack Marie Andrews brightens her scenes.

Atwood Levensaler's direction is assured, and Leon Munier has provided the background, a studio in Chelsea, London. *Geor.*

House Guests

Spring Lake, N.J., Aug. 17.

Ivy Tower Playhouse production of comedy in three acts by Nicholas Cosentino (by arrangement with Bertha Klausner). Stars Claire Luce. Staged by Cosentino; scenery, Francis Perkins. At Ivy Tower Playhouse, Spring Lake, N.J., Aug. 15, '55; $3.65 top.

Bertha ..... Marian Leeds
Expressman ..... Francis Perkins
Peter Frost ..... Ralph Purdum
Jennifer Ledbetter ..... Dorothea Harding
Julia Fontayne ..... Kathleen Mansfield
Agnes Fontayne ..... Claire Luce
Horace Granville ..... Rea John Powers
Charles Huntington ..... Edwin Stanton
Edward Crawford ..... Joe Campbell
Ronnie Marshall ..... Freeman Parks
Federico Benvenuto ..... Dino Terranova

"House Guests" is a graceless effort at comedy by Nicholas Cosentino, who once hit the jackpot with a two-year run of his "Moon Over Mulberry Street." This new play abounds in bad taste, both stated and implied. Management of the Ivy Tower Playhouse has shown questionable judgment here. Gauche in concept and execution, the supposedly risque humor is the kind that has the customers looking at each other in surprise.

If there's a story, it's of a young man who has inherited a woman's magazine from his enterprising mother. Devoted to a fault to his late parent, he gets a mother fixation on the middleaged editor of a rival magazine, who is intent on ruining him. When he learns her purpose, he imports her ex-lover from Italy for a confrontation scene. Then he marries her daughter, the latter having just seduced him.

Few things are more distressing than watching actors try to be comfortable in an uncomfortable play. As the daughter, decorative Kathleen Mansfield seems to be at ease, which is quite a feat. Rea John Powers, producer at Ivy Tower, bravely appears in an unidentified capacity of factotum for both mags, Dino Terranova is graciously amusing as the Italian import, while Ralph Purdum signally fails to illuminate the part of the incredibly guileless youth.

Claire Luce stars as the editor on whom the youngster dotes. In donning black gloves against a white stole, she uses a neater piece of stage distraction than the traditional handkerchief flaunting device. Her gowns are a striking series of red on black and black on red. Appearing in this play definitely an indiscretion, for she has neither a starring part nor a star vehicle.

Cosentino has abetted his misfortune by attending to the direction. Incredible is the word for "House Guests." *Geor.*

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Fewer Theatres for Musicals

Leasing of the Ziegfeld Theatre, N. Y., to NBC for use as a television studio reduces the already slim list of available Broadway houses suitable for legit musicals. Billy Rose, owner of the theatre, is reportedly getting over $6,000 a week rental for a seven-year lease, with a five-year renewal clause. He retains his office and apartment in the building.

At least two proposed new musicals, "Shangri-La" and the song and dance version of "Pygmalion," had been mentioned as headed for the Ziegfeld, and the G. B. Shaw adaptation must now seek another house, but "Shangri-La" now looks like a doubtful prospect, at least for this winter. Loss of the Ziegfeld to television leaves the following Broadway theatres suitable for musical shows: Shubert, Majestic, Imperial, Winter Garden, Broadway and possibly Broadhurst and Royale, all operated by the Shuberts; 46th Street, operated by City Playhouses; Alvin, operated by CBS, and Mark Hellinger, operated by Anthony B. Farrell.

Legit Bits

Ed Gardner, producer-star of the "Duffy's Tavern" airer, has written the book of a legit musical, "The Petunia Peddler," as a Broadway starring vehicle for himself. **Jay Livington** and **Ray Evans** have supplied the songs. Gardner comes to New York from the Coast this week to huddle with **Courtney Burr** about a production . . . **Henri Caubisens** has returned to his regular stint as stage manager of "Silk Stockings" after staging "Guys and Dolls" in Las Vegas and vacationing in his hometown, San Francisco. During his absence, **Ira Bernstein**, stage manager of "Boy Friend," subbed on "Stockings."

The Dublin Players arrived in New York last week from Eire for another season's U. S. tour. On the same ship was the Irish actress, **Siobhan McKenna**, who will costar with **Gladys Cooper** in **Irene M. Selznick's** Broadway production of **Enid Bagnold's** "Chalk Garden". . . . New York U. will offer a graduate course on contemporary drama, with N. Y. Daily News critic **John Chapman** as instructor . . . **Johnny Desmond** will star in "Amazing Adele."

Carl Fisher, general manager of "Pajama Game" and "Damn Yankees" as well as for the Phoenix Theatre, still recuperating from a recent gallstone operation, is back on the job after a week's rest in New Hampshire . . . Attorney **L. Arnold Weissberger** to the Coast for several weeks . . . "Jazz Getaway," a melodrama by N. Y. Daily News columnist **Robert Sylvvester**, with incidental standard pop songs, is announced for Broadway production next February by **Ethel Linder Reiner** and **Howard Bay**.

"The Carefree Tree" is the new title of the **Aldyth Morris** play, previously called "The Fourth Son," which the Phoenix Theatre has scheduled to open its fall season, with **Farley Granger** and **Janice Rule** as leads . . . **Ida Ostro**, secretary to author's agent **Harold Freedman**, sails Friday (2) for a month's vacation in Europe . . . Legit pressagent **Phillip Bloom** has his first non-show biz client, the Henri Bendel store, N. Y.

Courtney Burr and **John Byram**, whose option on "Shangri-La" calls for a Broadway production by Dec. 15, have refunded investments in the show to the backers, but insist they still plan to do the **Jerome Lawrence-Robert E. Lee-Harry Warren** musical version of **James Hilton's** novel before the deadline . . . **Gene Walton Sr.**, head of Walton Hauling & Transfer, is recuperating in Overlook Hospital, Summit, N. J., after major surgery.

Peter Cookson plans to produce a stage edition of the **Don M. Mankiewicz** novel "Trial," to be dramatized by the author. He also figures on appearing in it opposite his wife, **Beatrice Straight**. Metro's film version of the yarn about a framed murder charge against a Mexican youth is due for release soon. .

'Dead on Nine' Rated As Thin London Entry

London, Aug. 30.

James P. Sherwood presented the only new legit entry in town last week. "Dead on Nine," which preemed at the Westminster last Wednesday (24), is a contrived crime meller, authored by Jack Popplewell, with the leads played by Hy Hazell and Griffith Jones.

Plot lacks stamina and credibility to stay the course for three acts. Lukewarm press added to the heatwave indicate thin prospects.

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Be sure you read "Me and Kit" in the September Journal.

SEPTEMBER JOURNAL
A CURTIS MAGAZINE

Bristol, Pa., Aug. 29, 1955

Dear Julie Gibson:

Thank you for breaking our all-time box office record. Your "Tondeleyo" in "White Cargo" is the high-point of our long stock career. (Since 1940 we have presented America's greatest name stars; yet none of them attained for us your record!)

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Please thank your manager, Buddy Ottenberg, and Al Nirenberg for releasing you from their fabulous "Wedge" in Philadelphia for your engagement with us.

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John Kenley

Shows Abroad

A Life in the Sun

Edinburgh, Aug. 22.

Edinburgh Festival Society (in association with Tennent Productions Ltd.) production of drama in three acts, by Thornton Wilder. Staged by Tyrone Guthrie; decor, Tanya Moiseiwitsch. At Assembly Hall, Edinburgh, Aug 22, '55; $2 top.

Apollo ..... Michael David
Death ..... John Kidd
Watchman ..... Laurence Hardy
Alcestis ..... Irene Worth
Aglaia ..... Madeleine Christie
Teiresias ..... Geoffrey Dunn
Boy ..... David Gloag
Admetus ..... Robert Hardy
Herdsmen ..... Philip Guard, John Scholan, Peter Fox, Peter Duguid
Hercules ..... Rupert Davies
2d Watchman ..... Peter Bayliss
Epimenes ..... Alexander Davion
Cheriander ..... Michael Bates
Agis ..... Robert Speaight
Guards ..... Michael Allison, Timothy Findley, John Greig, David Saxby
Servants ..... Jennifer Wright, Mary Wylie
People of Thessaly: William Robertson, John MacDonald, William Lyon Brown, Joyce Allan, Betty Thorburn, Joyce C. Kerr, Ann Tirard, Helena Gloag, Ann Gibson, Peter Smallwood, Pat Magee.

Thornton Wilder might almost take out Auld Lang Syne citizenship by virtue of his link with the Edinburgh International Festival. His latest play, "A Life in the Sun," a far from sunshiny piece about Gods and mortals, is the major dramatic offering of this year's art junket, following his clicko of last summer in "The Matchmaker."

"Life in the Sun," specially commissioned for the Festival and only completed within recent weeks, is a prestige item, but from a commercial viewpoint, it will be limited through its planned production for only the apron style of stage. The audience is used as part of the proceedings in the 400 B.C. courtyard of Admetus, King of Thessaly. Wilder himself concedes that the play would lose much in the ordinary theatre. He visualizes its staging in churches because of its unusual structure.

"Life" is a distinguished play with a sound cast, some confusing patches, an inconclusive third act following an action highlight in the second act, a quota of naive and humorously conversational dialog, and standout thesping by the leading femme, Nebraska-born Irene Worth.

The tale of King Admetus and Queen Alcestis is played on an alternatively dark and bright open stage. Doors of the uncomfortable and ancient Assembly Hall, normally used for church confabs, serve as courtyard gates, and the support players enter and exit through the aisles, giving customers a feeling of being centered in midst of the busy action.

Lighting is cleverly used to convey gloom and sunlight. Offstage crying and knocking is fairly effective and several characters make aside speeches to the three-sided audience.

The story, out of Euripides, is the familiar one of sacrifice by Alcestis when King Admetus must die, her return from Hades through the efforts of the muscular Hercules, and her eventual banishment to mere serfdom under the usurping King Agis. Transition of the femme from hopeful bride and princess through queenship to death and tragedy and burdened old age is skilfully managed by a depth of acting by Miss Worth.

Tyrone Guthrie, a master at apron stage style, groups his players cleverly, uses effective pauses and silences, and always has a busy lived-in atmosphere. His movements of the players in the third act, when pestilence has driven plague and desperation on Thessaly, are especially good.

In a part originally planned for Montgomery Clift, who backed out because he disagreed about the characterization, Robert Hardy brings genteel refinement and pleasant style to the relatively King Admetus. Madeleine Christie shows suitable anguish as the nurse, and Rupert Daviess tosses muscular strength around as a hearty Hercules.

As the messenger Teiresias, Geoffrey Dunn conveys the mood of ancient forgetfulness spiced with nonchalant humor, and Robert Speaight is virile as King Agis. Michael Philip Guard's first herdsman is well conceived, and Laurence Hardy offers a richly comic cameo as the philosophising watchman who begs mortals not to ruminate on the facts of life at three in the morning.

Michael David has diction clarity and youth as a sunny god Apollo, John Kidd makes a fearsome figure of Death, and Alexander Davion and Michael Bates are convincing as the two sons.

Simple set of the Thessaly palace is admirably contrived by Tanya Moiseiwitsch, and the lighting is notable. *Gord.*

Dead on Nine

London, Aug. 25.

James P. Sherwood production of melodrama in three acts, by Jack Popplewell. Stars Griffith Jones, Hy Hazell, Andrew Cruickshank. Staged by Geoffrey Wardwell. At Westminster Theatre, London, Aug. 24, '55; $2.15 top.

Robert Leigh ..... Griffith Jones
Esmeralda Leigh ..... Hy Hazell
Richard Farrow ..... Andrew Cruickshank
Marion Dale ..... Jean Lodge
Gladys ..... Gabrielle Hamilton
Leslie Booth ..... Anthony Snell
Tom Hammond ..... Maurice Kaufmann

Despite its modest overhead — there's only a small cast and a single set—"Dead on Nine" lacks the punch to stay the course, particularly opening in the middle of a heatwave. Jack Popplewell's new crime meller, too obviously contrived, fails on several counts and can only hope for a limited run.

The setting is a cottage on the south coast of England and the principal characters are a writer of thrillers and his wealthy wife who no longer loves him but refuses a divorce. On the scene, also, is the writer's attractive secretary-mistress. They plan the perfect murder and as the husband would be the obvious suspect, the actual killing is left to the girl while he establishes an alibi by being away from home with a neighboring Scotland Yard officer. The plot misfires, however, and the relationship between husband and wife becomes even more strained. Finally, there's another murder, and retribution comes when each is charged with the crime committed by the other.

The plot withstands analysis during the first act, but as it must be considered unlikely for a playwright to eliminate his leading lady before the first curtain, there is little doubt that the plan to dispose of the wife will go awry. Thereafter, the happenings defy conviction. The situations, like too much of the dialog, are cliche-ridden.

The play is adequately acted and staged. Griffith Jones and Hy Hazell are a reliable pair of leads. Andrew Cruickshank impresses as the neighbor from Scotland Yard, and Jean Lodge has a nice presence as the secretary. Anthony Snell walks away with his only scene, Maurice Kufmann does a standard job as a neighboring farmer who also comes to a sticky end, and Gabriell Hamilton easily copes with a small part as a domestic. *Myro.*

New 'Don Juan' Quartet Opens Sept. 19, Frisco

San Francisco, Aug. 30.

G. B. Shaw's "Don Juan in Hell" will open at the Geary here Sept. 19 as the start of a North American tour. Sharing billing will be Edward Arnold, Reginald Denny, Mary Astor and Ricardo Montalban. Agnes Moorhead, who appeared in Paul Gregory's original platform edition of the drama, is directing.

After a week here, the company will go on to Seattle and into Canada.

Post-Flood Rehearsals

Continued from page 55

sical, Cole Porter's oldie "You Never Know," possibly as the season finale. Otherwise, he'll just call it quits for the season, as of Aug. 19, when the flood occurred.

Ellis estimates his expenses from the flood at about $30,000, excluding whatever he may have to pay as salaries. The loss includes damage to the playhouse, plus destruction of equipment, scenery, costumes and props, etc.

Equity's Flood Stance

Equity officials notified all stock managements last spring that because the hurricane season in the eastern U. S. is now a predictable hazard for which insurance is obtainable, the union might not recognize such storms under the "Act of God" clause in its "performances lost" rule. However, the union council voted last week to permit its officials to accept such claims in the case of Hurricane Connie and the subsequent floods.

It's understood that in the absence of executive secretary Angus Duncan, who was on vacation, assistant exec-sec Ben Irving argued that the "Act of God" clause should not apply to Hurricane Connie flood claims, while assistant exec-sec Paul Ross favored allowing union officials to decide each claim on its merits.

Balto a Little Theatre Beehive; One Group Entering Its 40th Year

Baltimore, Aug. 30.

Baltimore, one of the key centers in the little theatre movement of the '20s, is still a beehive of non-pro legit activity. Community groups flourish in this locale, with one operation, the Vagabonds, going into its 40th season in October, and another, the Playshop, approaching its 35th semester.

The Playshop operates on the campus of John Hopkins U. Another college operation, which antedates the more experimental Playshop group, is the Barnstormers. The Vagabonds have been performing in arena style at the Congress Hotel in recent years following the loss of its intimate theatre.

The Stagecrafters, comparatively young with only 12 seasons under its belt, recently severed its original connection with the Baltimore Municipal Dept. of Recreation. A nucleus of 35 members contributed sufficient coin to lease and remodel a 200-seat auditorium in downtown Baltimore, formerly broadcasting headquarters for WBMD.

Other groups in operation at least 10 years include the Valley Players, Ruxton Players and the Dramatic Workshop of the Jewish Community Center. The Enoch Pratt Free Library instituted a series of dramatic readings last winter, with a repeat skedded for the fall. Incidentally, Borah Z. Burman, Baltimore correspondent for Variety, is boning up on direction with the Stagecrafters.

Douglas-Gahagan Gabber Opens Atlanta's Season

Atlanta, Aug. 30.

Melvyn Douglas and Helen Gahagan (Douglas) will open the local theatre season Oct. 22 in "One Plus One," a program of readings from the classics. The show, booked by Famous Artists, Inc., will play the Roxy.

Other bookings set by the same agency include Cornelia Otis Skinner in her one-woman show, Dec. 6; "Don Juan in Hell," with Edward Arnold, Reginald Denny, Mary Astor and Ricardo Montalban, Jan. 20; Dublin Players in Oscar Wilde's "Ideal Husband," March 2, and two concert offerings.

S. Russell Bridges, vet local booker, is prez of Famous Artists, with Ralph P. Bridges as treasurer and J. Paget Rudolph secretary.

Wm. Morris Booking Tour

Melvyn Douglas and Helen Gahagan will play an initial series of 25 one-nighters in "One Plus One." Couple will open their tour Sept. 26 in Omaha, with subsequent dates including Oct. 6 at the Brooklyn Academy of Music and a solo two-nighter Nov. 1-2 in Chicago.

The William Morris agency is lining up the tour.

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MYLES STANDISH, St. Louis Post-Dispatch

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Virile Music Coming From U.S., Sez Menotti; Has New Opera Ready

Capri, Aug. 23.

Gian-Carlo Menotti is resting here and putting finishing touches on an opera before heading for Rome and Venice. Menotti is doing the libretto only for a new opera, with music by Samuel Barber. Called "Fun Essor," this will have a Danish background and is the result of a longstanding promise, between Menotti and Barber, to do an opera together. Meanwhile, Menotti has a new opera ready, plus two original film scripts and a play.

Menotti is lookseeing the European music field and feels that, at present, the most virile music is coming from the U.S., mainly from the pens of Aaron Copland and Barber. He likes many Continental composers, but feels that intrinsically American music is stronger, with public interest in music about the same on both sides. Menotti, whose main theme has usually been the clash between faith and skepticism, again employs this on a more social basis for his new opera, "The Last Superman." It concerns a bored woman who brings a savage to America. It is here that he is completely debauched and made primitive.

Menotti said that many critics have accused him of eclecticism, but that most composers have no definite recognizable style and work through creative aspects, or, in opera, in conjunction with a dramatic story. He feels that the essence of art is memory and that the artist expresses certain formulated attitudes in creative, lyric terms.

He is somewhat bitter at the b.o. failure of the film version of "The Medium" (though it was a prestige success and won a kudo at the Cannes Film Fest of '53), and wants to try again in film. He will probably do one of his originals in the near future. So far he has not accepted any offers to attend any of the various music fests around Europe in an official capacity, but may be at the Bordeaux Fest next year conducting his own works.

Short to Stage 'Widow' Ballet for Chi Opera; Other Preems Planned

Chicago, Aug. 30.

Dance adjunct of Chi's new Lyric Theatre, under ballet mistress Ruth Page, is growing apace. For the opera outfit's second season, beginning Oct. 31 at the Civic Opera House, Miss Page has set up an ambitious ballet program, as well as added some top name assists.

Hassard Short, Broadway director, will supervise production of "The Merry Widow," a 50-minute ballet, with Miss Page choreographing and Rolf Gerard, from Broadway and the Met Opera, doing the sets. Miss Page choreo'd the original version, which was first performed by the London Festival Ballet in London for the Coronation. Ballet is being recreated by Miss Page for its Chi bow.

Miss Page will also present the American preem of Monteverdi's masque, "Il Ballo Delle Ingrate," and a revise of the ballet work, "Revanche," to Verdi music, which she choreo'd in Paris for Ballet des Champs Elysees. These ballet works will each form part of a double-bill the Lyric Theatre will present, other half comprising a short opera.

Ballet Theatre's Sonia Arova has joined the company. Alicia Markova, Vera Zorina and Oleg Briansky are listed as guest stars.

Concert Bits

Luben Vichey, Met Opera basso who bought the National Concert & Artists Corp. this summer, is returning to N.Y. Friday (2) after a trip to Europe.

Charles E. Green, prez of Consolidated Artists, back from his summer's biz trip to Japan.

Kenneth Allen preparing a road trip for the month of September, to fill in gaps in his artists' booking sked.

American organist **E. Power Biggs** has been making guest appearance this month with the Mozarteum Orch in Salzburg, **Ernst Marzendorfer** conducting.

Bayreuth Sets Record; Spanish Tour Off for '56

Bayreuth, Aug. 30.

The 1955 season of the Richard Wagner Festival in Bayreuth closed on a record of 50,000 spectators for the 25 performances. They also racked up 191 radio broadcasts to all parts of the globe, both direct and by delayed tape transmission.

Examination of press reaction to the "new Bayreuth style" of Wagner presentation indicates that the Wagner grandchildren, Wolfgang and Wieland, are in the process of revolutionizing the technique of operatic staging. The Bayreuth style is seen as bound to have strong effects on other opera houses, even in non-Wagnerian productions.

As for the much-discussed guest tour in Spain, Bayreuth officials announce a definite nixing of any such plans for the 1956 season, while negotiations with Barcelona continue for 1957.

Vienna Symph Set For 250G U.S. Tour

The Vienna Philharmonic will make its first visit to the U. S., in November, 1956, for a 33-day tour involving 25 to 28 concerts. New York, Chicago, Boston and Washington will get two concerts each. Take can go up to $9/10,000 a concert (depending on seating capacity), with a potential gross of $250,000. Budget is around $175,000, management needing about $6,000 a concert, or $35,000 a week, to break even.

The Austrian government is sponsoring the tour, laying out about $60,000 for passage to the U. S. and back. Tour is being handled here by National Concert & Artists Corp., with most negotiations having been handled personally by NCAC prez Marks Levine, who refers to the tour as "my last gesture to the music profession." (Levine and co-owner O. O. Bottorff sold NCAC to Luben Vichey, as of Oct. 1, but may stay on as consultants). NCAC guaranteed about $150,000 to the orch for the tour.

Orch was supposed to visit the U. S. in 1954 under Sol Hurok's management, but deal fell through when orch insisted on being conducted by the late and controversial Wilhelm Furtwangler. Earlier this year it had been announced that Karl Boehm, director of the Vienna Opera, would conduct the '56 tour. Austrian Erich Kleiber and Belgian Andre Cluytens have been finally set as conductors, Kleiber for 15 concerts, Cluytens for about 10.

Kleiber, who conducted the NBC Symph here in 1947, recently quit as director of the opera in East Berlin in a fight with the Reds. Cluytens, musical director of the Paris Opera-Comique, has never conducted here. The Vienna Philharmonic was founded in 1842, 11 days before the N. Y. Philharmonic, and is one of the top orchs in Europe.

N.Y. City Opera Sets 3-Wk. Fall Tour After Home Stay

The N. Y. City Opera Co., presenting a fall season of five weeks at City Center, N. Y., starting Oct. 5, will follow this with a three-week tour, beginning Nov. 7 in Boston. Tour will be shorter than last fall, management finding that one-night stands don't pay off.

Boston will get seven performances Nov. 7-12; Detroit eight from Nov. 14-20, plus another Nov. 23; East Lansing two, Nov. 21-22, and Cleveland four Nov. 25-27, for 22 performances in all.

General director Joseph Rosenstock returns to N. Y. Friday (2) after a couple of weeks' vacation in Maine, following conducting stints here and abroad this summer. Regular rehearsals start Sept. 18, although the chorus begins rehearsing after Labor Day.

N. Y. C. Ballet 62G, S. F.

San Francisco, Aug. 30.

The New York City Ballet improved its take mightily in its second frame at the Opera House here last week. Troupe presented its full-length ballet, "Nutcracker," and drew $62,000 in the 3,250-seat house at $5 top.

Previous stanza, in straight repertoire, had taken in a fair $35,000.

1st German Dance Troupe Since War Due in Fall On 12-Week Nat'l Tour

First German dance troupe to come to the U. S. since the war, the Dance Theatre-Berlin, will arrive Sept. 30 by air for a three-month coastwide tour. Company of 14, plus two pianists, is being presented by Albert Morini. Group will be under sponsorship of the West Berlin Senate and the Bonn government's cultural division, the two sharing in part of the passage money.

Morini has booked a 12-week tour of 63 dates, with 36 of these dates having been set with Columbia Artists Mgt. for its Community series, especially on the Coast. Tour will open in Easton, Md., Oct. 1, and include Baltimore, Washington, and other big cities, heading west. Only Greater New York appearance will be at the Academy of Music, Brooklyn, at end of the tour, on Dec. 21-22. Average fee for the troupe runs from $1,750 to $2,000.

Groupe is a new company, but has drawn from the ballet of the Stadtische Opera in Berlin. Repertoire is somewhat similar to the Jooss Ballet, comprising modern, comic and classic dance. Featured is to be a version of "Hamlet," choreo'd by the group's director, Tatjana Gsovsky, to music by the contemporary German composer, Boris Blacher. Company stars Gisela Deege and Gert Reinholm.

Morini's other big ventures this season include the Irish Festival Singers returning in January for their second U.S. visit, on a 16-week tour, and the Virtuosi di Roma, coming back for their fourth time, also in January. They'll do 14 weeks. The Virtuosi is being booked jointly with Columbia. The Irish group is being booked solely by Morini, although they have some Community dates.

Longhair Disk Reviews

Elgar: Enigma Variations, Cockaigne Overture, Serenade for Strings (Columbia). Sir Thomas Beecham and Royal Philharmonic in very persuasive, authoritative readings of the brilliant "Enigma," vivid "Cockaigne" and lyric, Serenade. Choice disk.

Critic's Choice (RCA Victor). Fine memorabilia and nostalgia in these pickings from the past by D.C. music critic Paul Hume, with Alexander Kipnis, Rosa Raisa and Feodor Challapin selections standout.

Smetana: Dalibar (Colosseum). Rarely-heard heroic opera is impressive, with stirring, martial choruses and fine solos. The Prague National Theatre negotiates it in high style.

Family of Man (Vanguard.) This is an unusual collection of folk music. The **Russian Folk Songs** album is outstanding, with fresh, vigorous music interpreted by fine artists. Also fine is **Austrian Folk Music**, with yodels, marching songs and village tunes in vernacular. **Basque Folk Songs** is also good. Argentina, Africa and Brazil are also included; the last-named tends a little toward monotony.

Love Songs of Spain & Joys And Sorrows of Spain (Decca). Two flavorsome albums comprise light faves and pop Spanish music. Second (Joys and Sorrows) seems to be the stronger collection, with familiar Granados and Albeniz included. Spirited performances by the Madrid Orquestra Zarzuela under Torroba.

Other disks of interest: **Igor Oistrakh Recital** (Vanguard) the gifted youngster fiddling an impressive way through some appealing standards; **Menotti's** dramatic **"Sebastian" Suite** and **Gould "Dance Variations,"** sparked by Stokowski, with Whittemore & Lowe as pianists in the latter (RCA Victor); a generous helping of **Roussel**, in his **Petite Suite, Concertos** and **Sinfonietta**, robust pieces though impressionistic in derivation are well played by the Lamoureux Orch under Sacher (Epic). *Bron.*

Inside Stuff—Concerts

Olin Downes, music critic of the N. Y. Times for 31 years, who died a week ago Monday (22), was severally honored last week. An Olin Downes Fellowship was created at the MacDowell Colony in Peterborough, N. H., enabling a composer annually to live and work at the Colony during the summer or winter season. The N. Y. Philharmonic announced that it would dedicate its concerts of Oct. 27-28 to the critic's memory, with special music scheduled, and the tribute so commemorated in the published programs. A memorial program to the vet reviewer was aired over WNYC, N. Y., Gotham's municipal radio station, Thursday afternoon (25). There'll also be a Coast tribute, when Leopold Stokowski conducts Stravinski's Mass in Downes' memory during the closing concert of the Pacific Coast Festival at Santa Barbara Sept. 18.

The San Francisco Examiner has hired a ballet manager-pressagent to review the visiting New York City Ballet's current run at the Opera House, while Alexander Fried, the paper's regular critic, is in Europe. The substitute critic is James Graham-Lujan, who not only manages Lew Christensen's San Francisco Ballet Co. school but also serves as the ballet company's pressagent. Christensen doubles as director of the S. F. troupe and as associate director under George Balanchine of the N. Y. City Ballet in Gotham. There is interchange of choreography and performers between the two companies. Graham-Lujan's reviews have been favorable.

Harry Draper, Nashville musician and manager, has been appointed general manager of the Ryman Auditorium, Nashville, succeeding Mrs. Lulu C. Naff, who has retired after 51 years with the hall, most of them as manager. Mrs. Naff, a Nashville celebrity and impresario, who presented legit and longhair personalities at the Auditorium for decades, is being honored with a reception at the Hermitage Hotel, Nashville, tomorrow (Thurs.), with leading political, civic and show biz figures in attendance. Auditorium board elected Mrs. Naff general manager emeritus in honor of her lengthy service.

"A Man and His Music," featuring concert artists in an informal, variety-program format, will be presented on the WRCA-TV, N. Y., experimental program series, "Television Workshop," this Sunday (3). Program, aimed to hypo appeal of longhair music on tv, is being offered in cooperation with Columbia Artists Mgt. Artists participating include Met contralto Martha Lipton, duo-piano team of Whittemore & Lowe, and the Songmasters, male quartet. Skitch Henderson will be emcee. James Elson is producer-director. Format and set will be deliberately simple, with Henderson casually strolling through the set introducing each artist in turn, in a relaxed, informal atmosphere unlike the concert hall.

Sec. of State John Foster Dulles has written a letter of appreciation to Lincoln Kirstein, general director of the New York City Ballet, on behalf of the troupe's European tour, which was sponsored by the State Dept. "It is apparent from the highly favorable reports received by the Dept. that the New York City Ballet did much to win recognition and respect for the quality of American ballet," said Dulles.

New Werner Egk Opera, 'Legend,' In Salzburg Bow; Music Defers to Plot

By PAUL PIMSLEUR

Salzburg, Aug. 23.

The premiere of a new opera at the Salzburg Festival is a big event in the musical world. This season's new work is "Irish Legend," with text and music by the German composer Werner Egk. It preemed here Aug. 17, with 20 curtain calls at the close from enthused audience.

The opera's biggest plus value is its fine libretto, based an a play by W. B. Yeats. The play was specifically Irish in character, but Egk, in making an opera of it, has generalized and made it meaningful for all mankind.

The story begins in the demon-forest, the home of evil, where the demons plan to bring all men under their power by means of fear and hunger. The Countess Cathleen sells all her possessions to bring aid to her people. When no other way remains, she offers her own soul to the demons. They joyfully accept, but the angels intercede and Cathleen is borne to finale salvation.

The text is full of fascinating philosophical implications, which comprise the opera's chief excellence. It poses (in symbolic fashion) the eternal problem of free will versus determinism. It asks whether the artist is a responsible citizen who must share his society's trials and sorrows, or is he a privileged being, not concerned by mundane affairs? The opera is highly pertinent to today's problems, for the desolation which comes over the land resembles closely the effects of the atom bomb plast at Hiroshima.

The music isn't on as high a plane as the text. It's wonderfully effective in expressing suspense, excitement or anxiety. But almost completely lacking is a note of lyricism, which is sorely missed. Certain moments are potentially very touching in the opera, but they are never fully realized. Only Cathleen has a few passages where some tenderness come forth. But this quality is almost completely lacking in the poet Aleel, where it is most needed.

The thickness and noisiness of the instrumentation sometimes blankets the text completely. However, Egk's music has the important virtue of making its point clearly and understandably. He writes for the general public, and not for other musicians.

"Irish Legend" has been staged by a team consisting of director Oscar Fritz Schuh, designer Caspar Neher and conductor George Szell. Neher has designed the costumes as well as the sets, and the former are uniformly excellent. The direction of Schuh lends reality and dramatic impact to this operatic legend, which is almost classical in its economy of means, despite its rich symbolism.

As for the conducting, Szell seems to handle the score wonderfully well, though this is hard to judge in a new work. He uses the Vienna Philharmonc, with the Vienna State Opera chorus to assist.

A newcomer to the festival, soprano Inge Borkh, sings the main role of Cathleen. She succeeds in enhancing the somewhat cold music and extracting what little pathos the score allows. The poet Aleel is sung with intelligence by Kurt Boehme, but the role calls for an Italian baritone and Boehme's German voice and imposing frame seem miscast at times.

American soprano Chloe Owen is one of the owls. The function of the two owls is to provide a mocking commentary upon the proceedings, and this is one of the most successful elements in the score. A special word must be said about dancer Maria Litto, who portrays a snake, writhing her way throughout the opera in a skintight costume. The interpretation is remarkable, though the idea is of questionable taste and draws attention away from the rest of the action.

"Irish Legend" is one of the rare operas whose text is superior to its music. Though excellent in many respects, it doesn't seem destined to enter the classical operatic repertory.

Greco $54,000, L.A.

Los Angeles, Aug. 30.

Jose Greco & Co. grossed a fine $54,000 at the Greek Theatre here last week, at a $4 top.

This wound up the season for the al fresco 4,400-seater, which racked up a gigantic $425,000 for its nine-week summer run.

Mrs. Luce's Venice Nix

Continued from page 2

constituted "flagrant political censorship," Schary held.

Special Foreword

It was pointed out further by Metro that "Jungle," which incidentally is due for showing at the Edinburgh film fest Sept. 11, has a special foreword for foreign release. It states that the scenes and incidents depicted are fictional and that "The U.S. is fortunate in having a school system that is a tribute to its faith in youth.

"Since World War II, many countries are concerned with juvenile delinquency . . . its cause . . . and its effects. They are especially concerned when this delinquency boils over into the schools. We believe that public awareness is always a remedy for any problem. It is in this spirit and with this faith that 'Blackboard Jungle' was produced."

Question of how to handle films accenting unfavorable aspects of American life has always haunted Hollywood. Except for a short period immediately after the war, there has never actually been any control imposed on the companies by either the Government or their own org, the Motion Picture Assn. of America.

"Screening" of undesirable films is being done, and has been done in the past, by the distribs themselves. This has led to some misunderstandings and disagreements. It's recalled that Warner Bros. at one point raised a storm by releasing a war pic in Japan. Some of the other distribs protested, but WB screened the film for the State Dept. and the Pentagon and went ahead anyway.

Issue was raised again with the export of "Salt of the Earth," an anti-management film backed by a Red-tainted union. Despite the discussion, the pic was shown abroad.

Most of those in the industry seem to feel that, in allowing films to be shown abroad that are critical of the U.S., this country stands to gain rather than lose with audiences that admire the American capacity for self-criticism. At the same time, it's realized that Communist and other elements outside the U.S. cite such pix as proof of their own distorted version of American life and problems.

The only area where the industry itself has taken a firm stand on this question is in the sale of pix to Russia or her satellites. When the Motion Picture Export Assn. was still functioning, the list of films offered to those countries was screened strictly with a view to eliminating pictures that might lend themselves—possibly via judicious editing—to anti-American propaganda.

Tactful — And Not

In the days after the war, with occupation armies in Germany and Japan, American film companies did consult Washington quite extensively on the suitability of certain films for local showing. In other instances, too, the distribs use tact and discretion. For instance, 20th-Fox never released its "Rommel" film in France. On the other hand, it put "Viva Zapata" into Mexico (and immediately ran into a lot of trouble).

Venice incident strikes observers as interesting since, over the years, both Venices and Cannes fest officials have been accused of inviting pix deliberately picked for their critical (of the U.S.) content.

There are two official American entries in Venice—"The Kentuckian" and "To Catch a Thief." Several other pix, including "Blackboard Jungle," were invited by the Italians, who thus also had the right to "disinvite" them.

Classic, and oft-cited, example of a pic boomeranging on foreign critics was "Grapes of Wrath," which somehow found its way into Yugoslavia and Czechoslovakia. Instead of commiserating with the down-at-the-heel "Okies," audiences were much impressed with the fact that these itinerant laborers traveled around in automobiles.

Metro, while upset by Ambassador Luce's action, nevertheless isn't unaware that the resultant publicity for "Jungle" isn't going to harm it in its European release. Pic is rolling up an impressive gross in the U.S.

One aspect of the release abroad of pix critical of U.S. conditions is the importance to the distributor of the foreign revenue. In the case of most films, the foreign earnings represent the profit on a film, and in some cases it couldn't even break even without the foreign coin.

More Fest Pix Yanked

Venice, Aug. 30.

What looked like it was going to be a peaceful festival here, in the cadre of the 16th International Venice Film Festival, was suddenly made somewhat stormy by some political gambit just on the eve of the fest beginning. The first casualty was the prime U. S. prize-winning hope, "The Blackboard Jungle" (M-G), when Ambassador Clare Boothe Luce decided it was not a fitting film to be shown as an official entry at an international film exhibition, since it showed America in a derogatory light.

Meanwhile, a Czechoslovakian film entry, "Jan Hus," was also yanked by the fest authorities, for it was considered anti-Catholic and against one of the principles of the fest to avoid any slurs against other participants. French Minister of Industry and Finance Andre Morice nixed the Alexandre Astruc film, "Les Mauvaises Rencontres," (The Bad Liaisons) as an official entry, and it was replaced by another pic, but invited by the fest heads and will show here in competition anyway. Its theme is abortion. As fest opened, the tourist draw was demonstrated by the sudden mobbing of the Lido by visitors and pic personalities. Though Venice is having its top tourist season in decades, the Lido was usually uncrowded at night and is now SRO.

U. S. Contingent In

Ilya Lopert is in and being lauded as an honorary Venetian for his exemplary tourist work with his "Summertime" (UA). Richard Davis and John G. McCarthy are in to ogle pix for their new distrib outfit in the U. S. of foreign pix, and Victor Saville, Rouben Mamoulian and Arthur Hornblow Jr. are exchanging stories between beach and pix. Expected are Burt Lancaster, Mel Ferrer, Jose Ferrer, Audrey Hepburn, Olivia De Havilland, Diana Dors, Emlyn Williams, Yves Montand, Siren Arjemova, Brigitte Bardot, Jack Hawkins, Richard Todd, Anouk Aimee, Jeanne Moreau, Jean-Claude Pascal, Dirk Bogarde and Ida Lupino. Lancaster will come down, if he can leave his "Trapeze" chores in Paris, to inaugurate a square dance party thrown by UA after the showing of "The Kentuckian" (UA) Sept. 3.

"Jungle" was regarded as one of the leading prize contenders here and with it out, it looks like the Japanese are the top favorites, with many sleepers probably in the offing. "The Big Knife" (UA) looks to cut itself into attention and Carl Dreyer's first pic in 10 years from Denmark in "Ordet" is another to be watched. There are also solid French, Italian, U. S. and smaller country entries and it looks like anybody's fest at this writing, but the loss of "Jungle" will be felt.

Loew Blasts Mrs. Luce's 'Personal Censorship' In Venice 'Jungle' Nix

Arthur Loew, prexy of Loew's International, yesterday (Tues.) denounced the action of Clare Boothe Luce, U. S. Ambassador to Italy, in forcing withdrawal of "Blackboard Jungle" from the Venice film fest, as posing "a fundamental threat to the very existence of the motion picture industry."

In a strong statement, Loew disclosed he had filed "a vigorous protest with Sec. of State John Foster Dulles" in the hope that the industry would "never again be subjected to such unwarranted personal censorship at the hands of our diplomatic representatives."

"The basic question is whether any American representative abroad may enforce censorship by threat and by the exercise of the power of his political office," Loew held. "It is my firm conviction that censorship, always undesirable, is most dangerous when enforced through usurpation of power. That is the road which leads inevitably to the curbing of freedom of expression and eventually to the stultifying of all creative thought."

Loew quoted Mrs. Luce as saying that Italian failure to comply with her wishes re "Jungle" would result in her stalking out as a guest of the festival and that, in such an event, she would "create the biggest scandal in motion picture history."

"I was both shocked and surprised by Mrs. Luce's precipitous action in furthering censorship by threat," Loew stated. "M-G-M will never confine its production activities to stories of smiling, happy peasants—the path to which the Ambassador's action would inexorably lead." He added he sympathized with the dilemma confronting the Venice authorities.

Literati

Flooded Out

Harper's was a post-Diane hurricane casualty because its Scranton, Pa., printing plant was inundated by the floods.

It has set back the fall lists several weeks because of the damage.

Spaeth Testimonial

Harry Kerschfield will join Ben Grauer and James Fassett as masters of ceremonies at the Sigmund Spaeth Testimonial Concert at Town Hall, N.Y., Oct. 4. Among others who will appear are Met Opera contralto Martha Lipton and singer Martha Wright.

Proceeds of the concert will go to the Louis Braille Music Institute, publisher of The Braille Musician, America's only music magazine for the blind, and distributor of standard phonograph records with Braille labels and Braille jackets. Spaeth, now editor of Music Journal, is president of the Institute.

'American Salesman' Bows

Reportedly the first mag of its kind dedicated to salesmanship as a profession, The American Salesman bowed this week as a subscription only publication. With a digest-size format, the mag aims to "improve selling techniques and, at the same time, to raise the salesman's pride in his own profession."

Publisher is Michael Gore, known as a "million-dollar book salesman," while Dr. Frank Kingdon, author and lecturer, is editor. Other execs include Louis A. Falk, v.p.-treasurer; Shirley Merzon, secretary; Arthur H. Little, associate editor, and Lynn Rockwell, art director.

Sherwood-Chapman's Footnote

Garrison P. Sherwood and John Chapman have compiled and edited "The Best Plays of 1894-1899" (Dodd, Mead, $5) which, added to the series of the late Burns Mantle Yearbooks, fills the gap between Vol. XV of Prof. George C. D. Odell's "Annals of the New York Stage" and the earliest book in the Mantle series, which heretofore commenced with the 1899 season.

Odell hoped to carry his work to the 1900 season, and thus, with the work of Mantle and his associates, to offer a complete record of major stage productions in New York from the beginning to the present. Odell died in 1949, and his monumental works, published by Columbia University Press, were concluded.

Sherwood and Chapman had already worked backward from Mantle's original one-season yearbook (1919-20), and had produced two volumes, covering the seasons of 1899-1909 and 1909-1919. With their newest effort, the tremendous task is completed, and it remains only for annual yearbooks to continue Manhattan's theatre record.

In keeping with Mantle's "Best Plays" format, the editors have selected five outstanding plays, one from each year of the era covered. Presented in digest form, these include "The Case of Rebellious Susan" by Henry Arthur Jones, "The Heart of Maryland" by David Belasco, "Secret Service" by Wlliam Gillette, "The Little Minister" by James M. Barrie, and "Trelawny of the Wells" by Arthur Wing Pinero. Balance of the book includes complete production statistics for the period. *Down.*

CHATTER

Playwright Ed Bronner appointed drama critic of the magazine, Films In Review.

Charles Lazarus, who joined the Newark Star-Ledger two years ago as editorial writer and editor of TV Time, is returning to his native Montreal for an editorship with British United Press, Canadian branch of UP.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

From Detroit comes well-sustained reports that beginning in 1956, a few models are going to be equipped with safety belts. This won't do much to save the lives of those doomed to sudden death over the Labor Day holidays, but it should mean quite a decrease by 1957, now that the nations have decided to put off indefinitely the disintegration and radiation of whole countries.

When this improvement is made in cars, due recognition should be made of Hubert Pryor (Rudy) Vallee's long campaign along these lines. His primary interest, of course, was in himself and his confreres in show biz who travel at high speed from one nitery to another. But he was not unmindful of the well-heeled peasants who are responsible for boxoffice records.

Scarcely a week goes by but what some figure in the entertainment world gets his on the open road. Usually it's the driver who gets the worst of it. He has not only a steering wheel to face but a windshield and two soft shoulders. One resting on his, and the other on the side of the road.

Sometimes, as happened recently to Bing Crosby's kid, he is driving alone and gets sleepy. He hits a soft shoulder and rolls over a couple of times. If thrown clear, he may end with nothing more than a broken back. Strapped in, however, he might come out of the mishap with no serious injuries whatever.

The reason Detroit designers have ducked safety belts as standard equipment to date is that the sales psychologists argued that the things were bad for biz. To point out that a car had enough power to do 120 m.p.h. in areas of the world where 25 mile zones seem to abound, appealed to the scofflaw instinct of buyers. But to add "and here's your safety belt to keep you from being killed" was felt to be a sure way to kill a sale.

Vallee, Pioneer of Safety Belts

Vallee, whose humor on this subject is something less than side-splitting, would have a Federal law making it a criminal offense to drive one block without a fastened safety belt. He even has argued that the belt should be fastened the moment any one steps into a car, since lots of people have had their cars slammed into while standing still and some have been even heaved through a windshield from a standing start.

His own phobia began seemingly with his first T Model Ford. That was 30 years ago. He would wake up in the middle of the night screaming and pulling on the springs of his bed, believing they were the emergency brake.

He got into no trouble, however, until he moved above Fords, Whippets and Chevrolets into the big car field. He bought a Packard of eggshell blue, so he could travel around the country on one-night stands. Big cars supposedly held to the road and in a smashup would come out as untroubled as a modern tank. This was before it was realized that the greater the weight and speed, the worse the wreck.

Though he had some mighty narrow escapes with the Packard, he didn't really get into trouble till he bought into an exclusive set—the Cadillac 16.

Actually, there were more than 16 owners in this set. The company said they had built 400 of these cars and stuck a gold plate on the dashboard of each of them. They were big and fast and did about eight miles to the gallon.

This was about the time that Vallee was grooming Alice Faye as a singer. One summer's morning, driving to Virginia Beach from Atlantic City in a pouring rain, Vallee and his Cadillac struck a soft shoulder. The car shot off between two telegraph poles and rolled over twice. Vallee came out of it practically unhurt. Miss Faye was found some feet from the car bleeding badly from one eye. Vallee found his glasses 15 feet from the car.

Six weeks later our old Vagabond Lover had another accident. Miss Faye, still wearing a patch over her eye, was again in the suicide seat. A small car chugging along at about 30 was holding up their progress. Vallee swung out to pass the crate on the left when the car about to be passed suffered a blowout. Vallee's rear right mudguard was swiped, throwing his car out of control. He managed to get between two telegraph poles and pull up in a muddy soil. Miss Faye fainted dead away. Another gal in the back seat went through the left rear window.

Though obviously Vallee couldn't be held responsible, he found himself involved in a suit because, then as now, names were duck soup to ambulance-chasers.

Miss Faye must have figured she couldn't succeed as a singer unless she took these risks on the open road, for once again she got herself tossed around with Vallee as the driver. This time it was in a low-slung convertible. They were driving through New England and the roads were pretty muddy. They were doing about 40. On a slow curve the car suddenly took off the road, ripped into a white fence and bumped into a telephone pole.

This was their lucky break. If the pole hadn't been there they would have dropped 20 or 30 feet over large rocks into a brook below and drowned if they hadn't been crushed to death. After that, Miss Faye decided that she preferred to ride in another car with the trumpet player. Thus, behind Vallee in a safer car, they watched him roll over again. He came out of this one practically unhurt.

How To Stay Alive

It was about this time, I suspect, that he decided that since people seemed to come out of accidents much worse than cars, the thing to do was to get yourself practically welded into the car. But like all of us, he didn't turn the suspicion into a firm resolution until another accident years later really gave him the fright of his life.

In Omaha he found he could buy seat belts. They ran about $10 or $15 per person. Being standard in all the airplanes, he discovered the belts were made around Hollywood. He got himself a set, and to this day it's mighty difficult to offer Vallee a lift without his looking to see if your car is equipped with safety belts.

Daredevils who make loop the loops in automobiles, hop off with their cars through flaming hoops and otherwise seemingly take their lives in their hands every time they start out, always see to it they are strapped in with safety belts. What's good enough for daredevils certainly should be good enough for the rest of us.

Of course, outside any town you can see graveyards of automobiles and it doesn't take much imagination to believe that the occupants of those cars would not have been saved by safety belts. But a rough guess would be that half of those who get smashed up in automobile accidents would have come out with nothing worse than a feeling that they had been caressed too tightly if they had been wearing belts.

The economic factor is so small that it can't be the issue of why they are not standard equipment. Actually, insurance companies probably would take up the slack by reducing rates. In time these belts, made of cotton webbing, could be reduced to about $1 apiece, and since doctors are now more and more working on a five-day week and taking Saturdays and Sundays off to play golf, this should please them too.

Admonitions to stay off the roads during holidays or to drive carefully won't do it. Everybody thinks he drives carefully, but the other guy's a fool with an engine of death in his hands. Those who have survived these holiday death tolls may find it consoling to learn that the figures announced before the holidays are borne out afterwards, but it would be even more consoling if these depressing estimates were cut in half.

Safety belts can do it.

Broadway

Jerilynn Jessel, 13-year-old daughter of the comedian, working in Paris in a Charles Boyer vidpic.

Francis L. Sullivan, radio-tv commentator Robert Trout and tv producer Charles Peck back from Europe last week on the Flandre.

Mony Dalmes (Mrs. Claude C. Philippe), on a sabbatical from her Comedie Francaise chores, in from Paris for a visit with her Waldorf-Astoria veepee-husband.

Nate B. Spingold, Columbia Pictures v.p. who underwent surgery several months ago, improving to the point where he can dine out occasionally and spend a few hours at the office.

The Lambs Club defeated the Friars 7 to 2 in the annual golf tournament at the Engelwood. NBC's Bill Martin took low gross honors with a 72. Ed Wiener and Nat Kahn tied for second with 81.

Quite a turnout at Oscar A. Doob's farewell toasting at "21" Monday (29), including Nick Schenck and Charles C. Moskowitz. The Lep (Ruth) Friedmans just got in that morning in time to make the party.

Annual Variety Club of N. Y. golf tournament is set for Sept. 15 at the Vernon Hills Country Club, Tuckahoe, N. Y. Per usual, it's an all-day affair—18 holes in the morning and 18 holes after lunch; $20 covers golf, lunch and dinner.

Jules Alberti's Endorsements Inc., with the current (Sept.) Fortune "profile," got its fourth-in-a-row plug in printer's ink this summer, starting with a New Yorker piece, then Forbes and Cue; Pageant and the American mag upcoming.

Groucho Marx has entered into an exclusive deal with Max Udell & Sons (Gramercy Park Clothes) for merchandising of a Groucho Marx sport coat and ensemble, with the campaign including plugs on his "You Bet Your Life" NBC-TV show and a possible tiein with DeSoto-Plymouth Dealers, the show's sponsors.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

Gerard Landy, Gallic actor, into "Trapeze" (UA).

Manie Sacks through on a biz looksee and also finding time to ogle talent for possible addition to the RCA roster.

Film being made on Pablo Picasso, by director H. G. Clouzot in Nice, is the 14th pic to be done about the artist and his work. A 60-minute production was just completed by Luciano Emmer.

Richard Condon, head of the United Artists publicity setup on the Continent, taking time to script Richard Sale's next pic, "Hugger Mugger At The Louvre," which will be made here next season for UA.

In conjunction with the visit of the Comedie-Francaise to New New York in October, a special exhib of C-F documents, paintings and historical costumes, etc., will be held in N. Y. from October through December.

Robert Hossein preparing a pic adaptation of the U. S. novel by Horace McCoy, "They Shoot Horses Don't They?." He is now winding his first film, "Les Salauds Vont En Enfer" (Heels Go To Hell), in which he also acts.

Martine Carol, now playing in the Preston Sturges pic, "Le Carnets De Major Thompson," will do a film with Vittorio De Sica before heading for America for her U. S. film for 20th-Fox which will be about a French woman who discovers the American way of things.

Olympia Music Hall did not make an all-summer holdover of its magic show and has gone back to regular house standards. New show has oldtime headliners with Marie Dubas and Damia, prewar song tragedienne, with chanter Roland Gerbeau topping second part of a full bill.

Capri

Jane Kean here from Rome.

Johnnie Ray returned for his second visit.

Mario Perrone's hot piano and Nyta Dover's singing are the attraction at Number Two.

Jacques Sernay, Mara Lane, director Hugo Fregonese among film names at Canzone del Mare.

Hotel Caesar Augustus was scene of big party for selection of "Mr. Capri," combo male beauty and popularity set.

John Mather, Roman arm of London's Routledge & White, agents, here on first vacation in 15 months of Italian duty.

Robert Q. Lewis here on yacht to make Ischia, Elba and Italian and French Rivieras before embarking from France for home.

Rome's No. 1 Host, Tony Pratera of the Hosteria dell'Orso, has taken over an old local spot and renamed it the Cabala for his Eternal City night club.

Screenwriter Guy Elmes and Eve Alapy chartered a sailboat to take party to Positano for all-night celebration of "The Rape of the Saracens," traditional fete.

Dancer Sandra Francis preparing for rehearsals with Walter Chiara and Colette Marchand in new Italian stage revue opening Eliseo, Rome, in late September.

Gracie Fields entertained on British frigate Meaon. Her plans including opening British commercial tv from Palladium Sept. 23, thence to US for postponed Buffalo night club date and tv.

San Francisco

By Bill Steif

Lena Horne broke all records at the Fairmont's Venetian Room.

Deedy Irwin left the "Pajama Game" company for "Shangri-la."

Howard Freeman took over as Cow Palace flack, replacing Fred Gray.

Don Ewell, Tin Angel's pianist, heard that Burt Bales, pianist at Pier 23 across the street, was sick, so he sat in for him between sets.

Tally Brown of "Pajama Game" signed to cut some platters for Cavalier while Ripple Lewis and Gene Varrone, of same cast, are doubling at the 440 Club with two late shows.

Minneapolis

By Lee Rees

"Accent on Youth" on tap at Edyth Bush Theatre.

Song-stylist Carol Jo Jackson at Williams' nitery new Stork Room.

Hotel Radisson Flame Room held Hildegarde over for two additional days.

Lyceum will follow "Solid Gold Cadillac," its opening show, with "Don Juan in Hell" (third time here), Oct. 12-15.

Minnesota State Fair grandstand show includes "King and Queen of Sky," "Sky Kings," Seven Ashtons, Baudy's Great Danes, Three Bruises, Gaffney Bros., Happy Kellems, Tumbling Rudells, Voca-Lovelies, Bill Wade, Tom & Jerry, Ted Miller & Smile and emcee Preston Lambert.

Atlantic City

By Joe W. Walker

Jack Curtiss back in 500 Club show after 17-day hospital siege.

Bob Hope planed in Friday and watched Mickey Rooney open Saturday (28).

Hotelman Ezra Bell host to amusement and hotel luminaries, at his Lagoon boathouse Aug. 25.

Angelo Del Rossi into Mill Players' "Three Men On A Horse" at nearby Pleasant Mills playhouse.

"Peter Pan" with Donna Atwood as star, at Convention Hall where payees are offered sneak preview prior to New York opening of John Harris' "Ice Capades."

Ben Cotey, producer of show at Dude ranch, emceed at big boardwalk spot for first time this season on Friday (26). Cotey was badly injured in auto accident last winter

Denver Manager

Continued from page 5

atres to remodel to handle the new process, the new scheme driving the cost of remodeling down from the usual $25,000 to $40,000 to a mere $5,000, according to Evans.

The only remodeling necessary is in the installation of a semi-circular screen, leaving the booth practically as is, with the exception of putting on the new lens. Evans' lens development enlarges and spreads the ordinary film image, changing its height ratio and bringing it into a semi-circular effect. He estimates the lenses could be manufactured and sold to theatres for around $200 each. The 3-D lens Evans made was practical, producing the 3-D effect with one machine and one film, and he sold several of them while the demand was on. His cost was about a third what others were selling for at the time.

Blues

Continued from page 1

items that have been dusted off for a 1955 push are Pine Top Smith's "Boogie Woogie," which is now called "Pine Top's Boogie," "Weary Blues," "King Porter Stomp" and "Maple Leaf Rag." A couple of years ago the instrumental, "Tin Roof Blues," was given a lyric treatment and retagged "Make Love to Me." It developed into a big disk hit for Jo Stafford on Columbia.

London

(*Temple Bar* 5041/9952)

Gypsy Markoff inked for cabaret run at Embassy Club next month.

Helga Moray joined team of new BBC-TV panel show, "Who Said That?"

Spyros P. Skouras flying in from Singapore to meet Darryl F. Zanuck, who is due in with Joseph H. Moskowitz.

AB-Pathe trying out a new screen process, known as Dynamic Frame, which has been devised by Glenn H. Alvey.

Irving H. Lewin and William F. Pizor arrived in London last weekend to look over the British production scene; will stay a week.

Scoreboard of "The Mousetrap" reaches 1,150 tonight (Wed.). Peter Saunders, who presents, celebrates by launching "Water Gypsies" at Winter Garden.

Ray Milland, here for the preem of "A Man Alone" and to discuss casting of his upcoming production of "Lisbon," was bested at Republic Pix cocktailery.

Arthur Blake is following his one-man show at the Duchess Theatre with provincial vaude tour, and subsequently fills a cabaret date at the Savoy Hotel.

Martita Hunt took over Margaret Rutherford role in "The March Hare," a British C'Scoper being lensed at Shepperton. Miss Rutherford exited because of illness.

Recent visitors from U.S. include Michael Davirson, Don Sharpe, Arnold Picker and Wayne Morris. To the U.S., via the Queen Elizabeth: Jeannie Carson for her NBC-TV commitments.

Richard Lewis, one of principal tenors of Covent Garden opera, is to appear in first American production of "Troilus & Cressida," which opens in San Francisco in October. He left London last week for N.Y.

Chicago

Joyce Greller signed on with Max Cooper's flackery.

Pressagent Danny Newman and actress wife Dina Halpert back from a summer sojourn in Israel.

Dorothy Towne (Mrs. Jack Webb) got the greenlight from Passavant Hospital to rejoin star's cross-country junket for his "Pete Kelly Blues" pic.

Singer Lisa Kirk planes to the Coast Sept. 14 after closing at Empire Room to appear in a film with Jimmy Durante for his NBC-TV series. She then returns to N. Y. to consider legit bids.

Philadelphia

By Jerry Gaghan

Ethel Rider, local chanteuse, featured at the Shamrock-Hilton in Houston.

Eddie White, who sold his Drury Lane recently, now heading Carroll's 22d anni show.

Blue Note repoens with Billy Holiday (29) after shuttering for week staff's vacation.

Philadelphia Orchestra plans to feature Emil Guilels, top Soviet pianist, as soloist early in season.

Sammy White, member of the original "Show Boat" (1927), has same role of "Frank" in the Valley Forge Music Fair's revival.

Berlin

By Hans Hoehn
(76-02-64)

Columbia released the Brazilian film, "Sinha Moca" (Black Skin), here.

Algefa will remake "Courier of the Tsar," this time as a tinter, in Yugoslavia.

Opening of the reconstructed State Opera in East Berlin set for Sept. 4, with Richard Wagner's "Meistersinger."

Austrian O. W. Fischer, Germany's popular filmstar, will be director, scripter and star of "The Smiling God," after a stage play by A. J. Cronin.

American soldier cinemas in town are currently showing "Timberjack" (Rep), "Heartbreak Ridge" (French), "Seminole Uprising" (Col), "Chicago Syndicate" (Col) and "Passion."

Ireland

By Maxwell Sweeney
(22 *Farney Pk.; Dublin* 64506)

Siobhan McKenna pacted for lead in new Irish comedy, "Kathleen," by Michael Sayers.

Censor scissored the J. Arthur Rank production, "Doctor at Sea," before Irish preem at Metropole, Dublin.

Walt Disney's "20,000 Leagues Under Sea" preemed at reopening of Regal cinema, Dublin, after house got facelift.

Trinity Players to Edinburgh for season of W. B. Yeats's plays at Lauriston Hall as part of current Edinburgh Festival.

George Brown and Roy Baker due in to gander talent for "Grand Man" to be lensed in Belfast for J. Arthur Rank Organization.

Two new plays skedded for Abbey production this fall, "Twilight of a Warrior," by Walter Maeken, and "Will and Way," by M. J. Molloy.

Angel records completed cutting disks of Sean O'Casey's "Juno and the Paycock" here with Siobhan McKenna, Cyril Cusack and Abbey players in lead roles.

Australia

By Eric Gorrick
(*Tel. MA 7778, Sydney*)

David Martin's "Colored Rhapsody" is a smash hit at Tivoli, Sydney.

Metro reviving "Gone With Wind" over own nabe circuit to solid biz.

Walter Boxer, attached to United Artists' N.Y. office, here to study the Aussie scene for 12 months.

David Lloyd Jones, son-in-law of Ernest Turnbull, Hoyts' chief, was sole survivor of plane accident.

Garnet Carroll has real hit on his hands with "The Little Hut," at the Princess, Melbourne, starring Marsha Hunt.

"Man Called Peter" (20th) is beating records set by such toppers as "The Robe" and "Three Coins in Fountain," also from 20th-Fox

Georgie Withers and John McCallum will appear in "Winter Journey" and "Deep Blue Sea," after current hit "Simon and Laura" for J. C. Williamson.

Cleveland

By Glenn C. Pullen

Jimmy and Marian McPartland trio standing 'em up at Theatrical Grill on three-week stand.

Fred Strauss, personal business manager of Crew Cuts, flying them to England in Mid-October for singing tour.

Variety Club members jockeyed a benefit affair at Grandview racetrack to raise funds for Cerebral Palsy Foundation School here in which it's interested.

Bill Buetel leaving local MCA office to supervise firm's bands-and-acts bureau in N.Y., covering territory from Maine to Florida. After George Claire from Pittsburg steps into Buetel's former job, Myron Hanley will be made manager of MCA office here.

Bermuda

By Al Wagstaff

Denise Darcel vacationing at Fourways Inn in Paget.

Forrest Tucker, on days off, pointing toward Bermuda golf championships.

"Crunch & Des" tv-series rolling again at Darrells Island after SAG strike. Perry Lafferty directing.

Why Go Abroad

Continued from page 1

at an unspecified theatre, and "The Lark," Lillian Hellman's adaptation of Anouilh's drama about Joan of Arc, to star Julie Harris, due Nov. 17 at the Longacre.

Other French derivations announced but without specific opening dates as yet include "Clerembard," adapted by Leo Kerz and Willem Van Loon from Marcel Pagnol; "Lafcadio's Adventures," adapted by Arthur Wilmurt from the novel by Andre Gide; "Time Remembered," adapted by Patricia Moyes from Anouilh; "School For Wives," adapted by George Tabori from Moliere; "Dazzling Hours," adapted by Nancy Mitford, and "Amazing Adele," a musical with book by Anita Loos and songs by Albert Selden, adapted from a straight play by Jean Barriellet and Jean Pierre Gredy.

The Comedie Francaise, offering plays from its repertory, will open Oct. 25 at the Broadway.

Comedie Francaise Will Play Montreal Pre-B'way

Montreal, Aug. 30.

Comedie Francaise, playing Montreal for the first time, opens Sept. 24 and continues through Oct. 9 at the 2,500-seat St. Denis Theatre. House is scaled from $6.

Company will offer five plays while here including "Le Barbier de Seville," "Un Caprice," "Le Bourgeois Gentilhomme," "Arlequin Poli Par L'Amour" and "Le Jeu de L'Amour et du Hasard."

Canadian Concerts & Artists are handling Canadian section of North American tour for Sol Hurok, who presents the French troupe on Broadway later in the fall.

Hollywood

Johnnie Ray in from N. Y.

Harry M. Warners celebrated their 43d wedding anni.

Samuel Goldwyn celebrated his 73d birthday on vacation at Del Monte.

John Wayne checked into the Scripps Clinic in La Jolla for rest and checkup.

Edmund Grainger returned to his RKO desk after checking locations in Colorado.

Arthur Franklin re-elected commander of American Legion Post 557 at Paramount studios.

Gordon Douglas honored by the U. S. Air Force for his direction of "The McConnell Story."

Gilda Gray to her native Milwaukee for a Sept. 9-24 date at a new spot called the White Pub.

Bing Crosby, Walter Pidgeon and George Murphy to rep Hollywood in United Community Campaigns of America.

Edward Dukoff enroute to London for confabs with John Schlesinger and Richard Harmel on their "African Drumbeats" vidpix series.

Jill Schary, Stanford U sophomore-daughter of Metro production chief Dore Schary, engaged to Navy Lieut. John Courrier Zimmer.

Boston

By Guy Livingston

Hub show biz planning benefits to aid flood sufferers.

Storyville opens Sept. 7 with Gerry Mulligan and his band. George Wein has redecorated and enlarged seating to 375.

Will Mastin Trio, starring Sammy Davis Jr., current at Salisbury Beach Frolics to wind season for Boniface Dennie Mulcahy.

City Greeter Jack Brown, former bandleader, had a big weekend mitting Vice President Nixon, Billy Graham and Audie Murphy in for VFW convention.

Arnold Van Leer, Paramount flack, extricated the Boston refugees stranded in the flood at Waterbury, Conn., where they had gone for preem of "Girl Rush" and Ros Russell ballyhoo, and Al Barney got them home safe although state police said there was no way to get through. Train the Hub writers went down on was buried in water.

Kansas City

By John Quinn

Jack Eichman, KCKN disk jockey, has about 200 listeners enrolled in his new record fan club, "Jazz, K.C."

Jay McShann orch being honored by Johnny Baker for three straight years crew has played his club.

Four Lads and Cell Block Seven outfit held over at Wildwood Lakes, second stand for both acts at the amusement park.

Bob Whitlow, KCMO-TV producer, celebrating reunions with pals Webb Tilton, Ted Beniades and Evans Thornton during 2-week stand of "South Pacific" at the Starlight. Whitlow played Lt. Cable with the national company.

Lisbon

By Lewis Garyo

Singer Rodrigues Casanova off to Brazil to work in Radio, tele and niteries.

The German Ballet Kalsky to appear in a revue at the Teatro Monumental.

The J. Arthur Rank organiation has opened its own distributing unit here.

Singer Augusto Gill off to Madrid to work for Radio National and to wax some of his songs.

Portuguese film star Maria Dulce still under contract to Spanish impresarios and works in Madrid.

Carmen Mendes off to Madrid under contract to Cesareo Gonzales to co-star in a film directed by Mur Oti.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli.* 43; 24-00-18)

"Cleopatra" (Par) out on reissue at the Borras and Principal Palacio cinemas. "Limelight" (UA) in its fourth month at the Cristina.

As usual the Globe Trotters unit, in town only for two performances at the new Palacio Municipal del Deporte, was sold out at this 20,000 capacity spot.

"North Wind," 1950 novel, made into a pic by director Antonio Momplet at the Sevilla Studios in Madrid. Stars Maria Piazzai and Enrique A. Diosdado.

Conchita Panades, operetta singer, retires after a long and successful career. She gives her three last performances at the Calderon where she will receive the homage of her public.

OBITUARIES

ALEX M. KRAMER

Alex M. Kramer, 61, vet Tin Pan Alley writer and tune detective, died Aug. 25 in Forest Hills, N.Y. Details in Music Section.

BOB MILLER

Bob Miller, 59, vet music man, died Aug. 26 in Nyack, N. Y. He wrote hillbilly songs primarily and is best known for such tunes as "There's a Star-Spangled Banner Waving Somewhere," "Leven-Cent Cotton, Forty Cent Meat," "Rockin' Alone in an Old Rockin' Chair," "Gonna Have a Big Time Tonight," "In the Blue Hills of Virginia" and "Never River Train."

The Memphis-born composer, author and publisher had his first song published at the age of 11 and he organized his first band at the age of 13. By the time he was 20, Miller had organized the Steamer Idlewild Orchestra as a showboat band and did pioneer work from Memphis' first radio station. He went to New York in 1922 and was made a member of ASCAP in 1933.

He is not to be confused with the Bob Miller who is president of the Music Publishers Contact Employees, the songpluggers' union.

HAROLD LEWIS

Harold (Lefty) Lewis, 63, songwriter who cleffed such tunes as "This Little Piggie Went to Market," died Aug. 23 in Hollywood following a heart attack. A member of the American Society of Authors, Composers and Publishers since 1934, he was once under contract to Universal International.

A native of Connecticut, Lewis was educated at Syracuse U. and went on to compose a number of pops including "There's Something in the Air," "Sophisticated Baby," "Down in Old Santa Fe" and "What About You and Me?" His last screen credit was "Man in the Saddle," a Randolph Scott western for Columbia release in 1951.

Three daughters and a brother survive.

WILLIAM M. TORPEY

William M. Torpey, 79, w.k. in such yesteryear productions as "Running for Office" and "Tailor Made Man." She trouped for three years in Al Woods' "Girl in a Taxi," and appeared in David Belasco's "Sun-Daughter." She retired from the stage in 1934 after acting with Billie Burke in a Hollywood production of "Her Masters Voice."

ROBERT H. HARDAWAY

Robert Hamilton Hardaway, 72, actor and radio producer, died Aug. 22 in Phoenix, Ariz. Born in Thomasville, Ga., he was an actor for some 50 years and appeared on Broadway with such stars of yesteryear as Richard Mansfield, Constance Collier, Richard Bennett, George Arliss and Lenore Ulric.

Hardaway was active as a radio producer in Kansas City before moving to Chicago in 1938 for similar chores.

Surviving are his wife, two sons, three sisters and two brothers.

REGINALD TATE

Reginald Tate, 57, veteran actor, died Aug. 23 in London. He was stricken at his home, just after returning from the Pinewood Studios, where he was appearing in a film.

Tate, who was seen in many legit productions following his debut in 1922, more recently had been active in tv. Since last March he had been a narrator on the BBC network and was set to appear in a new crime series next month.

His wife and daughter survive.

WALTER A. VOGLER

Walter A. Vogler, 58, screen actor and technical adviser on war pictures, died Aug. 26 at Sawtelle (Cal.) Veterans Hospital following a heart attack. Prominent among the military films on which he worked was "All Quiet on the Western Front."

His wife survives.

EDWIN B. GARRIGUES

Edwin Burk Garrigues, 91, former secretary and director of the Theodore Presser Co., music publishers, died Aug. 22 in Philadelphia. He was president of the Presser Home for Retired Music Teachers for more than 20 years.

Survived by nephew and two nieces.

HENRY M. HERBEL

Henry Meritt Herbel, 58, western district manager for Warners, died of a heart attack Aug. 23 in Chatsworth, Cal. Before joining Warners in 1940, he had been with UI for 20 years.

He left three sons and three daughters.

JOHN CICERO

John Cicero, 54, production chief of Paramount Pictures' advertising department in New York since 1929, died Aug. 26 in Bronxville, N. Y., after a two-month illness.

His wife survives.

JAMES C. MCMAHON

James C. McMahon, 60, longtime assistant director, died of a heart attack Aug. 26 in Hollywood after an eight-week illness. He was with Warners for years.

His wife and three sisters survive.

CYRUS H. LEWIS

Cyrus H. Lewis, 63, composer, died Aug. 24 in Hollywood. He had arranged music for many of the early Deanna Durbin musical films.

Three daughters and a brother survive.

Wife, 51, of James H. Nixon, former manager of the Orpheum and Shubert Theatres in Kansas City, Mo., and legit booker in K.C. for years, died there Aug. 25 after a year's illness. Also surviving are two sons, three daughters and a brother.

Harvie R. Johnson, 60, owner of the Bernie Theatre, Bernie, Mo., died of cancer Aug. 17 in Sikeston, Mo. His daughter and a son, who manages the house, survive.

Bertram Harrison, 78, former production manager for scores of legit shows and a stage manager for the Henry Miller Co. at one time, died Aug. 23 in Hammond River, N. B., Canada.

Robert Gordon, 27, baritone-sax player pacted by Pacific Jazz records, died Aug. 28 in an auto accident en route to San Diego for a jazz concert. His wife and two children survive.

Mrs. Irene Finlay Sansone, 59, who teamed in vaude with her sister, Marion Finlay Gates, in an act known as the Finlay Sisters, died Aug. 21 in Seffner, Fla. Surviving are her husband and sister.

Monte Meachan, 40, actor, died Aug. 26 in West Chester, Pa., of injuries sustained in an auto accident on the Pennsylvania Turnpike. He was with the Children's World Theatre Group.

Allen George Palmer, 76, circus property man and poster designer for years, died Aug. 28 of a heart attack in Yonkers, N.Y. Surviving are a brother and two sisters.

Louis R. Strohm, 77, retired location manager for Metro, died Aug. 23 in Hollywood. His wife, son and daughter survive.

Ruth Gloria Libott, wife of screen writer Robert Yale Libott, died Aug. 17 in West Los Angeles. A son also survives.

Edward Zacker, 105, who handled elephants for Barnum & Bailey in the 1880s, died Aug. 16 in Oakland, Cal.

George Prince, 73, pioneer exhibitor, died Aug. 15 in Bootle, Eng.

Mother, 84, of screen director George Seaton, died Aug. 18 in Beverly Hills, Cal.

Mother of Metro designer Helen Rose died Aug. 11 in Hollywood.

IN MEMORIAM

Marcus Loew

September 5th, 1927

legit for the past 67 years, died Aug. 25 in the Bronx, N. Y. Known as Lucky Billy to theatrical insiders, he had worked in legit as an actor, stage manager and stage-doorman. He began his career in 1886 in Philadelphia as a callboy at the Walnut Street Theatre. His last job was as stage-doorman for "Tea and Sympathy" at the 48th Street Theatre, N. Y.

Several years after his callboy chore, he became stage manager for the extravaganza "1492." He later was associated with such shows as "The Great Waltz," "Roberta," "The Cat and the Fiddle," "Pink Lady," "DuBarry Was a Lady," "Panama Hattie" and "Catharine Was Great." He worked for only five managers in his entire career. They were George W. Lederer, Klaw & Erlanger, Florenz Ziegfeld, Charles B. Dillingham and Max Gordon.

Surviving are his son and two brothers.

FRANK CONLAN

Peter Murphy, 81, retired character actor known professionally as Frank Conlan, died Aug. 24 at the Percy Williams Home, East Islip, L. I. He made his initial Broadway appearance in 1914 in "The Dummy." He also played in "June Moon" in 1929 and in "You Can't Take It With You" in 1936. His last Broadway appearances were in 1942 in "All in Favor" and "Vickie."

Among other shows in which Conlan had roles were "Front Page," "When We Were Twenty-One," "Inspector General," "Bitter Stream," "Seven Keys to Baldpate," "Ladies and Gentlemen," "Come Angel Band" and "Housewarming." A versatile actor and supporting comic, he once played six roles in a revue, "Strike Me Pink."

A sister survives.

GERTRUDE N. LE BRANDT

Gertrude Norris LeBrandt, 92, retired actress, died Aug. 28 in Hollywood. On Broadway for years, she appeared with George M. Cohan in "Little Johnny Jones" and was cast in the Shuberts' "Tracked Around the World."

Miss LeBrandt also was seen in

New TV Season

Continued from page 1

the 8:30 midway mark, but fore or aft, to prevent tuneouts and switchovers to Gleason. Whether Gleason in 30-minute form, restricted to the "Honeymooner," and on film, will enjoy the same impact and audience hold as last year, particularly in the face of the Como competition, has everybody in the trade guessing. CBS and General Motors, which backed up its faith in the comic with $11,000,000 and by toss-over NBC and Milton Berle, feel he can't miss. NBC is equally convinced they've now got the Saturday night formula to turn the trick.

There's Always Gobel

George Gobel, with his Top 10 popularity, won't exactly hurt the NBC Saturday cause. But this is the season when CBS gets the spec-bug, and is training its big one-a-month color guns opposite Gobel. That CBS means business is apparent from the Judy Garland kickoff, the Mary Martin-Noel Coward musical as the followup, and with Bing Crosby in the third slotting. That's bigtime tv.

Back in radio's heyday, it was tough to get a rating on a Saturday night. In a tv-happy era, it's as hot as a pistol.

The Sunday picture is only slightly less revealing, with CBS appearing to have the distinct advantage. "Ed Sullivan Show" (nee "Toast of the Town") still looms as the big noise, with the competing "Colgate Variety Hour" a major NBC problem child. Further, Columbia's post-Sullivan "General Electric Theatre" is riding wide and handsome these days, with its top film star showcasings, and the new "Alfred Hitchcock Theatre" series bows back-to-back with GE. With Philco out of the NBC 9 to 10 "TV Playhouse" series and Alcoa moving in, the web is pouring additional coin into the hour segment in a bid for greater audience recognition. But the real Sunday punch may come from an entirely new direction—ABC-TV, whose top British-made (Rank) pix going into the 7:30 to 9 period (bucking such formidable competition as Jack Benny, Sullivan, Colgate and the new Tony Miner "Frontier" series, could well pull off the season's Sabbath surprise.

Monday on CBS remains Burns & Allen, Godfrey's Talent Scouts, "Lucy," "December Bride," and "Studio One" vs. NBC's Sid Caesar show, "Medic" and "Robert Montgomery Presents." The big question here is: "Has Lucy' had it?" now that "$64,000 Question" projects itself as the No. 1 entry through next season. Also, the zingy pattern for NBC's "Producers Showcase," the most potentially bright spec on the spectrum (Frank Sinatra in "Our Town"; Jose Ferrer in "Cyrano de Bergerac," etc.) could well end CBS' longtime Monday night dominance.

Tuesday is real hot in the competitive parlay, and the Nielsen chips could fall anywhere. CBS is pinning high hopes on its new Phil Silvers 8:30 entry, but Milton Berle (8 to 9) goes color with some major showcases, along with Martha Raye, Dinah Shore, Bob Hope and Betty Hutton sharing the same hour. The big noise, of course, Columbia's $64,000 Question" at 10 o'clock, but NBC is banking on the 9:30 entrance of the Fred Coe-produced full-hour "Pontiac Theatre" (alternating with "Armstrong Theatre").

ABC-TV's "Disneyland" doesn't appear to be in any danger in ruling the Wednesday roost (it'll be followed this season by "MGM Parade"), and major interest centers on the competitive 10 o'clock battle pitting ABC's Pabst fights opposite the alternating U. S. Steel and 20th-Fox pix for General Electric on CBS.

Thursday presents an "up for grabs" three-network picture. CBS' "Climax" (with Jack Benny going into the one-a-month "Shower of Stars") has given a lift to Chrysler's ambitions and even Jack Webb in the competing NBC slot is envisioning the day when "Dragnet" can fold its tents. NBC's still got Groucho Marx's "You Bet Your Life" and is satisfied with "Lux Video Theatre" advances. Three-way parlay of "Lone Ranger," "Bishop Sheen" and "Stop the Music," as diversified a back-to-back triumvirate as tv could ever offer, rides for ABC.

Friday never did get moving for tv in a big-big way. It's just about where it was last year, with some variation on a half-hour theme.

Capri Rockin'

Continued from page 2

are in hotels, and this gives the top terp music with a reasonable tab of about 95c. Others are Gatto Bianco, Buuco I Bacco, Tabou, Eden and La Palma. Usual practice is to sit and ogle in the piazza until about 11 p.m., and then head for one of the spots.

Blue Grotto is another the tourist must see as is the ski lift that takes one up over the island for a looksee. A sign in the piazza, advertising a coming pic, and a religious picture hung nearby seem to symbolize this idyllic spot. Pic is "Symphonia Di Amore" (Symphony of Love) with a light studded Saint's picture on the nearby church. Girls are not 10 to one as the lip service says, but they are numerous as are oglers of all nationalities.

An American youth was met here who left California for a trip around Europe by auto. He hit Capri first and has been here for four years. The new foreign auto is a mass of rust, but he is content on the isle. It is a constant temptation to those who stay for awhile.

In fact, Robert Q. Lewis was sitting in the piazza bemoaning the fact he only had a day, due to his tight sked, to stay in Capri. He was sporting a multicolored shantung blazer which got eyes in this spot where hardly anyone ever dons a jacket. Trevor Howard was in for an evening that he probably will never remember much about. Gian-Carlo Menotti and Samuel Barber are actually working here on a new opera with a Danish background. It is hard to believe that anyone can sit down to hours of intensive work here. Richard Llewelyn is also going against the trend by polishing off a novel.

Positano Nearby Rival

Positano, an hour's ride by boat, tried to steal Capri's thunder by staging its annual recreation of the raids of the Barbary Pirates of the 17th century. A cardboard castle was fired and maids were carried off, but this did not carry away many of the Capri visitors. Although the weather has clouded of late, the many beaches around the isle are always full, and the many paths lead to stunning vistas.

A "Mister Capri" contest is being pegged now, but the wags have it that a woman will win. Though there are some limp wristers and husky voiced femmes, they are primarily of curio and looksee appeal, and only a small part of this tight, bright little island, now known as one of the most unusual, offbeat vacation spots on the Continent. It is so crowded that Samuel Steinman, columnist of the Rome Daily American, had to be shunted off to a remote corner of the isle and is muttering revenge.

German Orch

Continued from page 2

place June 10 at the Musikhalle, to an SRO house, with 300 extra chairs behind the orch, and 500 turnaways. Repeat concert had to be skedded for June 24, which was also a sellout. The works were recorded two days later.

Several managements hit on the idea of a tour, with the same program, as result of the Hamburg success. The fall West Germany tour may be extended to other countries. Orch, established in 1932, consists normally of 44 players, but was extended to 70 for the Gershwin diskings. It will tour with 70 players.

MARRIAGES

Mamie Van Doren to Ray Anthony, Toledo, Aug. 29. Bride's a film actress; he's an orch leader.

Sara E. Andrews to Boardman O'Connor, Cambridge, Mass., Aug. 27. Bride is associated with the San Diego (Cal.) Junior Theatre; he's designer-technical director for the San Diego Community Theatre.

Janet Carol Spiegelberg to Steven J. Hyman, New York, Aug. 28. Bride is the stepdaughter of violinist Jascha Heifetz.

Carolyn Michael to Merriman Holtz Jr., Princeton, Mass., Aug. 29. Groom works for father Merriman Holtz Sr., feature film and telefilm distributor in Portland, Ore.

Lila Greenspan to Basil Heatter, New York, Aug. 21. He's a commentator on Mutual as well as an author, and son of vet broadcaster Gabriel Heatter.

Veronica Lake to Joseph Allan McCarthy, Traverse City, Mich., Aug. 28. Bride is an actress; he's a songwriter-publisher and son of ASCAP founder-member Joe McCarthy.

Hope Louise Lininger to Bela Lugosi, Hollywood, Aug. 24. Bride's a studio cutting room clerk; he's an actor.

Judith Nyman to Dr. Peter Hildebrand, London, Aug. 28. Bride's on staff of VARIETY's London bureau.

Phyllis Coates to Norman Tokar, Hollywood, Aug. 27. Bride's an actress; he's a producer-director at CBS.

Anita Hendricks to Ray Bonzenski, Amsterdam, N. Y., Aug. 28. He's a pianist with WRGB-TV, Schenectady.

Patricia Kirkpatrick to Pvt. Edward Walsh, College Park, Md., Aug. 27. Bride is an NBC secretary; he's in tv division of the Signal Corps Pictorial Center, Astoria, L. I.

Diane Lefton to Tony McCoy, Westwood, Cal., Aug. 20. Bride is receptionist-switchboard girl at DAILY VARIETY; he's an actor.

Joan Barton to Doye O'Dell, San Fernando, Cal., Aug. 27. Bride's a singer; he's a radio emcee.

Vera Melrose to Somie Marshall, Lake of Menteith, Scotland, Aug. 27. Bride's a model; he's a 20th-Fox publicist.

Ruth Anne Binns to James Selfridge Cairns, Aug. 28, Pebble Beach, Cal. She is the daughter of Joseph P. Binns, executive v.p. and g.m. of the Waldorf-Astoria, N.Y., and exec veep of Hilton Hotels.

BIRTHS

Mr. and Mrs. James G. Stevens, daughter, Santa Monica, Cal., Aug. 19. Father is a film publicist.

Mr. and Mrs. Barnard Hughes, son, Aug. 15, Palm Springs, Cal. Mother is an actress known professionally as Helen Stenborg; father is an actor.

Mr. and Mrs. Bob Church, daughter, Los Angeles, Aug. 14. Father is KTTV field merchandising rep.

Mr. and Mrs. John Chulay, daughter, Hollywood, Aug. 25. Father is an assistant director at Columbia.

Mr. and Mrs. Bob Collier, son, Philadelphia, Aug. 9. Father is WCAU-TV announcer.

Mr. and Mrs. Bill Hart, son, Philadelphia, Aug. 20. Father is WCAU-TV star and clown in "Big Top" (CBS-TV).

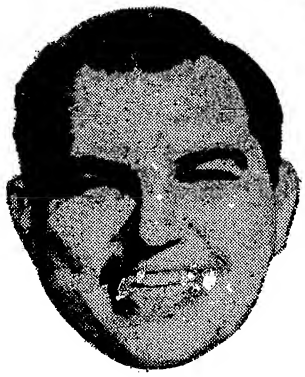
Mr. and Mrs. Ray Schreiner, daughter, Richmond, Va., Aug. 16. Father's a deejay with WRNL in that city.

Mr. and Mrs. Jack Schaindlin, son, New York, Aug. 23. Father's a music composer-conductor-arranger.

Mr. and Mrs. Alan North, daughter, Aug. 27, N.Y. Father is assistant stage manager of "Plain and Fancy"; mother is actress June Hindert.

Mr. and Mrs. Ralph Pepper, son, New York, Aug. 26. Father's assistant treasurer of Paramount International.

THE LANCERS



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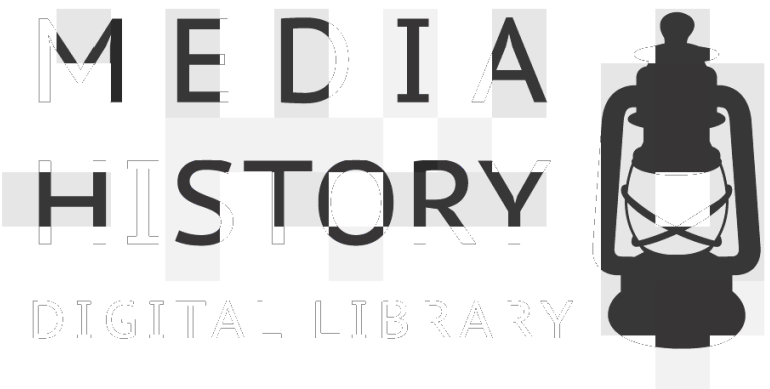

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